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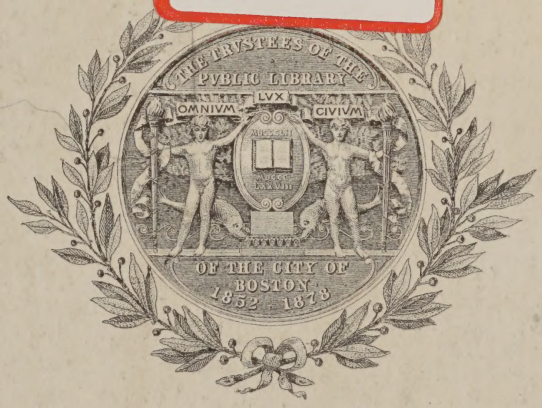

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No. 731

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Glory be to Thee, O Lord. Amen.

Latin: "Oculi omnium in Te sperant, Domine, et Tu das escam illorum in tempore opportuno."

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The composition is intended to be sung as a *Grace*, and must be written for 4 voices—S.A.T.B.

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THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 45.)

GERMAN TRANSLATION BY JULIUS BUTHS.

CONTENTS.

1. Yea, cast me from heights of the mountains (Ja, stürzt mich vom Steilhang des Felsen).
2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
4. It's oh! to be a wild wind (O wär' ich doch der wilde Wind).
5. Feasting I watch (Staunend bewacht).

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The Musical Times.

JANUARY 1, 1904.

MUSICAL TIMES PRIZES.

The Proprietors of THE MUSICAL TIMES offer two prizes, of the value of Fifteen Guineas each, for the best composition of—

(1) An anthem, with organ accompaniment.
(2) A part-song, without accompaniment, for four voices: soprano, alto, tenor, and bass.

The words of the anthem must be selected entirely from the Bible, and the words of the part-song should be either non-copyright, or the property of the composer.

No composition (when printed) must exceed in length eight pages of THE MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The prize compositions to become the property of the prize-givers.

Competitors are advised to seek after melody and to avoid eccentricity; natural expressiveness and singable music, in which English composers of past generations have so greatly excelled, should be kept prominently in view.

The authorship of each composition must be indicated only by a motto, or *nom-de-plume*, written at the top of the manuscript; such motto, or *nom-de-plume*, to be also written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the May issue of this journal.

Compositions, which must be sent in on or before March 31, should be addressed to:—

THE EDITOR OF THE MUSICAL TIMES,
1, Berners Street,
London, W.,

and endorsed 'MUSICAL TIMES COMPETITION.'

MDCCCCIV.

A HAPPY NEW YEAR, cordially expressed with a hearty hand-shake in imagination, is the sincere wish of the Editor to all his readers on the opening day of 1904.

This gripped greeting is conveyed through the medium of new type, impressed on better and pleasanter paper than that which has hitherto been used in this journal. As the Postmaster-General has decreed that any news more than a week old is no news, THE MUSICAL TIMES is treated at St. Martins-le-Grand as a *letter*, and not as a newspaper, with the result that the postage is now twopence on each copy, instead of three-halfpence. As stated last month, the Publishers intend to bear the extra cost of postage on the copies that are annually subscribed for; therefore the old rate of subscription will still be maintained, viz., Five shillings per annum, post free.

A further reference to typographical matters may be made in a tribute which, on this New Year's Day, we desire to pay to our printing staff for the care they exercise, month by month, in the mechanical preparation of THE MUSICAL TIMES for the press. So much—so very much—depends upon the manner in which the matter is presented to the eye, that our readers will doubtless gladly endorse this word of appreciation so justly due to 'the printer.'

To turn to matters literary. The present issue may serve as a sample of what may be expected during the year upon which we have just entered. The repeated suggestion that the Cathedral and College articles should be re-issued in book form encourages us to continue this series of illustrated chit-chats. Chester, which appears this month, will therefore be followed by other English and Irish Cathedrals, Colleges, old Parish Churches, &c.—all so rich in antiquarian, historical, and musical interest, and moreover furnishing a fruitful source of picturesque illustration.

The Biographical Sketches—that of Mr. Edward German is the *sixtieth* of the series — will be continued. Among modern musicians who have recently 'sat' specially for this purpose is Mr. Edward MacDowell, the eminent American composer, and the account of his life—the most complete that has hitherto been published—will shortly appear in our columns. Some of the distinguished dead will, as heretofore, come into the series—in all cases, both ancient and modern, with special portraits.

In the 'Church and Organ' section the histories of familiar hymns and their tunes may from time to time be continued, as they seem to be appreciated; for example, the account of 'The Evening Hymn' has been reprinted in numerous newspapers up and down the country. Other branches of Church Music will be similarly treated, *e.g.*, some notes already made on the metamorphosis of S. S. Wesley's masterly anthem 'The Wilderness' are only waiting an opportunity to be developed.

Among other subjects which we have in mind as being of general interest, are: Lady Violinists (with portraits); Some old Concert Rooms in London and elsewhere (illustrated); The Masters of the King's Musick (with portraits); A short history of the Madrigal Society; and Our oldest Choral Societies. A continuation of the Music Library series, in the form of gossip on some public and private collections, is contemplated. In this connection a special article (or articles) will appear describing the important Loan Collection which the Worshipful Company of Musicians proposes to hold this year. A further instalment of the late Sir George Grove's interesting analyses may also be looked for.

Lastly, in the month of June, THE MUSICAL TIMES will complete the sixtieth year of its existence. The occasion will serve for something in the way of special commemoration, of which more anon.

THE EDITOR.

CHESTER AND ITS CATHEDRAL.

And following Dee, which Britons long ygone
Did call 'divine,' that doth by Chester tend.

SPENSER.

Picturesque antiquity is a strong characteristic of Chester. Its picturesqueness never fails to charm those who visit and re-visit the old city, while in regard to its antiquity, one historian carries us

A ROMAN TOMBSTONE.

(*Photo by Mr. Robert Newstead, A.L.S., Curator of the Grosvenor Museum, Chester.*)

back to a great-grandson of Noah! Writing in the year 1611 this chronicler of Chester says:—

> The first name that I find this city to have been supposed to have borne was Neomagus; and this they derive from Magus, the son of Samothes, who was the first planter of inhabitants in this isle, after Noah's floud, which now containeth England, Scotland, and Wales; and of him was called Samothes, and this Samothes was son to Japhet, the third son of Noah; and of this Magus, who first builded a city even in this place or neer unto it, as it is supposed, the same was called Neomagus. This conjecture I find observed out the learned Knight, Sir Thomas Elliott, who saith directly, that Neomagus stood where Chester now standeth.

With all due respect to this gentleman, any suggestion of Ark-like times cannot conscientiously be dovetailed into the ancient history of Chester. The Roman Period finds us on surer ground. One has only to visit the Grosvenor Museum at Chester for proof thereof. Fortunate indeed be he who is favoured with so well-informed a cicerone as Mr. Robert Newstead, the able Curator of this interesting Institution. Therein he will see a fine collection of Roman altars and tombstones of the second century. These relics of a bygone age were taken from the Roman cemetery of Deva, and used in building the city walls; they were discovered in recent years when repairs were found to be necessary. By the courtesy of Mr. Newstead we are enabled to give a photograph of one of these ancient tombstones, still in a wonderful state of preservation. The inscription (translated) is as follows:—

> To the memory of Caecilius Avilus of Ementa Augusta, *optio* of the Twentieth Legion, who served 15 years and died at 34. His heir had this erected.

This tombstone—50 inches high by 25 inches wide—bears a full-length figure of the *optio* (a rank a little below that of a centurion), with a long staff in his hand and a bundle of tickets (?) in his left hand. Another interesting relic in this fascinating Roman collection is some leaden water-piping, 4 inches in diameter, bearing this inscription, countersunk on a raised panel 48 inches long:—

> (This lead pipe was made) when Vespasian and Titus were consuls for the ninth and seventh times respectively and when Cn. Iulius Agricola was Governor of Britain.

This ancient pipe—which would astonish any modern plumber—takes us back to the year 79, when the famous Agricola was Governor of Britain.*

Many other treasures and objects of interest—especially the beautiful ornithological specimens prepared by Mr. Newstead—might be described if space permitted; mention must, however, be made of the fine set of Chester Recorders—not bewigged gentlemen, but a quartet of instruments dating back to the 17th century, instruments immortalized by Shakespeare. This Chester set, comprising soprano, alto, tenor, bass—as shown in the photograph—has been fully described by Dr. J. C. Bridge, who is hardly less zealous as

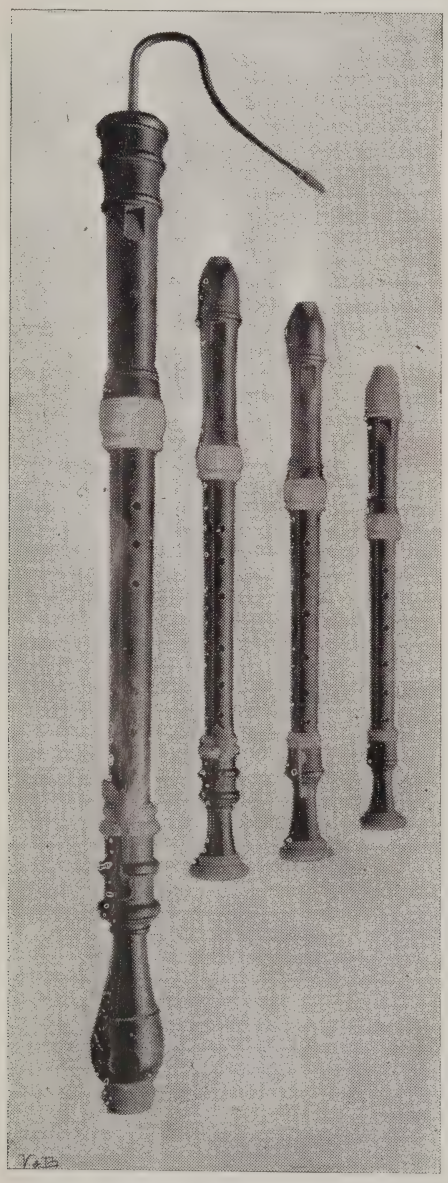
* See the 'Catalogue of the Roman inscribed and sculptured stones in the Grosvenor Museum, with one hundred illustrations.' By F. Haverfield, M.A., F.S.A. Chester: Printed for the Chester and North Wales Archæological and Historic Society. 1900. A most valuable contribution to the literature of this interesting old-world subject.

(*Photo by Mr. Frank Simpson, Chester.*)

Chester Cathedral.

an antiquary than he is in his duties of Cathedral organist.*

To return for a moment to the Roman period, it should be noted that the ancient city on the Dee has the proud distinction of being called Chester (from *Castra*, or the Anglo-Saxon *Ceastra*),



THE CHESTER RECORDERS IN THE GROSVENOR MUSEUM.

(*Photo by Mr. Robert Newstead, Curator.*)

without any prefix—*e.g.*, towns like *Col*chester, *Man*chester, *Win*chester, &c. Moreover, it retains to this day the characteristics of a Roman town in the regularity and precision of its four main streets which intersect at equal distances from the ancient gates of the city. And what shall be said of its famous walls? No more interesting 'constitutional' could be taken before breakfast—or at any time—than the two-mile tramp which this old-world city-girdle affords. Here, in defiance of old Father Time, the ravages of war and tumult, these city walls, with their ancient towers, have stood for a thousand years. As one paces that paved promenade one compares Chester with the Zion of the Psalmist, and recalls the familiar words: 'Walk about Zion, and go round about her; tell the towers thereof. Mark ye well her bulwarks, consider her palaces: that ye may tell it to the generation following.'

With the bare mention that Chester was ravaged by the Danes in 980, that it was the last place to hold out to the Conqueror (in 1070), we may now pass on to the Siege of Chester in the year 1645. Standing on the walls is a mouldering old tower, part of the mediæval fortifications of the city, now known as the Phœnix Tower, of which we give a photograph (p. 14). Here King Charles I. stood and saw his soldiers defeated on Rowton Moor in a smart cavalry action in which William Lawes, the brother of Henry Lawes—Milton's 'Tuneful Harry'—was slain. Fuller says that he 'was respected and beloved by all such persons as cast any looks towards virtue and honour,' and further, that 'the King (tho' he was already in mourning for his kinsman, Lord Bernard Stuart, killed at the same siege) put on *particular* mourning for his dear servant, William Lawes, whom he commonly called the Father of Music.' The body of the soldier-musician is said to have been buried in the Cathedral, but there is no record of the interment, nor any trace of a monument. The following quaint epitaph, probably inscribed on a monument, has, however, fortunately been preserved:—

Concord is conquered—in the Urn there lyes
The master of great Music's mysterys:
And in it is a Riddle, like their Cause,
Will Laws was slain by those whose Wills were Laws.

Bishop Creighton has well and truly said that 'Chester itself contains almost an epitome of English History,' and proofs are not lacking in support of that statement.

In addition to what has been already said in the course of this article, some further historical references may be made before we proceed to speak of the Cathedral. King Henry III. not only made Chester a County Palatine, but settled the Earldom of Chester on the heirs apparent of the Crown, whereby the Prince of Wales is also Earl of Chester. Like unto Coventry, Chester is celebrated for its Mystery Plays, said to have been composed by the celebrated Ranulph Higden, a monk of Chester, and author of the famous 'Polychronicon.' These dramas, all founded on sacred subjects, were acted at Whitsuntide by the various trade companies of Chester. We give a list of those performed on Whit-Monday.

* See 'Proceedings of the Musical Association,' 1900-1901, p. 109. A paper on 'The Chester Recorders' read on February 12, 1901, by Dr. Joseph C. Bridge, M.A.

PERFORMING COMPANIES.	TITLES OF MYSTERY PLAYS.
Barkers and Tanners ..	The Fallinge of Lucifer.
Drapers and Hosiers ..	Creation of ye World.
Drawers of Dee and Water-leaders	Noe and his Shippe.
Barbers, Wax-Chaundlers, and Leeches	Abraham and Isaacke
Cappers, Wire-drawers and Pinners	Kinge Balack and Balaam with Moyses.
Wrights, Slaters, Tylers, Daubers and Thatchers	The Natiuitie of our Lord.
Paynters, Boothers and Glaziers ..	The Shepperdes' Offeringe.
Vintners and Merchants	Kinge Harrald and ye Mounte Victoriall.
Mercers and Spisers ..	Ye 3 Kinges of Collen.

The Rows form one of the most attractive and interesting features of Chester. They should be seen and walked along rather than described. As quaint old Thomas Fuller (1608-1661) in 'The History of the Worthies of England' says, 'Here is a property of building peculiar to Chester, called *The Rows*, being galleries wherein passengers go dry without coming into the streets [*i.e.*, the roadways], having shops on both sides and underneath, the fashion whereof is somewhat hard to conceive. It is worth their pains, who have money and leasure to make their own eyes the expounders of the manner thereof, the like being said not to be seen in all England; no, nor in all Europe again.' Antiquaries are divided in opinion as to the origin of these Rows, some claiming for them Roman origin. But there they are to this day, and anyone with an eye for the picturesque will revel in their

A CHESTER MISERERE.
(*Photo by Mr. Frank Simpson, Chester.*)

Music played no unimportant part in these old plays, for instance, in 'Noe and his Shippe' there is a very fine drinking trio for Mrs. Noah and her two 'gossips' which was doubtless performed by the professional musicians from the monastery. The following items of expenditure relating to the Chester Plays are taken from the Harleian MSS., as quoted in Canon Morris's valuable book 'Chester in the time of the Plantagenets and Tudors.'

1561.

Payed for the 1st reherse at Jo: Huntington's house ..	—	vi*d.*
Drink in barkers after the rehearse	—	xviii*d.*
For beaffe against the generall rehearse	vi*s.*	vii*d.*
3 ould cheeses	iiii*s.*	—
Spent in Sir Rand. Barnes Chamber to gett singers ..	—	iii*d.*
A crocke of small ale and 2 gallons	—	xx*d.*
To Wm. Lutter (minstrell) at generall rehearse	—	iiii*d.*

curious constructiveness and also in the many beautiful specimens of timber houses of the 'black and white' style of architecture which abound in various parts of the city. Admirers of Norman architecture will not fail to visit the noble church of St. John, wherein strength and dignified beauty are manifested. It may be mentioned in passing that the organ specially built for and used at the Coronation of Queen Victoria in Westminster Abbey is embodied in the instrument now in St. John's Church. It was the first C organ in England.* Here also were held the yearly services connected with the great Guild of Minstrels in Chester. For the long period of 500 years the family of Dutton of Dutton exercised rights over all the minstrels of Chester, and the 'lay of the last minstrel'—as the Vicar of St. John's aptly expresses it—was heard in the church on St. John-the-Baptist's day, 1756. Licences were originally

* See THE MUSICAL TIMES of January, 1902, p. 21, and February, 1902, p. 102.

issued to fiddlers in the city and county for a fee of 4½d., afterwards raised to half-a-crown.

The Cathedral. — Chester Cathedral cannot perhaps claim to be in the front rank of English mother-churches in regard to external beauty—for example, the West front has been spoiled by the erection of modern buildings. In the year 907 Ethelred founded a house of secular canons named after the Mercian saint Werburgh. The abbey of St. Werburgh, one of the richest in England, became a cathedral after the dissolution of the monasteries. The sacred edifice is an irregular

THE PHŒNIX, OR KING CHARLES'S TOWER, ON THE WALLS.
(*Photo by Mr. T. Chidley, Chester.*)

structure built of red sandstone, crowned by a massive central tower 127 feet in height. Like most of its fellows, its style varies from Norman to Late Perpendicular, one of the most striking features being the fine Perpendicular window of the West front. The Nave, which is considerably below the level of the street, has to yield to the Choir in attractiveness. The South Transept, long used as St. Oswald's Church, is very much longer and more spacious than the North Transept; the latter, by-the-way, is practically non-existent from a distant point of view, as it is entirely shut off by the organ case (see the illustration on p. 18).

The glory of Chester Cathedral is its Choir, one of the most beautiful in England. It belongs to the brief period of transition between the Early English and Decorated styles. The curious and elaborately decorative Triforium, equally with the delicate stall work, cannot fail to impress those who come under the spell of this combined beauty. The Misereres are interesting and often amusing. We give a photograph (on p. 13) of one which represents a lady beating her husband with some domestic weapon. The poor man is on his knees; his 'better-half' is holding him by the tip of his hood while she administers vigorous chastisement. Her costume should be noted. Another of our photographs (p. 15) is that of a remarkably fine Bench End of the 14th century, immediately under the Dean's stall. It represents a Jesse Tree, a favourite subject with mediæval workers. There are no fewer than twenty-seven figures carved on the panel. The Poppy Head is very fine, quite equal to anything in the Choir. The elbow represents the Palmer pilgrim and his staff.

We may now pass on to the consideration of the organs in the Cathedral. The inventory of the monastery shows 'a paire of organs.' The old historian already quoted from thus quaintly records an organ early in the 17th century: 'The Quire itself is most finely beautified, first over the entry thereof, with a most stately Gallary furnished with a very deep and Tuneable Organ, serving for the daily Church-Musick at Divine Service.' Father Smith built the next organ. 'This instrument originally had but one set of keys. The Choir organ was added by Snetzler, who also put in a new trumpet.' Thus wrote the late Dr. E. J. Hopkins, under the headings 'Father Smith' and 'Chester Cathedral,' in his manuscript collection of organ specifications now in the possession of the present writer. It may not be without interest to give the specification of the Father Smith-Snetzler organ—originally of *one* manual and without pedals—in order that it may be compared with the present four-manual and pedal instrument:—

Great Organ (10 stops).
Built by Father Smith.

	Pipes		Pipes
1. Open diapason ..	52	7. Sesquialtera, b to c^1 (3 ranks)	78
2. Stopped diapason ..	52	8. Sesquialtera treble (2 ranks)	52
3. Principal	52	9. Cornet, to c^1 (3 ranks)	78
4. Flute	52	10. Trumpet (by Snetzler)	52
5. Twelfth	52		
6. Fifteenth	52		

Choir Organ (4 stops).
Added by Snetzler.

1. Stopped diapason ..	52	3. Flute	52
2. Principal	52	4. Fifteenth	52

Compass, GG, short octaves, to d^3 in alt, 52 notes.

This organ—and its successor, or successors—stood on the Choir Screen; but at the restoration of the Cathedral in 1876—with which the name of Dean Howson is worthily associated—was placed

by Sir Gilbert Scott in the North Transept, as shown in the photograph on p. 18. In order, however, to keep up the tradition of the Choir-Screen position, some of the choir organ stops are there located, with the practical advantage of being convenient for accompaniment purposes by reason of their close proximity to the singers. The following is the specification of the present four-manual organ, designed and built by Mr. Charles H. Whiteley, of Chester, in 1875-6 :—

GREAT ORGAN (17 stops).

	Feet		Feet
Double Open Diapason ...	16	Harmonic Flute	4
Bourdon	16	Twelfth	2⅔
Open Diapason (major) ...	8	Fifteenth	2
Open Diapason (minor) ...	8	Fourniture (5 ranks)	
Gamba	8	Mixture (4 ranks)	
Flute à Pavillon	8	Contra Posaune	16
Stopped Diapason	8	Tromba	8
Harmonic Flute	8	Clarion	4
Principal	4		

SWELL ORGAN (13 stops).

Bourdon	16	Mixture (4 and 5 ranks)	
Open Diapason	8	Contra Fagotto	16
Viola di Gamba ...	8	Cornopean	8
Stopped Diapason	8	Trumpet	8
Suabe Flute	4	Oboe	8
Principal	4	Clarion	4
Fifteenth	2		

CHOIR ORGAN (12 stops).

Double Dulciana	16	Principal	4
Open Diapason	8	Piccolo	2
Clarabella	8	Clarinet	8
Stopped Flute	4		

(The following stops are placed on the Choir Screen.)

Pierced Gamba	8	Gemshorn	4
Dulciana	8	Hohl Flute	4
Stopped Diapason	8		

ECHO ORGAN (7 stops).

Lieblich Bourdon	16	Lieblich Flute	4
Viola	8	Flautina	2
Lieblich Gedact	8	Vox Humana	8
Vox Angelica	8		

SOLO ORGAN (4 stops).

Harmonic Diapason... ...	8	Orchestral Oboe	8
Harmonic Flute	4	Tuba Mirabilis	8

The Echo Organ and Solo Organ stops are acted upon by the same (the uppermost) manual.

PEDAL ORGAN (10 stops).

Double Open Diapason ...	32	Violoncello	8
Open Diapason	16	Fifteenth	4
Violone...	16	Mixture (2 ranks)	
Sub-Bass	16	Trombone	16
Octave	8	Bombarde	8

Manual compass CC to A. Pedal compass CCC to F.

COUPLERS (9).

Swell Octave.	Solo to Pedal.
Swell Sub-Octave.	Swell to Pedal.
Swell to Great.	Great to Pedal.
Swell to Choir.	Choir to Pedal.
Solo to Great.	

ACCESSORIES.

Five Composition Pedals to the Great Organ.
Four Composition Pedals to the Swell Organ.
Pedal to bring on and take off Great to Pedal Coupler.
Tremulant to Swell Reeds.
Tremulant to Echo Organ.

SUMMARY.

72 stops. 3,917 pipes.

The bellows are blown by steam power, a six horse-power engine being employed for the purpose.

There are separate wind reservoirs with different pressures to each manual, ranging from 2¼ inches to 7 inches.

The Pneumatic Lever is applied to the Great, Swell and Pedal Organs—the Swell to Great Coupler, and also to the drawing of all the stops, except the Choir and Echo Organs.

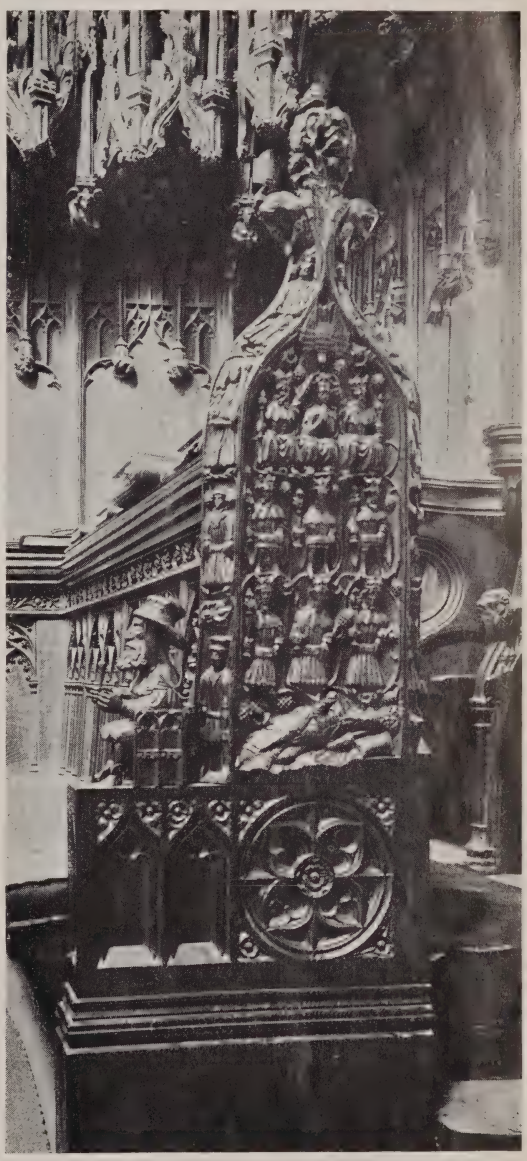
The Echo Organ is in a swell box and voiced to a very light pressure of wind. The Solo and Echo Organs are controlled from the same (uppermost) manual.

Every stop, except the Lieblich Bourdon, Viola, Vox Angelica on the Echo Organ and the Orchestral Oboe on the Solo Organ, extends throughout the full compass of the manuals. The stops draw at an angle of 45 degrees, and the stop jambs and key fittings are splendidly fitted up in polished oak, beautifully carved, and with solid ivory draw knobs.

The Couplers are arranged in a row over the Upper Manual.

The Dean and Chapter have since expended the sum of £600 on mechanical improvements to the organ, which were carried out by Messrs. Gray and Davison.

The Roll of Organists of Chester Cathedral contains some distinguished names. It begins with the year 1541, when one John Byrcheley was appointed. To him succeeded respectively Thomas Barneys and one White (or Whyte). Concerning



THE BENCH END BENEATH THE DEAN'S STALL.
(*Photo by Mr. Frank Simpson, Chester.*)

the latter, the Harleian MSS. contain this item of expenditure connected with a representation of a Chester Mystery Play :—

1568. To Mr. Whyte for singinge . . iiiis.

Following Mr. Whyte came a Robert Stevenson, who, in 1583, supplicated for a degree in music at Oxford, stating that he had been 'thirty-three years a student.' It was not, however, till four years

ONE OF THE ROWS.
(Photo by Mr. T. Chidley, Chester.)

later (in 1587) that he was granted the degree of Mus.B., while nine years elapsed ere he obtained that of Mus.D. Upon the death or resignation of Stevenson a very distinguished man became Chester's 'chief musician' in the person of Thomas Bateson, the madrigal composer. Bateson was organist from 1599 to 1608, when he became organist of Christ Church Cathedral, Dublin. The following extracts from the Treasurer's accounts during this period of his organistship at Chester are interesting :—

1601.	Dec. 12 —Payd to Mr. Bateson for ye new Organ Booke belonginge to o'r Quier	xl*s*	
1602.	Nov. 3.—For a Sheep skynne to mende ye Bellowes of ye Organs		vj*d*
,,	Nov. 3.—For neiles & small ribbes of wodd for ye said Bellowes		iij*d*
,,	Nov. 3.—To Beedle & his man for two dayes & half about ye Organs	iij*s*	
,,	Nov. 17 —For a little Deske for Mr. Bateson his Organ booke	vj*s*	

Concurrently with Thomas Bateson another eminent madrigal composer held office in Chester Cathedral—Francis Pilkington by name. In the title of his first publication (1605) he thus describes himself :—

> The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherion, with the Violl de Gamba. Newly composed by F. Pilkington, Bachelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ, in the Citie of Chester.
>
> London : Printed by T. Este, dwelling in Aldersgate-streete, and are ther to be sould. 1605.

In his 'Second Set of Madrigals and Pastorals' (1624) Pilkington sets himself forth as 'Lutenist and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester.' As a matter of fact he came to Chester as a Conduct, or Lay Clerk, and, upon his ordination, he subsequently became a Minor Canon and Precentor of the Cathedral.

It is not necessary to give a detailed list of Chester Cathedral organists, as are they not all noted in Mr. John E. West's 'Cathedral Organists'? But special mention may be made of one Peter Stringer — not a violinist, as his name might suggest, but at various times a chorister, Conduct, Minor Canon, Precentor, Organist and Treasurer of the Cathedral in the 17th century. In a letter addressed by the Dean of Chester to 'Mr. Subdeane Bispham and Mr. Chanter Stringer,' these two gentlemen are described as 'the most antient stagers now resident in this Church.' Here is the letter, as printed in Mr. West's book :—

> There is an hon'ble Maid lately deceased at Mr. John Anderson's, being the Hope and Anchor in our Northgate St., within the City of Chester, viz.: The Lady Jane Montgomery, sister to the Right Hon'ble Hughe, Earle of Mount Alexander in the Kingdome of Ireland ; who, being a great lover of the ceremonyes of our Church while shee lived, desired to bee buried in our Church when shee dyed. And since shee had the quire so much in her heart living, I adjudged it fitt to bury her in the heart of our quire now shee is dead, her Executors paying to the Cathedrall all customarye dues and justifyable

fees which belong unto us. Now, by reason of the late distraction in this Kingdome and my frequent absences from this Church, my memory not well serving mee in every particular thereof, and the R't. Reverend John, Lord Bishop of Chester, having a great kindness for her family, as well as a great love unto Justice, desiring that shee may not bee imposed upon by any kind of exaction: You two being the most antient stagers now resident in this Church, I doe require you, upon virtue of your oathes formerly taken, y't you declare unto mee in writing what the former fees and customes have been in the like case; that as I may not impose upon such hon'ble persons, so neither præjudice our Successors in this Church; etc., etc.

From 1699 to 1704 one John Demonticall was chief-musician at Chester, a gentleman of whom absolutely nothing is known. Can any of our readers furnish some information concerning this fiendish-named organist? Mention must of course be made of Edmund Baker, a pupil of Dr. Blow and the teacher of Dr. Burney, as he held the organistship at the time Handel was weather-bound at Chester on his way to Dublin (in 1741) to produce his oratorio of the 'Messiah.' Mr. Baker supplied Handel with Mr. Janson, one of the Cathedral lay-clerks, the gentleman who could 'sing at sight, but not at *first* sight'! Handel doubtless visited the Cathedral, and probably played on Father Smith's organ. To Edmund Baker succeeded (in the year 1764) Edward Orme. He was a prominent Freemason, and held the post of Deputy Herald of the city; he also served the office of Sheriff. Moreover, Mr. Orme originated the Chester Musical Festivals. The first of these music-makings was held in the year 1772, when three oratorios were 'performed in the Broad Isle of the Cathedral,' and 'a Concert of Select Musick' was given in the Exchange Hall, the proceedings terminating with a Masked Ball which, it is satisfactory to learn, was conducted 'with the greatest elegance and decorum.'

Before saying a few words in conclusion concerning the present organist, Dr. J. C. Bridge, we may accompany him in a walk through the beautiful cloisters to the Choir School, of which the head master is the Rev. J. M. New, M.A., one of the Minor Canons of the Cathedral, and formerly Vice-Principal of St. Mark's College, Chelsea. Here are some twenty-six young gentlemen hard at work—the curriculum including Latin, the ordinary English subjects and shorthand, special attention being given to mathematics. Ex-choristers can attend the King's School at half-fees, and several of those who have availed themselves of this privilege have greatly distinguished themselves in their mathematical studies, due to the excellent grounding they received at the Cathedral Choir School. The boys board at home, yet Dr. Bridge—an ex-chorister himself, but of the time when semi-barbarism prevailed in English cathedrals—looks well after his little men. Every morning after service, milk with bread and butter is supplied before school-work is begun: 'You can't expect boys to do good work on an empty stomach,' he very truly observes.

THE CATHEDRAL FROM THE SOUTH-EAST.
(Photo by Mr. T. Chidley, Chester.)

Again, let us go with Dr. Bridge, just before the hour of Evensong, to the Refectory, formerly used as the King's School. Here Charles Burney, Randolph Caldecott, and doubtless many other boys with artistic tastes were educated. The beams of this ancient and spacious apartment used to be covered with paper darts, thrown up by former scholars. The choristers have knocked them down by throwing up indiarubber balls, and one of these darts bore the signature of Randolph Caldecott, who was a native of Chester. The miscellaneous concerts of the early Chester Festivals were held here, and many other concerts have also been given within these walls. It has contained an organ since the beginning of the 19th century; the present three-manual instrument was erected by Mr. C. H. Whiteley about thirty years ago.

The Refectory is now used as the practice-room of the choristers, and here they drill and perform their dumb-bell exercises. Although Dr. Bridge is a strict disciplinarian, he is one of the most kind-hearted of men. Immediately before every service each chorister is obliged to 'clean up'—no dirty hands or faces; moreover, the boys walk in step as they make their way to their places in the Cathedral. The service is very reverently performed—we do not remember to have heard Stainer's Sevenfold Amen more devotionally rendered. Suffice it to say that the singing of these simple

THE CATHEDRAL ORGAN.

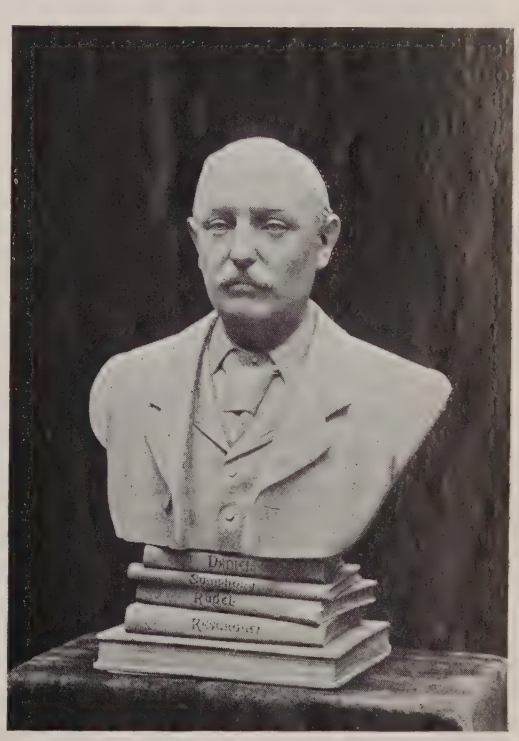
(Photo by Mr. Frank Simpson, Chester.)

strains typified the reverence and orderliness which so eminently characterize the musical services of Chester Cathedral. Organist, assistant-organist, choristers, and lay-clerks unitedly seem to realize the sacredness of their office in so commendably discharging their important duties. Dr. Bridge has an able assistant in Mr. J. T. Hughes, an ex-chorister and his former articled pupil. Mr. Hughes, who succeeded the late W. T. Best as organist of Derby Parish Church, Liverpool, and who conducts the Chester Orchestral Society, is an excellent all-round musician.

Dr. Joseph Cox Bridge, M.A., is the present organist of Chester Cathedral. The son of John Bridge, a lay clerk, and younger brother of Sir Frederick Bridge, he was born at Rochester, August 16, 1853, and became a chorister in the Cathedral there. He is therefore one of the distinguished quintett — the others being Philip Armes (Durham), J. Frederick Bridge (Westminster), Daniel J. Wood (Exeter), and the late Joseph Maas,—all of whom were Rochester choristers. Mr. H. E. Ford, of Carlisle, the doyen of English Cathedral organists, and Dr. Crow, late organist of Ripon Cathedral, are also 'old Rochester boys.' Dr. Bridge officiated as assistant organist at Rochester, and, like his brother Frederick, was for a short time organist of Shorne Church, Kent. He then became a pupil of and assistant to his brother at Manchester, and subsequently held the organistship of Exeter College, Oxford (1871-6), where he graduated in Arts and Music. In 1876 he became assistant organist of Chester Cathedral, and in the following year succeeded to the full office on the retirement of the late Mr. Frederick Gunton. His compositions include 'Daniel' (an oratorio), 'Rudel' (a cantata), a Requiem Mass, church music, part-songs, &c. Special mention should be made of a very agreeable Symphony in F, composed for the Chester Triennial Musical Festival of 1894, of which the various movements were suggested by historical incidents connected with the City. The whole idea is most ingeniously carried out, the final movement—'The Abbey of St. Werburgh'—being founded on the Cathedral bells, which, as might be expected at Chester, play the Westminster chimes.

Dr. Bridge—who is a member of the Chester Archæological Society and a man having various interests—has done splendid work for the cause of music in Chester during the twenty-seven years of his official connection with the ancient city. He founded the Chester Musical Society, which he has conducted and financed for twenty years—a Society which is still in a flourishing condition. Moreover, he not only revivified, in 1879, the Chester Musical Festivals, which had been dormant for half-a-century, but in many ways he has earned the respect and esteem of not a few Cestrians. In the course of a sermon preached in the Cathedral on 'Mayor's' Sunday, November 9, 1902, before the Mayor and Corporation of the city, who attended in state, the Bishop of Chester (Dr. Jayne) uttered the following gratifying and spontaneous 'appreciation' of Chester's genial organist:—

> How was Freedom acquired? Was it by sloth or by self-indulgence? We all knew that the answer must be quite the contrary. It was by self-discipline; it was by going into training; it was by self-control. That was the way the athlete won his freedom in his bodily powers. Let us go to the artist in any of the branches of art. Let us go for example to the organist of this Cathedral, who for a quarter-of-a-century, as they knew, had been serving splendidly the cause of music not only in this Cathedral, but ministering musical delight and culture to the city and neighbourhood. Let us ask him how we were to become masters of song or of instrument; how we were to win our freedom in music. Was it by taking things easily? Was it by neglecting practice? Was it by the conceit which thought that because we had a natural taste, because we were born musicians, therefore we could become consummate singers and have freedom of voice and freedom of instrument? We knew he would tell us a very different tale.



DR. JOSEPH C. BRIDGE, M.A.
FROM A BUST EXECUTED BY MISS ROSA CARTWRIGHT, OF CHESTER, AND PRESENTED TO HIM AT THE CHESTER MUSICAL FESTIVAL OF 1897.

For the use of the photographs illustrating this article, acknowledgment is due to Mr. Frank Simpson and Mr. T. Chidley, of Chester; also to Mr. Robert Newstead, A.L.S., Curator of the Grosvenor Museum, Chester; to Mr. W. Wheeler, the well-informed head verger of the Cathedral; and for help in various ways special thanks are tendered to Dr. J. C. Bridge, Organist and Master of the Choristers of the Cathedral.

DOTTED CROTCHET.

EDWARD GERMAN.

A BIOGRAPHICAL SKETCH.

Cross-country travellers journeying from Chester or Crewe to Shrewsbury and beyond pass through Whitchurch, an old market-town situated in the northernmost part of Shropshire. It is the chief among the thirteen (or more) places named Whitchurch in Great Britain. Eyton, in his 'Antiquities of Shropshire' (1857-60), states that the town was originally named Weston, and he gives the following extract from Domesday concerning it:—

> Willelm de Warene holds Westune of Earl Roger. The Earl Herald held it [in Saxon times]. Here are 7½ hides, geldable. In demesne are IIII ox-teams and two Serfs; and [there are] VI Neatherds, XXIII Villains, IX Boors, and one Radman, with VIII teams, and yet XIIII more teams might be [employed] here. The Wood will fatten 400 swine, and therein are III *Hayes*.

Furthermore, according to Eyton, the district in olden times was very thinly provided with churches. Shortly after Domesday, a church was built of white stone at Weston, whereupon its name was changed to Whitchurch. This ancient white church, by-the-way, fell down on the last day of July, 1711. An attractive feature of Whitchurch consists of the beautiful meres which lie in close proximity to the town—meres rich in perch and roach. 'This is a mere detail,' some reader may be disposed to observe; not, however, if he be a devotee of Izaak Walton, like unto the subject of this Biographical Sketch.

Edward German (whose baptismal name is German Edward Jones) was born at Whitchurch, on February 17, 1862. He began his musical life in the capacity, it may be said, of an organ blower! The organ he blew was that in the Congregational Church, Whitchurch, played by his father, who there held the post of voluntary organist for a period of thirty years. The boy, who received much encouragement in music from his mother, taught himself the violin, and he began to harmonize tunes in his own way. At the age of six he had started a boys' band,—of a kind—of which he was bandmaster. The rehearsals took place in a warehouse on the banks of the canal. This band only wanted a trumpet, a drum, and a pair of cymbals to make it complete; but, alas! the surreptitious acquirement of the needed brass and percussion caused this juvenile organization to collapse. At the age of twelve young German joined the local choral society as an alto. Music, however, was not then regarded as his vocation in life. He had a great fancy for engineering; he would run a mile to see a wheel go round, and his parents decided that he should become an engineer. His mother took him to Laird's shipbuilding yard at Birkenhead with a view of his entering that establishment as an apprentice, but only to find that he was just too old, much to the delight of the music-loving boy, and—may it be said?—of his mother also.

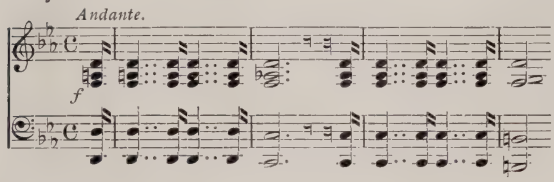
He was still in his teens when he formed and conducted a second band. This instrumental organization consisted of himself and a curate (1st violins), a photographer (2nd violin), a watchmaker—doubtless an excellent timeist—(flautist), and a bricklayer (cornet player), while the juvenile conductor's sister supplied the bass and filled in the harmony upon the pianoforte. These orchestral practices took place at home, the music performed—principally quadrilles—being arranged for his quintet of players by the youthful conductor at a time when he was supposed to be studying engineering. Yet other interests claimed the attention of the young gentleman. He acted in character, and sang songs at public entertainments. In the quietude of an attic he constructed, unaided, a marionette show, with elaborate scenery painted by himself, and dolls obtained direct from London. He composed some shivering music—fiddled by the gardener—in order to increase the effect of the 'storm scene' in this home-made show. His early predilection for the stage, though evidenced in a mild sort of way, foreshadowed his subsequent and intimate connection with dramatic and operatic enterprises. These diversions were, however, interrupted when Edward German became a boarder at Bridge House School, Chester, where he entertained and astonished the masters and his schoolfellows with spirit seances and exhibitions of conjuring skill.

After he had left school it was necessary to decide upon a career. Music had more and more asserted itself in his life, and at the age of eighteen Edward German again left home, to study the art as a profession. In January, 1880, he entered the house of Mr. Walter Cecil Hay, the well-known (and now venerable) professor residing at Shrewsbury. 'The nine months that I passed under Mr. Hay's roof were perhaps the happiest time in my life,' recalls Mr. German at this interval of twenty-three years. 'Mr. Hay was an enthusiast in music. He conducted an excellent orchestra, conducted concerts, taught me harmony and instrumentation, and I made music the whole day long, beginning at six o'clock in the morning. Mr. Hay had a splendid library of music, especially full scores. We played no end of trios and violin duets (Pleyel and Viotti). I also practised the organ a good deal, and was able to play the D major fugue of Bach. I look upon that three-quarters of a year at Shrewsbury, under Mr. Hay's instruction, as a most important formulative period of my life.' Mr. Hay, in response to our request, has kindly supplied the following reminiscences of his gifted young pupil:—

> In 1879 I was conducting the Whitchurch Choral Society, and German (who resided in the town) used to come and help us—to our great delight—with his violin, his playing of which was correct and very sympathetic, so that the most difficult choruses were learnt easily by the soprani, to whom the violin gave a capital lead. About the beginning of 1880 it was decided that German should adopt music as a profession, and I was asked to prepare him in violin,

piano and theory by taking him in my house for a term or two. This I did, and during the time he was with me he worked capitally, early and late, and after a busy day he would get me to play Mozart's Violin Sonatas with him for an hour before retiring to roost. I was then Diocesan Inspector of Choirs for the Rural Deanery of Shrewsbury, and when inspecting a country choir I used to take German with me. On those occasions his organ accompaniments were always good, and much appreciated by the rural singers who were busy preparing for the annual Choral Festival in Lichfield Cathedral.

I used to tell my daughter that he would make a second Sullivan, and he once gave her a song of his composition which began in this characteristic style:—



In September, 1880, Edward German became a student at the Royal Academy of Music. He took two 'principal studies'—the organ, under Dr. Steggall, and the violin, first under the late Henry Weist Hill, and then as a pupil of Mr. Alfred Burnett, 'who,' he says, 'is unsurpassed as an orchestral leader.' His theory professor was the late Mr. Banister; but for seven years he studied composition and orchestration under Professor Prout with the greatest possible advantage. The Principal, Sir George Macfarren, gave him every encouragement to compose. German soon began to make his mark at Tenterden Street, first as a violinist. He joined the ensemble class, then under genial Prosper Sainton, and played viola in the Posthumous Quartets of Beethoven, his colleagues being Winifred Robinson, H. C. Tonking, and J. E. Hambleton. Although not a pupil of his, Sainton lent him his Guarnerius violin (worth £800) to play the De Beriot and Mendelssohn concertos upon at an Academy concert and annual examination respectively.

Within the first year of his pupilage at the Academy, German won the Tubbs prize bow. The Musical Times of the years 1881 to 1887 (inclusive) records various appearances and achievements of the young man from Whitchurch. As a composer we find his name in public performances, against a Pizzicato movement (1883) and a Bolero for violin and orchestra (1884). He tried very hard for the Potter Exhibition, but failed. To qualify for this in regard to organ playing he used to walk at six o'clock in the morning from his lodgings in Hampstead Road to Westminster Chapel in order to practise the organ, the long walk to and from and the practice creating a keen appetite for breakfast. The year 1885 brought him much to the front, when he gained the Lucas silver medal for the composition of a Te Deum (in F) for voices and organ. In 1886 he produced his operetta (performed by the Operatic Class of the Academy) entitled 'The Two Poets,' afterwards called 'The Rival Poets,' libretto by W. Herbert Scott. In the following year his first Symphony (in E minor) was performed at an orchestral concert given under the late Sir Joseph Barnby's direction by the Academy students at St. James's Hall, on July 16, 1887. Concerning this youthful achievement The Musical Times said:—

> The Symphony is undoubtedly a work of great promise, though it is somewhat unequal. The first movement is in themes and workmanship thoroughly admirable, and the piquant Scherzo is even better. But in the slow movement Mr. German indulges in the modern vice of straining after effects by over-orchestration, and the result is unsatisfactory. However, this defect may be due merely to inexperience, and we have every confidence that Mr. German will develop into a composer worthy to rank with those who are already at work in the formation of a genuine English School. (The Musical Times, August, 1887.)

This criticism, while just, was distinctly prophetic. At the same concert The Musical Times critic selected 'for special praise Mr. H. J. Wood, who played the first movement of Prout's fine Organ Concerto in E minor'—the said Mr. Wood having since been heard of in another capacity. It may be of interest to give the names of some of Mr. German's fellow-students at the Royal Academy of Music—G. J. Bennett, Ben Davies, Edwin H. Lemare, John E. West, and Henry J. Wood, all of whom, including the subject of this sketch, have made their mark in the art of music.

In 1887 he left the Academy after seven years of pleasant and profitable study within its walls. He had been made a sub-professor of the violin, had taken some half-a-dozen medals, including the Lucas already mentioned, and was elected an Associate on leaving the Institution. His election to a Fellowship, the highest honour the Academy can bestow upon its former students, took place in 1895. In the year that he left Tenterden Street he, with four fellow-students, made a tour in Germany, concluding with a visit to Bayreuth, where he heard and saw 'Parsifal' and 'Tristan.' 'What a sensation that was!' he says.

During his studentship at the Academy, Edward German had to earn his daily bread. 'Hard work, *hard work*,' he remarks with emphasis, 'nothing can be attained without it.' He played second violin at two guineas a week, with seven shillings extra for matinées, in the Sullivan operas,—'The Pirates,' 'Iolanthe,' and 'Princess Ida'—and he is not ashamed to say that he has fiddled in a Drury Lane Pantomime! Among his teaching engagements was that of professor of the violin in succession to Dr. McNaught at Wimbledon School. Mr. Barry Pain was then a classical master at that seat of learning. The two masters collaborated in preparing a performance of the Antigone of Sophocles, with original music by German, which was completed; but owing to an outbreak of illness in the school the event did not come off. In this Wimbledon connection we may quote from the biographical sketch of

Dr. McNaught (which appeared in THE MUSICAL TIMES of March last), in which he says :—

> Among those with whom my work has associated me I gladly reckon Mr. Edward German. When I abandoned teaching the violin I was fortunate in being able to induce so excellent a violinist to take up some suburban pupils. This led to his playing first violin in a private orchestral band which I conducted for many years. I well remember how the otherwise tedious journeys home were enlivened by various discussions. One topic was whether there was a career for him as a composer. In view of what has happened since, I feel that I showed a sad lack of foresight in cold-watering the idea. Other discussions revealed a vein of awesome transcendentalism in his beliefs and experiences that may some day find vent in his music, now so far from being morbid or introspective

'Can you conduct?' This question was addressed, with startling suddenness, by Mr. Randegger to the subject of this sketch when they met on the steps of the Academy one afternoon late in the year 1888. 'Mr. Mansfield has taken the Globe Theatre, and he wants a conductor. Will you go?' German went. It was a turning point in his life, and for this he never forgets to acknowledge his indebtedness to Mr. Randegger. Mr. Mansfield provided a first-rate band of twenty-eight players, including such artists as Griffith, Dubrucq, and Hutchings of 'the wind.' In recalling the incidents of those days, Mr. German observes : 'Orchestral players generally are not nearly so much appreciated as they ought to be.' The music given or performed at the Globe was of the highest class, and his excellent players entered *con amore* into the artistic nature of this unusual theatrical music. The chance for the conductor came when Mr. Mansfield produced Shakespeare's 'King Richard III.,' on March 16, 1889. For this, Mr. German composed an overture, entr'actes and all the incidental music, which, in the words of the late Sir George Grove, 'was highly praised in the newspapers at the time, for appropriateness, grace and vigour.'

At the termination (June, 1889) of the Globe engagement, which lasted seven months, Mr. Mansfield gave a supper at the Langham Hotel, Mr. Beerbohm Tree, Mr. John Hare, Mr. Joseph Hatton, Mr. J. L. Toole, and Mr. Joseph Bennett being among the guests. Mr. Mansfield proposed the toast 'Joseph Bennett.' The distinguished critic in his reply glided into the subject of 'music wedded to the drama,' and said that Mr. Mansfield must be complimented upon having secured the services of a gentleman who was so sound a musician, one whose music was so characteristic and that never lacked interest, adding that the 'Richard III.' music was perhaps the best example he had known of the art of wedding music to the drama. These words were received with great enthusiasm. So completely was the composer taken aback at this spontaneous tribute to his gifts that he could only say : 'I cannot make a speech, but I thank you all very much for your kind appreciation of my music to "Richard III."' Mr. German regards this event as a red-letter day in his life, as he then and there resolved to still further improve music when allied with the drama.

The overture to 'Richard III.' was performed at the Crystal Palace, February 22, 1890, under the direction of that staunch friend of British composers, Sir August Manns, who in a recent letter to the composer assured him 'of my esteem of your musical gifts and culture, and my good-will towards you as a brother artist.' On December 13, 1890—the name of Edward German again appeared in a Crystal Palace Saturday programme, when he conducted the first performance of his Symphony (No. 1) in E minor, a work founded on the earlier symphonic composition of the pupilage days to which we have already referred. Sir August Manns took no end of pains in preparing the Symphony for performance, even to blue-pencilling the band parts with phrasing marks, &c., with his own hand. We venture to quote the first paragraph of the analysis of the Symphony ; it is from the pen of the late Sir George Grove :—

> In introducing Mr. German's picturesque overture to Richard the Third to the audience of the Saturday concerts in February last, we spoke of a possibility that the whole of the music incidental to that drama might be thrown into the shape of a Suite for grand orchestra. We venture to congratulate the young composer on the fact that he has resisted the temptation, has allowed his theatrical music to remain as it was composed, and has given us to-day, instead of a mere *réchauffé*, a Grand Symphony in the complete and authentic shape settled by the great masters. The writer heartily wishes him every success in his laudable musician-like undertaking.

Speaking of Sir August Manns, Mr. German says: 'He never turned a deaf ear to me, and I find it impossible to look back on the old Crystal Palace days without feelings of emotion.'

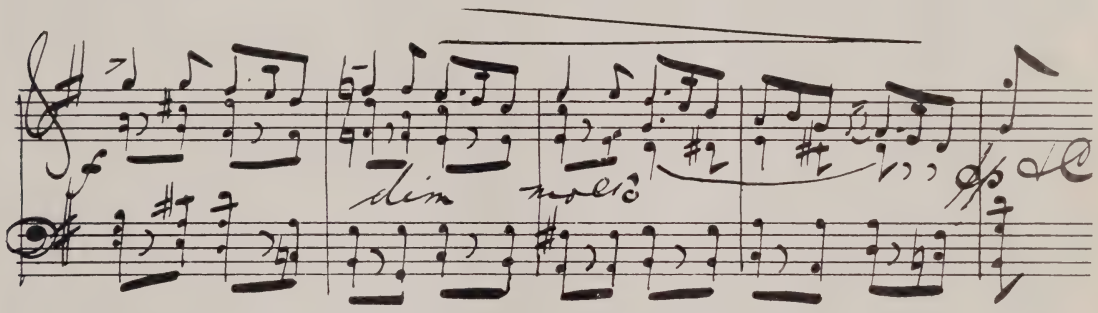
With the bare mention of a Funeral March in D minor, performed at one of Mr. Henschel's concerts at St. James's Hall, in January, 1891, we must pass on to the 'Henry VIII.' music which has made known so widely the name of Edward German. In an interview he had with Sir Henry Irving at the Lyceum Theatre, the eminent actor said to him : 'I heard your music to "Richard III." at the Globe—*therefore* I ask you to write music to "Henry VIII."' These words caused Edward German to tread the Strand pavement with a light step, and he began to compose as he walked along. The music consisted of an overture, five entr'actes, much 'incidental,' and a setting of 'Orpheus with his lute.' The last-named originated thus : Sir Henry Irving suggested that the words should be set as a trio, and be sung by three maids of *Queen Katherine*. 'They must be very artistic singers,' said Sir Henry ; 'tall and graceful,' added Miss Ellen Terry ; 'and not wanting an exorbitant fee,' interposed Mr. Loveday, the stage manager. Bound by this triple condition, and having in his mind an accompaniment of muted strings and harp as a happy, or, as Mr. Toole has said, 'harpy' thought, German hied him off to the

Royal Academy of Music to seek out the three artistic, tall and graceful, and non-exorbitant damsels to sing his music. It is not necessary to enlarge upon the success which attended the 'Henry VIII.' music, especially the 'Three Dances,' which are known the world over. Suffice it to say that thenceforth Mr. German decided to give up all his teaching engagements and to devote himself entirely to composition.

The remaining creative events in his life may be briefly epitomized as they are so well known. Early in 1892 (the 'Henry VIII.' year) his Gipsy Suite was produced at the Crystal Palace. The output of 1893 included incidental music to Mr. H. A. Jones's play of 'The Tempter' (Haymarket Theatre), and the second Symphony in A minor, composed for the Norwich Festival. The latter work was soon afterwards played at the Crystal Palace, when, at the request of Sir August Manns, the composer conducted the entire concert. Another Lyceum commission brought forth the 'Romeo and Juliet' music, followed by the Orchestral Suite in D minor, composed for the Leeds Festival, both in the year 1895. Concerning the latter work, Sir Charles Stanford, after hearing it under Sir A. C. Mackenzie at the Philharmonic, wrote to the composer: 'Your Suite is delightful; my College children would play it beautifully'—and they did, Sir Hubert Parry conducting it in the absence through illness of Sir Charles Stanford. Moreover, the incident was a graceful act on the part of the Royal College of Music towards a former student of the older Institution in Tenterden Street. Omitting operas for the present, the succeeding works during the next few years—and to the present time, in fact—consist of incidental music to 'As you like it,' (St. James's Theatre, 1896); English Fantasia, Philharmonic Society, and Symphonic Poem 'Hamlet,' Birmingham Festival, both in 1897; 'Much Ado about Nothing' (St. James's Theatre, 1898); 'The Seasons,' Symphonic Suite, commissioned for the Norwich Festival of 1899; 'Nell Gwyn' music (Prince of Wales's Theatre, 1900); and 'A Rhapsody on March Themes,' played at the Norwich Festival of 1902.

Concerning the Savoy operas, the first to be mentioned is 'The Emerald Isle,' most of it planned and sketched by Sir Arthur Sullivan, but completed by Mr. German. It is interesting to examine the original score, very much in the nature of a skeleton, of this posthumous and unfinished work by Sullivan. Only the first two numbers were completed by him; for the rest he left nothing but melodies without basses—not to mention thirteen numbers absolutely untouched. Therefore Mr. German had the slenderest of material to go upon in completing the work. How reverently he discharged the duties laid upon him is a matter of common knowledge. In the same year that 'The Emerald Isle' was produced (Savoy Theatre, 1901), 'The Rival Poets'—a re-arranged and enlarged edition of 'The Two Poets' of the Academy days—was performed at St. George's Hall, under Mr. Randegger's enthusiastic direction.

'Merrie England'—libretto by Captain Basil Hood, produced at the Savoy Theatre, April 2, 1902—is an opera for which Mr. German has a peculiar affection. In this connection he shows, with natural satisfaction, a letter from his friend Mr. Hamish MacCunn, written from Edinburgh, where, under his conductorship, the Savoy company had performed the work to crowded audiences. In the language of the vernacular, Mr. MacCunn said, 'Whether it be haggis or harmony, "mountain dew" or melody, the land-o'-cakes kens fine when it meets with a good thing. Hoch aye!' After Scotland has thus spoken of 'Merrie England' need anything more be said? 'A Princess of Kensington' (the libretto also by Captain Basil Hood), produced at the Savoy Theatre in January last, completes Mr. German's present contributions to the operatic stage.



FACSIMILE OF A FAMILIAR STRAIN IN THE SHEPHERDS' DANCE, 'HENRY VIII.' MUSIC.

Mr. Edward German, it need scarcely be said, takes his art seriously, though the character of some of his music might convey a different impression. The success of his orchestration is not a little due to the practical knowledge he acquired during many years' experience as a violinist in various orchestras. The vein of melody that he has struck seems to be in no danger of being exhausted, and the rhythmic nature of his music reflects his vigorous personality. He is now at work on a new light opera and an orchestral work, the latter for this year's Cardiff Festival. His hobbies are fishing and photography; applying these diversions to his music, we may say that he has adopted a line of his own, with results that are by no means of a negative nature.

It may be convenient for reference if we give a list of Mr. Edward German's published compositions under their respective heads :—

COMPOSITIONS.

Symphonies :—No. 1, in E minor, Crystal Palace, 1890; founded on an earlier work performed at a Royal Academy Concert in 1887; No. 2, in A minor, Norwich Musical Festival, 1893.

Orchestral Suites, &c. :—Gipsy Suite (Four Characteristic Dances), Crystal Palace, 1892; Suite in D minor, Leeds Musical Festival, 1895; English Fantasia 'Commemoration,' Philharmonic Society, 1897; Symphonic Poem, 'Hamlet,' Birmingham Musical Festival, 1897; 'The Seasons,' Norwich Musical Festival, 1899; Rhapsody on March Themes, Norwich Musical Festival, 1902.

Incidental Music to Plays, &c. :—'Richard III.,' Globe Theatre, 1889; 'Henry VIII.,' Lyceum Theatre, 1892; 'The Tempter,' Haymarket Theatre, 1893; 'Romeo and Juliet,' Lyceum Theatre, 1895; 'As you like it,' St. James's Theatre, 1896; 'Much Ado about Nothing,' St. James's Theatre, 1898; 'Nell Gwyn,' Prince of Wales's Theatre, 1900.

Various Orchestral Pieces :—Funeral March in D minor, London Symphony Concerts (conductor, Mr. Henschel), St. James's Hall, 1891; Serenade for voice, pianoforte, flute, oboe, clarinet, bassoon and horn; Pizzicato movement 'The Guitar'; Bolero for violin and orchestra.

Operas :—'The Emerald Isle' (with Sir Arthur Sullivan) 1901; 'Merrie England,' 1902; 'A Princess of Kensington,' 1903, all produced at the Savoy Theatre. 'The Rival Poets' (operetta), 1901, an enlarged and revised version of 'The Two Poets' produced by the Operatic Class of the Royal Academy of Music in 1886.

Instrumental Solos and Duets :—Many pianoforte solos (including a Suite, six numbers) and duets; violin solos, and a 'Scotch Sketch' for pianoforte and two violins; three Sketches for violoncello and pianoforte; Suite for flute and pianoforte and other solos for the flute; Pastorale and Bourrée for oboe and pianoforte; pieces for clarinet and pianoforte; three pieces for American organ.

Vocal Music :—Many songs, including Three Albums of Lyrics (with Harold Boulton); the 'Just So Song Book,' with Rudyard Kipling; 'Orpheus with his lute' (trio S.S A.); Te Deum in F, &c.

MUSIC FOR THE PEOPLE.

The philanthropic application of music to brighten dreary lives and uplift weary souls, is one that calls for sympathy, encouragement and publicity. A case in point is the well-known Oxford House Settlement at Bethnal Green. In the winter of 1898, Mr. A. P. Charles, an enthusiastic worker in that good cause, started the Oxford House Musical and Dramatic Association. In 1899 a choir was formed of working folk living in the neighbourhood and continues to flourish. Each member pays a subscription of sixpence a quarter, and it is satisfactory to learn that they are very keen in their attendance at the weekly rehearsals—in fact, they *love* music. The capacity of these East-end singers may be estimated when we say that they have performed during the last four years 'The Messiah,' 'Elijah,' 'Creation,' 'Hymn of Praise,' 'Golden Legend,' 'Hiawatha,' and 'Acis and Galatea,' in addition to 'Faust' (Gounod) and 'Carmen' in concert form. These works are given complete, the band consisting of about two-thirds amateur and one-third professional players. Orchestral concerts are also given. These elevating music-makings are held in Excelsior Hall — an excellent name, by-the-way—at which charges of admission are 2*d.*, 3*d.*, 6*d.* and 1*s.*; but two-thirds of the accommodation is rightly appropriated to the cheapest parts of the building. The difference between the cost of the performances and the receipts at the same is met by personal subscriptions of sympathisers with the movement. So much for the organization, what of the results?

Some notes on a pilgrimage made to Excelsior Hall, Bethnal Green, on a soaking wet Saturday night last month, may answer this question. On that occasion Mendelssohn's 'Elijah' was performed, under the able direction of the Society's conductor, Mr. Cuthbert Kelly, with a capital quartet of soloists —Miss Fanny Chetham, Miss Maggie Stirling, Mr. Harold Wilde, and Mr. Robert Grier. The choir sang with admirable point and verve, the choruses being rendered by those enthusiastic singers as if their hearts, as certainly their voices, were in the music. It was an interesting sight, that large audience of work-a-day people listening with keen enjoyment to the strains of Mendelssohn's music. And how attentively they listened (many of the men smoking their pipes), and how vigorously they applauded! Strange as it may seem, those good folk of Bethnal Green were so impressed with 'Woe unto them,' well sung by Miss Maggie Stirling, that they insisted upon its repetition—and this an air in a minor key, and not one that might be considered a 'popular' song! This incident in itself speaks volumes for the appreciative taste of that Saturday night audience, who in behaviour, enthusiasm, and genuine appreciation of good music might put to shame many a brilliantly-dressed gathering at the West-end of the town.

Mr. A. P. Charles (Excelsior Hall, Bethnal Green, E.) asks us to state that he would gladly welcome some tenors in the chorus, and that he has room in the band for a few more 'really good amateurs,' especially violoncellos and a clarinet. The musical critics of the London newspapers—whose beat extends from Queen's Hall to St. James's Hall, with a reluctant visit to Kensington now and then—may have an opportunity of making known this good work when the Oxford House Musical and Dramatic Association gives a concert at St. James's Hall on May 16, which the Princess of Wales hopes to grace with her presence. On this occasion doubtless many will be glad to show their appreciation of and sympathy with so commendable a cause.

This propaganda of music in other districts of the Metropolis finds a good outlet in similar work done at the Bermondsey Settlement on the other side of Old Father Thames. Here Mr. John E. Borland, to whose excellent work we have previously referred, has a first-rate choir and orchestra. It was a red-letter day in the lives of those musical Bermondseyonians when Sir Hubert Parry went down there to conduct his 'War and Peace.' How he enjoyed the heartiness and zeal with which his music was interpreted! And did not the eagerly attentive audience encore Wagner's 'Walkurenritt'? Nor is this kind of thing confined to London. Mr. T. Tertius Noble, the vigorous young organist of York Minster, writes us in this glowing strain: 'I think at last we have turned the corner! At my York Symphony concert last Thursday (November 26) we had a very large audience, when Mr. Edward German conducted some of his things. You will be glad to hear that we sold 1,055 *penny tickets!* We were also well backed up in the front seats.' Yes, we *are* glad to hear it; and we trust that Bethnal Green, Bermondsey, and York may have many imitators in such well-directed efforts towards creating and spreading a love for good music in the hearts of the people.

Edward German:

Occasional Notes.

May still your life from day to day
Nae *lento, largo*, in the play,
But *allegretto, forte*, gay
Harmonious flow:
A sweeping, kindling, bauld strathspey—
Encore! Bravo!

ROBERT BURNS.

'A List of Works which have been Performed by the Royal Choral Society' is the title of a document which has been compiled and issued by the secretary of that Society, Mr. John Hedley. This long list gives the very respectable total of *seventy-five* oratorios, cantatas, &c., which have been given at Kensington under the auspices of the Society. We find that Bach's 'St. Matthew' Passion has been given fourteen times and the Choral Symphony three times, although the locale of the concerts is not an ideal place for the interpretation of the latter work. In order to show that native productiveness is not neglected by the Society, Mr. Hedley divides his catalogue into two portions: (1) British, and (2) Foreign composers. This classification shows that out of the seventy-five works here scheduled, no fewer than *thirty* are British products. These are facts that cannot be refuted; and, while they speak for themselves, they should prove interesting and instructive to those who are prone to be hasty in their conclusions. We understand that the Society will perform 'The Apostles' on April 21, at the last concert of the season. The cast will consist of Miss Susan Strong, Madame Kirkby Lunn, Mr. John Coates, Mr. Kennerley Rumford, Mr. Ffrangcon-Davies, and Mr. Andrew Black. Dr. Elgar will conduct this London performance of his oratorio.

While we in London are often familiar with the sight of empty benches in our concert-rooms, even when men like Richard Strauss and Felix Weingartner are (or ought to be) the attraction, we are told that in far away New Zealand a very different state of things prevails. In this connection the attention of our readers may be called to a communication from our Special Correspondent in New Zealand (p. 41), which we feel sure will be read with unusual interest. In a covering letter, our representative in this music-loving Colony further writes as follows in reference to the recent Musical Festival at Wellington:—

> We turned away hundreds of pounds, as the police ordered us to close the doors when the people were standing four deep everywhere. It was a great sight. The Opera House was jammed to the doors every night, and it holds 1,700 people thus packed. The ticket-takers, with an experience of fourteen years, tell me that they have never known anything like the rush on any other occasion. At the Pit and Family Circle entrances people literally fought for tickets, and one of our Committee had his dress-coat torn from his back in trying to stem the rush! Of course our expenses were extremely heavy—about £770, but we took just over £1,000 clear in the six nights.
>
> English visitors would not believe it possible we could do so well as we did musically; but we had a good orchestra and a splendid chorus, while the soloists were excellent. No doubt our great success financially was due in a large measure to the magnificent singing of Mr. Hamilton Hodges, a coloured gentleman with Indian blood in his veins He claims direct descent from Hiawatha on his mother's side. I feel sure Mr. Hodges would create a great sensation in London if he could be plumped down there.
>
> We have already been asked to give a bigger Festival next year to signalize the opening of the new Town Hall in connection with a large Industrial Exhibition. We are forming into a big Musical Union, and it is proposed to do 'Israel in Egypt,' 'The Hymn of Praise,' 'The Spectre's Bride,' 'Hiawatha' (complete), and 'Elijah' as a nucleus, in addition to one really good novelty.
>
> Altogether it was a great week. After the first night *every seat* for *every* performance was booked in advance.

Advanced New Zealand!

Mr. Wilfred Bendall writes us from Nice, under date of December 17, 1903:—

> Last evening I was present at a soirée probably unique in musical annals. Sixty years ago Monsieur Antonio Gautier, with his brother, who still plays the violin, started meetings for the performance of string quartets in his house, situated in the old Italian quarter of the town. These meetings have been continued every winter without cessation up to the present time. Last night he gave a grand soirée to celebrate the opening of the sixtieth season.
>
> M. Alfred d'Ambrosio (who is already well known in London by his charming violin pieces) played his new Violin Concerto, accompanied by pianoforte and quatuor. The programme also included Svendsen's octetto, as well as several small pieces by d'Ambrosio. All musical Nice was present.
>
> M. Gautier has an immense library of string music as well as a most remarkable collection of stringed instruments of all sorts and periods.
>
> M. Gautier rigorously excludes the local press from his musical meetings, but I thought a notice in THE MUSICAL TIMES would be of interest to your readers —as the circumstances seem to me without parallel— and it might be pleasing to him.

An interesting event is with pleasure recorded in connection with the Middlesbrough Musical Union and its honorary and enthusiastic conductor. On the 7th ult. Mr. Nicholas Kilburn was presented with two pictures and upwards of one hundred volumes of music,—complete editions of Mozart and Schubert and full scores of Wagner—in addition to a gold watch and a diamond ring to Mrs. Kilburn. The *Nibelungen* ring was given to *Mr.* Kilburn. As Mr. Kilburn lives at Bishop Auckland, he has travelled some 25,000 miles during the twenty-one years he has so ably discharged the duties of the Middlesbrough conductorship—moreover, he has only missed his weekly visit (during the season) on three occasions! No wonder that the Union delighted to honour their esteemed chief. Congratulations to him and to them.

The following letter has been addressed to Dr. Cowen, conductor of the Scottish Orchestra, by Dr. Richard Strauss, who last month conducted that excellent organization in Scotland:—

> Dear Dr. Cowen,—Your orchestra has afforded me such delight that I cannot lose the opportunity of telling you about it. Heartiest thanks for the noble and brotherly way in which you have made such splendid preparation for my concerts. I hope to have the opportunity some day of reciprocating your great kindness. The rendering of the orchestra was of the very first rank, and did the highest possible honour to the conductor of this distinguished body. Once more thanking you most warmly, and with the kindest regards,—I am, yours sincerely,
>
> DR. RICHARD STRAUSS.

Praise most worthily bestowed.

In an interesting article in *Le Courrier Musical*, November 15, 1903, entitled 'De quelques améliorations souhaitables pour le développement de l'art musical en France,' signed M.-D. Calvocoressi, occurs the following:—

> When in Spain three years ago, I heard M. Pedrell's 'Los Pireneos,' a manifestation of national art calculated to arouse the attention of musicians, and yet only brief mention was made of it in a few French papers. The same silence prevails with regard to the Russian school. Only a few articles have been written about the 'Feuersnot' of Strauss. There is much talk in England about Edward Elgar; do we know anything at all about him here? And yet news of this kind would be interesting if only as documentary evidence, so as to know once for all what to think of such matters. I am quite sure if I tried to find out what is known in England or in Germany about French or Russian masters, I should learn about as much. But, after all, the fault of others, to quote Sancho-Pança, is no excuse; it ought, on the contrary, to prompt us to better doing.

No doubt there are many matters in our musical life open to improvement, but M. Calvocoressi evidently does not know that Mr. Henry J. Wood has made us very much acquainted with Russian music; neither are French modern composers entirely unknown to us.

The original manuscript of Bach's first Sonata for violin solo is in the Royal Library at Berlin. It bears the superscription *Violino solo senza Cembalo*, also the following:—

> This excellent work in Joh. Seb. Bach's own handwriting, I found at St. Petersburg in 1814, among old papers that had belonged to the pianist Palschau, and which were destined to be sent to wrap up butter. Georg Palschau.

CATHEDRAL MUSICAL SOCIETY.

> The members of the chorus are requested to bring with them copies of Hamlet's 'Samson' to the practice at the Choristers' School next Tuesday, December 8, at 8.15 p.m.

A correspondent, in sending us the above cutting from a newspaper published in an English city, asks us if we can tell him where he can procure a copy of 'Hamlet's Samson.' We are very sorry, but we have not the ghost of an idea.

A London newspaper, in the course of a dramatic criticism, says: 'Mr. ——— has recently developed a passion for the flute, on which he accompanies himself in a very touching little ditty.' A correspondent asks: 'How can a man, though an actor, play the flute and sing at the same time? Orpheus with his lute would seem to be nothing compared with Mr. ——— with his flute!'

A reputed saying of Rubinstein's:—'X plays Beethoven's Sonatas with velocity, and Czerny's Studies with feeling.'

As we go to press, we have received, by the courtesy of Messrs. Paling, of Sydney, N.S.W., the following interesting cablegram:—

> 'First Australian performance "Gerontius" great success; congratulations from all concerned. Delay, conductor.'

THE STAINER MEMORIAL IN ST. PAUL'S CATHEDRAL.

The spirit of John Stainer seemed to hover round the little company gathered together in St. Paul's Cathedral on the morning of the 16th of last month. The occasion, an intensely interesting one, was the unveiling and dedication of a memorial to a former Chief-Musician of the great Cathedral. This chaste memorial, placed on the Eastern wall of the aisle of the North Transept, is from the studio of Mr. Henry A. Pegram, who has courteously acceded to our request for a description of his beautiful conception. Mr. Pegram writes:—

'I with pleasure send a short description of the Stainer Memorial. When I received the commission, I asked Sir George Martin to give me the titles of some of Stainer's finest anthems. He replied that he thought "I saw the Lord" was the finest. I therefore attempted to incorporate in my design a suggestion of this anthem. The result is—as indeed from the nature of the theme it must be—inadequate. Briefly stated, the monument may be described as follows: The upper part of the Panel contains the subject of Stainer's anthem "I saw the Lord." The Prophet Isaiah, with outstretched arms, kneels near an altar, from the smoke of which arises the vision — Christ enthroned and encircled by Seraphim. In the base of the Panel is the portrait of Sir John Stainer in profile, surrounded by a laurel wreath, and underneath is inscribed: "To the Memory of Sir John Stainer, Art. Mag., Mus. Doc., Organist of this Cathedral 1872-1888." The monument is in low relief, and of that kind of Sicilian marble known as "Bianco Chiaro."'

The Dedication Service (at 11 a.m.) was as simple as it was appropriate. The Cathedral clergy and choir, with the Dean at their head, made their way to the site of the Memorial, where had already assembled Lady Stainer and her sons, in addition to old friends and fellow-workers of genial, warm-hearted Stainer. The Memorial was unveiled, Psalm 24 sung, and then Canon Scott Holland—an old friend and valued colleague of Sir John in his cathedral work—delivered an address in perfect harmony with the surroundings; indeed, nothing could have been in better taste or more sincere than his appreciative words—they came from the heart and they went to the heart. Canon Scott Holland has kindly supplied us with the following authentic version of his 'appreciation':—

'We are met together to secure that the name of John Stainer shall never be forgotten by the generations to come in the Cathedral which he loved so dearly and served so well. Those who in after years pass to and fro will at least stop to read the record on this beautiful marble tablet of one who did in his own day the work that he was called upon to do. It is for them we place it here, for we ourselves need no such reminder. The very sound of his name is enough for us, and here in St. Paul's it is always spoken with a touch of peculiar emotion and affection. There is a word often used on epitaphs in a conventional sense which speaks of a "fragrant" memory—but I know no word which could more fitly express our recollections of John Stainer. In every remembrance of his activities, in every memory of his look, or voice, or gesture, there is fragrance, the fragrance which comes from the magic of personal charm.

'We knew his gifts, and admired them as the world did—his fertility of resource, his rich equipment, his ready and wide expert knowledge, his rapid workmanship, his unerring insight, his mastery over all

the tools and implements of his craft, and the incomparable brilliancy of his execution. But still, through all the gifts, what we felt was the charm of a personality so joyous and free, so fine-tempered and sympathetic, so gracious and winning. It was the man that we loved, and he was one of the most lovable men on earth.

'He was a boy here in this Cathedral, so that we may claim some share in the honour of producing him, and he had a great master at the organ. But

THE JOHN STAINER MEMORIAL IN ST. PAUL'S CATHEDRAL.

they were weird, crabbed days, when the boys could roll their pennies in a race from the Dome to the West door, down the gaunt, solitary Nave, without fear of obstruction. It was then that he began the friendship with Arthur Sullivan, a boy at the Chapel Royal, a friendship that lasted through life, and is sealed by the close neighbourhood of the two tablets which now recall their names in St. Paul's.

'He was hardly more than a boy when, with his curly head, he was given one of the supreme posts of his art in Magdalen College Chapel, and still as I recall in my Oxford days the music that haunted that most perfect and exquisite shrine under his inspiration, "fragrance" and "magic" are the words that again bring back to me the tone of that wonderful music. He was brought up to this Cathedral at the moment of its great revolution. In two short years an entirely new Chapter came into existence, which was determined to see whether the full capacities of the building could not be brought into the service of a splendid worship. The music had hitherto been a tiny trickle of sound tinkling along in a dim corner to the favoured few. It was to become a tidal flood, possessing and pervading and ensouling the entire fabric with the spirit of praise and thanksgiving. The old school of music could not conceive the task, and it withdrew in dignity and honour in the person of one who will always be revered in St. Paul's—Sir John Goss. Stainer was given a free hand to do all he could by a Chapter that entirely trusted him. The wonderful thing is the pace at which he accomplished his work. By help of his personal fascination and flawless temper he had brought it all about within a year. He started the Choir School himself; the Choral Eucharist filled the Dome; the voluntary choir for the great evening service was drawn together by personal attachment to him; and within hardly more than a year he had already attempted the great "Passion" music of Bach.

'For all this we owe him a debt that it is impossible to exaggerate; and above all for the evidence that was felt from end to end of the music of its control by a man who was himself loyal to the faith, and inside the secret of worship. We who were there to pray and give thanks never found the music fail to respond instinctively to our demands; nor did he ever suffer the music to wander outside its dedicated function of worship, which is in this place at once its limitation, but also its glory. Those well know what I mean who remember, for instance, the way in which Sunday after Sunday, at the quiet moment when communicants were passing to the altar, he would improvise on the theme of his own beautiful hymn "Author of life Divine." It is this spirit which has given such influence to his "Sevenfold Amen." I remember looking at Stainer's face as it was sung at the funeral of Mr. Gladstone when all England was gathered in Westminster Abbey, and I wondered whether he was thinking that a man has not lived in vain who has lodged something of his own within a great national tradition, so that, for generation after generation, those few bars of music will be heard wherever England is gathered for some historic and immemorial moment. He put this tone and temper into our music in this Cathedral, and to him we owe that mystical movement which sways our music at St. Paul's as with the beat and pulse of a living thing, so that with a glamour of its own it floats and haunts and envelopes. It is ours to see that this tradition of his shall never fail. This shall be his real monument.

'Meanwhile we place this marble panel close by the gates where he so often passed. There is something pathetic always in the death of a great executant, so much perishes with him and is gone for ever.

Well, it is gone at last the palace of music I reared,
Gone! and the good tears start.

. . . . . .

Therefore to whom do we turn but to Thee,
the ineffable Name!
Builder and Maker, Thou, of houses not made with
hands.

'We remember him before God and we send our prayers after him into the silence, giving thanks to God for one who was His chief instrument in enabling

this Cathedral to become a House of Prayer for all people—for one who made its worship no longer a hidden treasure for the elect, but poured it out as an unstinted boon for all and any who, out of this sad city, might enter in at the doors to feel after a God Whom they desired to know—to seek, and to listen, and to adore.'

Stainer's unaccompanied setting of 'God so loved the world' was then most tenderly sung, just as he would wish it to be sung, by the Cathedral Choir, under the direction—we may say the affectionate direction—of Sir George Martin, Stainer's intimate friend, pupil, colleague, and worthy successor at St. Paul's. After prayers had been read by the venerable Dean and Canon Scott Holland, the memorable little service terminated with the Sevenfold Amen; and as the simple strains floated through the vast sanctuary, they touched with pure emotion the heart-strings of those who had known and loved the composer of those thrilling harmonies.

As one by one the company reluctantly left the spot so closely associated with him who had been deservedly honoured, the noon-day sunshine—which almost turned December into June—streamed into the Cathedral, thus recalling the sunny nature and the warmth of affection so truly characteristic of John Stainer.

F. G. E.

HERBERT SPENCER.

SOME RECOLLECTIONS BY SIR HUBERT PARRY.

The death of Herbert Spencer—which took place at Brighton on the 8th ult., in his eighty-fourth year—was an event of special interest to musicians, as he, the greatest English philosopher of the 19th century, took a very keen interest in the art of music. One of his essays, written nearly fifty years ago, treated of 'The Origin and Function of Music,' and he recently returned to the theme in his 'Facts and Comments,' an interesting book noticed in these columns in June, 1902 (p. 383). There is no need to recapitulate Herbert Spencer's 'views' on music, but it may be said that he had quite outlived all modern developments in the art.

Knowing that Sir Hubert Parry had experienced pleasant intercourse with the great thinker, we asked him to jot down some of his recollections of Herbert Spencer for The Musical Times. Sir Hubert very kindly responded to this request in the following words:—

'My recollections of talks with Mr. Spencer are very scrappy and uncertain, and too many of the things I remember most vividly were naturally such as I profoundly disagreed with. They usually had nothing to do with music. One which I remember most definitely was about football, which he at the time condemned very decisively as a brutal and demoralizing game. I could not help chaffing him a little about it, as he looked so supremely unlikely to have any practical experience. He took it quite well, but just persisted in reiterating his objection and suggestions. One of the latter was that anyone who shinned anyone on the opposite side should be fined half-a-crown!

'Another talk was about theatres (some thirty years ago); and when I expressed surprise at his appearing to be so well up in what was going on (some of which was trivial rubbish), Mr. Spencer said: "I cultivate amusements on principle."

'Another time we were talking about contemporary Art, and, after pouring a good deal of scorn upon the most prominent painters of the day, he ended solemnly with the remark that "Art had a great future before it, in the line of making machinery beautiful — that there was so much room for application of beauty of design and detail in the making of the cylinders of engines, and piston-rods and cranks and driving wheels."

'About music he once informed me, as a thing I ought to know, that the art was passing into such a state of extravagant complexity that it was a physical impossibility for the ear to disintegrate the confused mass of sound. I argued that a first-rate conductor like Richter, for instance, could hear every single part in the most complex piece of orchestration, and even if one little hautboy played a wrong note he could pick it out, and that if he could not he would not be worth his place. But the philosopher merely repeated that it was purely a scientific question, and that it could be demonstrated that the human ear could not identify the details or unravel the complications of more than a certain number of sounds at a time, as the apparatus was not provided for it. I merely answered that his theory was contrary to fact and experience, and we both remained where we were.

'I have not time to enter into the big question of evolution. Whatever his judgment was on matters of detail, the general exposition of his principles of evolution and psychology and so forth have had an effect on the interpretation of artistic developments which is of supreme importance.'

Church and Organ Music.

THE TUNE AUSTRIA.

The anthem which Mr. Alfred Hollins has specially composed for the present issue of The Musical Times concludes with a verse of the hymn 'Praise the Lord, ye heavens adore Him.' An opportunity is therefore afforded of giving a brief history of the hymn and its associated tune, composed by Haydn. The authorship of the hymn—really a versification of Psalm 148—is unknown, although some hymnals assign it erroneously to the Rev. John Kempthorne. It first appeared in an addenda of five hymns printed on a four-page tract and pasted into the hymnal in use at the Foundling Hospital a hundred years ago (*Psalms, Hymns, and Anthems of the Foundling Hospital*). The sheet is headed:—

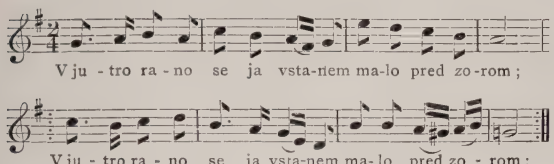
Hymns of Praise. For Foundling Apprentices Attending Divine Service to return Thanks.

No. 4 of this set of five hymns is 'Praise the Lord, ye heavens adore Him. Music by Haydn.' It is headed 'Hymn from Psalm cxlviii.: Haydn,' and is printed in four stanzas. As the Rev. Dr. Julian says in his invaluable 'Dictionary of Hymnology' (from which the above information is obtained): 'The use of this hymn in all English-speaking countries . . . is very extensive.' It is curious that a hymn which has found a place in nearly all hymnals, irrespective of denominational differences, should have come into existence in this anonymous and obscure manner.

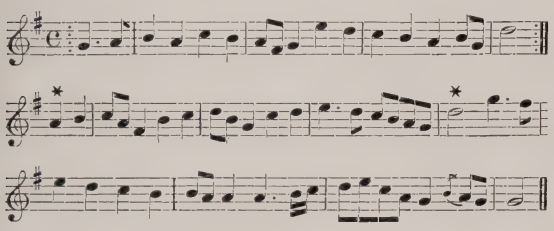
The hymn has always been associated with Haydn's Hymn to the Emperor, or the Austrian National Hymn. During Haydn's two visits to England (1791 and 1794) he was much struck with our National Anthem, let us hope with the music rather than the words. The opportunity for him to immortalize his name in a national strain came in the year 1797. Haydn's friend, Freiheer van Swieten,

suggested the idea to the Prime Minister, Graf von Saurau, who commissioned the poet Lorenz Leopold Haschka to write the words, 'and,' he records, 'I applied to our immortal countryman Haydn to set them to music, for I considered him alone capable of writing anything approaching in merit to the English "God save the King."'

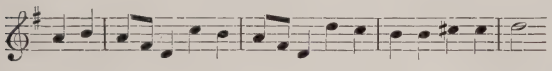
It is interesting that Haydn found the opening strain of his tune in a Croatian folk-song. Here it is:—



The remainder of Haydn's theme is original, but he did not get it all at once. His original sketch is in the following form—



He then altered the section to in this manner—



and ultimately produced a perfect thing.

The air was sung for the first time (and with orchestral accompaniment) in the National Theatre, Vienna, and in many provincial theatres in Austria on the Emperor's birthday, February 12, 1797. The Emperor, himself present at the National Theatre in Vienna on that occasion, was greatly moved by the simple strains of Haydn's noble music. He sent, through Count Saurau, his portrait enclosed in a gold box to the composer, who in acknowledging it said:—

> Your Excellency,
>
> Such a surprise and such a mark of favour, especially as regards the portrait of my beloved monarch, I never before received in acknowledgment of my poor talents. I thank your Excellency from my heart, and am always respectfully at your command.
>
> I am, with deep respect, your Excellency's obedient humble servant, JOSEPH HAYDN.

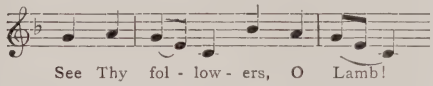
The music, first published by Artaria (Vienna) in 1797, soon found its way to England, where Haydn had several personal friends. Dr. Burney seems to have been the first to adapt the melody to English words in his arrangement for three voices (two sopranos and bass) and chorus, and published in London in or about 1800, and entitled 'Hymn for the Emperor, translated by Dr. Burney: composed by Dr. Haydn.' The first stanza is sufficient to prove that Dr. Burney was a better historian of music than a poet:—

> God preserve the Emp'ror FRANCIS,
> Sov'reign ever good and great;
> Save, O save him from mischances
> In Prosperity and State!
> May his Laurels ever blooming
> Be by Patriot Virtue fed;
> May his worth the world illumine
> And bring back the Sheep misled!
> (*Chorus*). God preserve, &c.

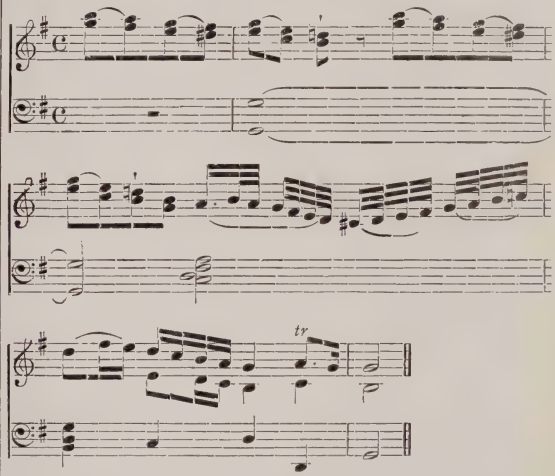
The first to introduce the melody into England as a hymn-tune appears to have been Dr. Edward Miller, the composer of the tune 'Rockingham.' It appeared in his second collection of Psalmody, entitled—

> Dr. Watts's Psalms and Hymns, set to new music, consisting of upwards of fifty original melodies, or tunes, in three or four parts, composed by EDWARD MILLER, MUS. DOC. [? 1802].

It is there named 'Haydn,' and headed 'The celebrated Hymn, by Haydn, composed for the Emperor Francis of Germany [!] adapted to English words.' The words are those of Charles Wesley's hymn, beginning 'Jesus, soft, harmonious name,' but as showing how little the matter of phrasing and the co-ordination of musical and verbal accent prevailed a century ago, this line of the tune may serve as a specimen—



The tune appeared in the Foundling Collection published in the year 1809, a copy of which has been kindly lent us by Dr. Davan Wetton, the present organist. This was edited by William Russell, then organist, who furnished an interlude, after the custom of the time, in this form—



Various names have been bestowed upon the tune by different editors, *e.g.*, Haydn, Austria, Vienna and Cheadle, the last by Webbe in his collection, though it is difficult to understand the connection between the Austrian National Hymn and the Lancashire town. Confusion worse confounded is often caused by the absurd vagaries of editors in the arbitary re-naming of tunes.

The Emperor's Hymn, composed at the age of sixty-five, is a strain of which Haydn was very fond—and no wonder. He afterwards employed it as the theme for the slow movement in the Quartet in C (Op. 76, No. 5), where it appears with a set of masterly variations. The late Dr. E. T. Chipp wrote a fine organ fantasia, with variations, on the tune.

Pohl tells us that the 'Hymn to the Emperor' was Haydn's 'favourite work, and towards the close of his life he often consoled himself by playing it with great expression.' As he lay on his death-bed, he called his servants round him for the last time, and having been carried to the pianoforte, he solemnly played the tune three times in succession. This was on May 26, 1809. Five days later his genial spirit took its flight. Could he have had a more beautiful *Nunc dimittis?*

AN OLD ANTHEM BOOK.

The Rev. F. M. Millard, Otham Parsonage, Maidstone, writes as follows:—

I have in this house a manuscript book of anthems, formerly belonging to my grandfather, the Rev. Charles Millard, Precentor of Norwich Cathedral about the end of the 18th century. Three of the twelve anthems in the book appear to be but little known; and one at least appears to be of considerable interest. The contents of the book are given as follow:—

Lord, remember David	Mr. Hawkins
Arise, O Lord	Mr. Hawkins
In Jewry is God known	Norris
The Lord is King	Crofts [*sic*]
My song shall be alway	Purcell
I was glad	Purcell
Be merciful unto me	Purcell
Awake, put on thy strength ..	Wise
O Lord my God	Humphry [*sic*]
I am well pleased	Aldrich
Open me the gates	Wise
O give thanks	Purcell

The words of the fourth anthem, 'The Lord is King,' described in the book as 'sett by Mr. Crofts,' are from the 97th (not the 99th) Psalm. It begins with a treble solo in common time, in the key of D major. Next follow solo and chorus in $\frac{3}{2}$ time, 'Clouds and darkness are round about Him,' also in D major. This is followed by a solo in D minor, 'There shall go a fire before Him,' followed by chorus in D major, 'The heavens have declared His righteousness, &c. Hallelujah.'

I may say that I have been in correspondence with the Precentors of three Cathedrals, and with one College organist, and this anthem seems unknown to any of them. The anthems by 'Mr. Hawkins' seem also little known; they are of simpler character, each consisting of a long solo and short chorus, in one case (as I read it) in G minor, in the other in D major. I should be glad to know if you would wish to hear more of the Anthem by (as it is presumed) Wm. Croft.

CANON DONALDSON.

Truro Cathedal has lost a good friend and invaluable Precentor in the death of the Rev. Canon Augustine Blair Donaldson, who died at Truro on the 10th ult., aged sixty-two. He was appointed Canon Residentiary and Precentor in 1885, two years prior to the consecration of the Cathedral. During the intervening eighteen years Canon Donaldson was actively associated with the building of the Cathedral. He took a prominent part in planning and carrying out the admirable arrangements connected with the dedication of the Nave on July 15 last, an important event that was specially reported in these columns. Two processional hymns for choral festivals came from his pen, and he took an active part in the formation of the Diocesan Choral Union. As the author of 'The Bishopric of Truro,' and a popular and excellent Guide to Truro Cathedral, his name is well known. He was a working vice-president of the Truro Philharmonic Society. In this, and in many other interests connected with Truro and its neighbourhood, Canon Donaldson will be greatly missed.

ORGAN RECITALS.

At the beginning of another year it may be desirable to re-state the method on which our monthly summary of organ recitals is compiled. The very large number of programmes regularly received are carefully examined in detail month by month from two points of view—educational and general interest. As a rule we have not space to mention more than one piece in each programme; but it not infrequently happens—this month for example—that several are of such a 'vain repetition' nature as not to call for mention. The organ fugues of Bach, which every organist plays, may be taken for granted. Furthermore, no *arrangements* will find a place in this monthly list; only music actually written for the organ. We shall always be glad to receive and notify organist and choirmaster appointments.

Dr. A. L. Peace, Ulster Hall, Belfast. (Re-opening of the organ)—Introduction and air with variations on 'The Harmonious Blacksmith,' *E. T. Chipp* (a former organist of the Hall).

Dr. Huntley, St. John's, Surrey Road, Bournemouth.—Requiem Æternam and Pæan, *Basil Harwood.*

Mr. W. Wolstenholme, Wesleyan Central Church, Long Eaton.—Fantasia in E, *Wolstenholme.*

Mr. W. W. Starmer, the Parish Church, Waldron.—In Paradisum, *Dubois.*

Mr. William Reed, Chalmers' Church, Quebec.—Scherzo, Symphonique Concertant, *Faulkes.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Concert Fantasia, *Sir R. P. Stewart.*

Mr. Reginald Goss Custard, St. Margaret's Church, Westminster.—Symphony in G minor, *Lemare.*

Mr. H. E. Mackinlay, St. Stephen's Walbrook.—Fantasia in E minor, *Silas.*

Mr. Henry Riding, St. Gabriel's, Walthamstow.—Marche Triomphale, *Guilmant.*

Mr. R. de la Haye, Lauriston Place United Free Church, Edinburgh.—Choral Prelude, 'Christ lay in the bonds of death,' *Bach.*

Mr. William J. Young, St. Paul's, Heaton Moor.—Andante and Allegro, *F. E. Bache.*

Mr. Matthew Dunn, Church of St. Peter-upon-Cornhill.—Alla Marcia, *Gladstone.*

Mr. J. M. Preston, Salem Church, Newcastle.—'Blenheim' Fantasia, *Silas.*

Mr. R. E. Parker, Parish Church, Wilmslow.—Allegro Pomposo in D, *Smart.*

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Sonate da Camera No. 1, *A. L. Peace.*

Mr. W. Henry Maxfield, St. John-the-Evangelist, Altrincham.—Marche Solennelle in E major, *Borowski.*

Mr. Alfred Alexander, St. George's Church, Chorley.—Basso Ostinato, *Arensky.*

Mr. Wesley Hammet, Wesleyan Church, Clapham.—Berceuse, *Wheeldon.*

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Choral Prelude, 'On Thee I call,' *Bach.*

Mr. Alfred E. Floyd, Parish Church, Llangollen.—Holsworthy church bells (air varied), *S. S. Wesley.*

Mr. W. Mullineux, Town Hall, Bolton.—Introduction and Variations on the Austrian Hymn, *E. T. Chipp.*

Mr. W. A. Roberts, St. Paul's, Liverpool.—Overture, *Thomas Adams*, and Toccata, *Purcell.*

Mr. Franklyn Mountford, St. James's, Handsworth.—Grand Chœur in B flat, *Dubois.*

Mr. R. W. Evans, Christ Church Cathedral, Colombo.—Allegretto Cantabile, *E. J. Hopkins.*

Mr. John Hartley, St. Giles's Cathedral, Edinburgh.—Allegro (Op. 22), *Gade.*

Mr. Alexander Reid, St. Paul's Church, Canterbury.—Scherzo, *Hoyte.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Bannister, St. Luke's Church, Redcliffe Square, South Kensington.

Mr. W. M. Berry, Parish Church, Bitton, Gloucestershire.

Mr. Herbert L. Camidge, St. Michael's Church, Whitby.

Mr. R. H. J. Crook, Parish Church, Moretonhampstead.

Mr. A. C. Eversfield, St. John's, Clerkenwell.

Mr. E. H. Melville Foster, St. John's Church, Langley New Town, Slough.

Mr. George Hoggett, Parish Church, Great Ayton.

Mr. Frederic Just, St. Paul's Church, Weston-super-Mare.

Mr. J. E. Leah, St. George's Congregational Church, West Hartlepool.

Dr. W. G. Price, City Organist, Belfast.

Mr. Warren Tear, St. John-the-Evangelist, Wiltshire Road, Brixton.

Mr. D. H. Wassell, Streatham Hill Congregational Church.

Obituary.

MR. ROBERT ROY PATERSON.

We regret to record the death of Mr. Robert Roy Paterson, senior partner of the well-known firm of Messrs. Paterson and Sons, of Edinburgh, which took place on the 3rd ult., at the age of seventy-three. A brilliantly successful business man, and also possessed of a large measure of musical scholarship, the late Mr. Paterson directed with marked ability the affairs of the firm originally founded in Edinburgh by his father in the year 1820. But he will best be remembered for his labours in the cause of music in Scotland. His business connections brought him into contact with all the great artists of his time; this intercourse with a man of his attractive, interesting personality and hospitable spirit, quickly changed from that of business into one of absolute friendship.

Robert Roy Paterson was born on July 16, 1830, at 12, Fetter Row, Edinburgh. The child of a musical family, his obvious musical taste was soon guided in a definite direction, and at the age of six he commenced the study of the violin, an instrument, however, which was very shortly afterwards abandoned for the flute. His master for the latter instrument, Theophile Bucher, was

THE LATE MR. R. ROY PATERSON.
(*Photo by his son, Mr. Stirling Paterson.*)

sometimes called 'the Paganini of the flute,' so great was his mastery of the instrument, and whose memory is perpetuated in the Bucher Music Scholarship of Edinburgh University. At the age of seventeen Mr. Paterson was sent to Leipzig, where he studied the pianoforte under Moscheles, and harmony with Otto Richter. At Leipzig, unfortunately, he was able to remain little more than a year, his never very robust health breaking down under the strain of severe study. The year spent in Leipzig proved to be one crowded with memorable experiences; to say nothing of the value of association with such men as Moscheles and Richter, it was Mendelssohn's last year of life. But what made the deepest impression upon him of all was Mendelssohn's funeral (on November 7, 1847) which, in company with other students, he was privileged to attend. With his fellow-students, also, he had previously looked upon the dead face of the master, and he was able to obtain possession of a lock of the dead composer's hair.

Returning from Germany in 1848, Mr. Paterson, after some time spent in the factories of Messrs. Collard and Messrs. Broadwood, entered his father's business. In 1859, Mr. Robert Paterson, senior, died, and the business fell to his two sons, Mr. John Walker Paterson, who assumed charge of the branch—now a large and flourishing business of itself—which had then only recently been started in Glasgow, while Mr. Robert Roy Paterson retained the direction of the parent establishment in Edinburgh. By degrees the influence of the firm made itself felt throughout Scotland, a branch establishment being opened in Perth in 1864, another in Ayr in 1868, one in Dundee in 1882, in Dumfries in 1886, Paisley in 1887, Kilmarnock in 1892, and later in Arbroath and in Greenock. Besides other minor agencies in Scotland, the firm has now also important interests in London, and in New York.

But the routine business of a pianoforte and music dealer, on no matter how large a scale, exercised only a portion of Mr. Paterson's energies. At the very outset of his business life he set himself the task of providing his native city with all that was best in music. Mr. Paterson's earlier efforts in this direction were undertaken in conjunction with the Edinburgh Musical Association, which, about forty years ago, used to give orchestral concerts with a band of forty, under local conductors, on Saturday afternoons during the winter. Mr. Paterson guaranteed the Association against loss, and the profits (if any!) were to be divided equally between the Association and himself. Charles Hallé and Arabella Goddard made their first appearances in Edinburgh at these concerts, and it speaks eloquently of those simpler days that Hallé's fee was £30—a sum which he was so unfortunate as to have stolen from him within a few hours of its receipt!

In later years there came the Edinburgh Classical Concerts, excellent performances of chamber music which are now of some historical interest, inasmuch as the then first violinist of the quartet is now principal of the Royal Academy (Sir Alexander Mackenzie), while the viola player is Reid Professor of Music in Edinburgh University (Professor Niecks).

Ten years ago the more extensive scheme of the Scottish Orchestra was set on foot, and for the concerts given by that splendid body of instrumentalists in Edinburgh and Dundee, Mr. Paterson at once became responsible. Of the Scottish Orchestra, under Dr. Cowen's skilful direction, it is unnecessary to speak, for is not the fame of its achievements known and read of all men? Mr. Paterson's concerts were the pet interest of his later life, and there was nothing in which he took greater pride than in their success.

A man of a wide outlook upon life, Mr. Paterson had other interests than his business and his concert-giving. He was a keen Volunteer officer in the early days of the movement. Much of his leisure was given to musical composition, in which he was particularly fortunate as a song-writer, many charming lyrics having been published under the pseudonym of 'Alfred Stella.' He was also a liberal and discriminating art patron. Never a robust man, Mr. Paterson led a life, apart from his musical activities, which was one of comparative retirement; but local music-lovers, and many a touring artist coming to Edinburgh, will miss the familiar tall figure with the silvery hair, the heavy brows, and the rather caustically humorous speech which merely veiled the deep-rooted kindliness of a true-hearted man.

The death of Mr. JULIAN MARSHALL—which we briefly mentioned in our last issue (he died on November 21)—removed an accomplished amateur of music. He contributed to Grove's 'Dictionary' and to various musical periodicals, and was formerly Honorary Secretary to the Mendelssohn Scholarship Committee. His fine collection of engravings and book-plates he greatly prized—the last time we saw him he, with all the eagerness of a collector, was most anxious to secure

the book-plate of Chilcot, of Bath! His splendid musical library—how sumptuously his books were bound!—was largely dispersed in 1884, the British Museum securing many of his greatest treasures. He was a great authority on lawn tennis. Mrs. Julian Marshall is well-known in musical circles as a composer and orchestral conductor of marked ability.

Mr. Clifford Harrison, who died at Ore, on the 17th inst., will be well remembered as a refined reciter who charmed such competent critics as Robert Browning, Mr. Stopford Brooke, and Mr. Gladstone. The musical accompaniments composed by himself invested his recitals with a distinction quite unique. Mr. Harrison was a painter, in which connection Mr. Ruskin acknowledged that he had learnt from Harrison's work how much sunlight could be transferred to paper—truly a man of many parts.

August Reissmann, who recently died, was a voluminous writer on music. He is best known in connection with Mendel's Konversations-Lexicon, to which he largely contributed, and of which, after Mendel's death in 1876, he edited the last five volumes of the work and the supplementary volume.

Dr. Julius Otto Grimm, composer and conductor, and Professor of Music in the University of Münster, Westphalia, died there on the 7th ult., aged seventy-six. The intimate friend of Schumann, Brahms, and Dr. Joachim, Dr. Grimm's name is widely known as the composer of an effective Orchestral Suite in Canon form.

Reviews.

Lessons in Harmonics, for Violinists and other Musical Students, with notes on sound and resultants. Elementary explanations and experiments. By C. Egerton Lowe.
(*No. 62. Novello's Music Primer Series.*)
[Novello and Company, Limited.]

Violinists, and especially junior players, generally have misty notions as to the why and wherefore of harmonics. They know of course that by placing a finger lightly on certain parts or nodes of a string a sound of peculiar quality can be made, and that the resulting pitch follows some odd law not to be explained by the ordinary manner of fingering, but they are seldom aware of the underlying reasons for the phenomena of harmonics, and have little idea of the potentialities of a string in this direction, and instruction books rarely afford any intelligible information. Mr. Lowe's practical explanations and lucid directions for experiments (which can be conducted by persons unable to play an instrument) make the whole matter of harmonics not only clear, but exceedingly interesting. Although the lessons are primarily intended for players on stringed instruments of the violin family, they are applicable as demonstrations of curious acoustic laws to that even larger class of string players, the pianoforte students. Many of Mr. Lowe's experiments are for the pianoforte, and indeed some of the facts taught can only be clearly demonstrated on that instrument. Pianoforte teachers in search of a novel way of interesting their pupils in musical matters will find it worth their while to study this useful little book.

Thirty Years of Musical Life in London: 1870-1900. By Hermann Klein.
[William Heinemann.]

The author of this reminiscent volume began his journalistic life in London when he was a stripling of nineteen. He has recently changed the scene of his professional labours to New York, and the London curtain falls, so to speak, with the last page of his book. In thirty years' time Mr. Klein will doubtless write a second volume of entertaining 'recollections' in a retrospect of musical doings 'on the other side.' But to return to London. One has only to dip into these genially-written pages to discover the author's penchant for matters operatic. His friendship for the late Sir Augustus Harris and other celebrities of the lyric stage has enabled him to give much interesting behind-the-scenes information. The very large number of portraits of operatic artists contained in the book further indicates the trend of Mr. Klein's sympathies in music. He it was who advised Sir Augustus Harris to secure the services of the De Reszkes, with results that are well known. The many anecdotes scattered about these pages will doubtless be read with avidity. For instance, we are told how a certain Major Kitchener (since known to fame) helped Harris to rehearse a stage army at Drury Lane! But we must not pick out these Drury Lane and Covent Garden plums. The reader is referred to the book itself as one that will afford him a pleasant fire-side hour in the perusal thereof.

Chopin. By J. Cuthbert Hadden.
The Life of Hector Berlioz, as written by himself. Translated from the French by Katharine F. Boult.
[J. M. Dent and Co.]

All biographers of Chopin coming after Professor Niecks set themselves an easy task. In this, the latest volume of 'The Master Musicians' series issued by Messrs. Dent, Mr. Hadden has discharged his biographical duty with tact and discretion, and the result is a useful 'life' of a very remarkable yet mysterious master-musician. With characteristic national pride Mr. Hadden has unearthed some fresh information concerning Chopin's visit to Scotland in the autumn of 1848. He gives a view of the house in which the composer resided while North of the Tweed. This, with other illustrations, adds to the attractiveness of a volume which is sure to find many readers.

The Berlioz centenary has doubtless caused the appearance of a new English version of the famous Memoires, which has just been added to 'The Temple Autobiographies' with which Messrs. Dent's name is associated. If the translation is not always above reproach, many will welcome the book in this convenient form and read it with pleasure and amusement.

Breathing for Voice Production. By H. H. Hulbert.
(*Novello's Music Primers*, No. 63.)
[Novello and Company, Limited.]

This book is a carefully thought-out contribution to the constantly increasing literature devoted to matters connected with voice production. Dr. Hulbert restricts his arguments and explanations to the one fundamental matter of healthy and natural breathing. Voice emission he leaves to others, and he thus avoids discussion of the action of the larynx and of the important subject of resonance. He advocates with much cogency what is termed the 'lateral-costal' method of breathing, and is opposed to the 'abdominal' breathing as taught by the late Lennox Browne and Emil Behnke and their numerous disciples. Dr. Hulbert maintains that the lateral-costal method is the method empirically adopted by the old Italian masters, and he gives a scientific explanation of its action. It will be seen, therefore, that he does not claim to have made a discovery, but to re-assert the principles of a plan that has recently been neglected in some quarters. Numerous exercises are prescribed, and there are photographic illustrations to assist the comprehension of the text. The whole work appeals not only to singers, but to all who study their health and physical development.

WELLINGTON (N.Z.) MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The third New Zealand Musical Festival, held (as were its predecessors) in the Capital of the Colony, was brought to a most successful issue during the last week of October. The primary object of its promoters was to commemorate fittingly the twenty-fifth anniversary of Mr. Robert Parker's local musical work as organist and choirmaster of St. Paul's Pro-Cathedral, and as conductor of various musical societies during the greater part of that long period. A well-balanced and efficient chorus of 275 voices was enrolled several months before the date of the Festival, and the Orchestral Society, with some outside assistance, furnished a band of about sixty performers, including an excellent cor anglais, bass clarinet, and harp. The strings were admirably led by Miss Grace Kennedy and Miss Edith Whitelaw, late of the Royal College of Music. In the absence of a pipe organ, efficient help was given on two American organs by Mr. Lawrence Watkins and Dr. Kington Fyffe. Hitherto there has been no suitable building in Wellington for choral performances on a large scale, and the Opera House had to be adapted, as on previous occasions, for the purposes of the Festival. A fine Town Hall is now being erected, and it is hoped that the next choral gathering will at no distant date be held within its walls.

The Festival, in time-honoured fashion, opened with 'Elijah' and closed with the 'Messiah.' The choice of the opening work was appropriate to the great event, for Mr. Parker conducted its first performance in Wellington on the occasion of his first public appearance here in 1878. Mendelssohn's noble music was splendidly performed by principals, band and chorus, and roused the great audience to enthusiasm. The solos were taken by Miss Phœbe Parsons (soprano); Miss M. O'Donovan, late of Belfast; Mr. Henry Weir, of Sydney, N.S.W.; with Mr. Hamilton Hodges—now of Auckland, but formerly of Boston, U.S.A.—in the part of the *Prophet*. In the last-named artist the Festival Committee was singularly fortunate in securing an ideal representative of the part, for with the single exception of Mr. Santley, no one in New Zealand has come anywhere near the excellence of his rendering. The choruses were splendidly sung throughout, not merely with absolute accuracy, but with fine characterization and excellent enunciation, and the band was very satisfactory. Mr. A. Hamerton, principal violoncello, played the obbligato to 'It is enough' in admirable style, and concerted vocal numbers were well sung, leaving nothing to be desired in a memorable performance. Mr. R. Parker was warmly applauded on his appearance in the conductor's desk, and at the close of the oratorio he and all associated with him received a great demonstration from the enthusiastic audience.

The second programme, given on Saturday, October 24, was of a miscellaneous and very interesting character. It included Stanford's 'Last Post,' Elgar's epilogue from 'The Banner of St. George,' Parry's Suite for Strings in F, Elgar's 'Pomp and Circumstance' Marches in D major, and his two short pieces 'Chanson de Matin,' and 'Chanson de Nuit,' and a number of vocal solos by the principal artists of the Festival. Noteworthy among the latter were the Freebooter Songs by William Wallace, superbly sung by Mr. Hamilton Hodges. Stanford's graphic work, with its stirring bugle-call, was finely given and made a great impression; and Sir Hubert Parry's Suite, daintily played by the strings of the orchestra, was most warmly received. The success of the Elgar pieces was a foregone conclusion.

The concert on Monday, October 26, was eagerly anticipated, and the house was sold out several days before the performance, the attraction being Coleridge-Taylor's 'Hiawatha,' of which Parts I. and II. were given. The principals were Miss Amy Murphy, of Dunedin, Mr. James Searle, and Mr. Hamilton Hodges. An interesting feature of the evening was the splendid singing of Mr. Hodges, who, like the composer of 'Hiawatha,' is a coloured artist, and who sang the 'Farewell Minnehaha' in a manner which will long be remembered in Wellington. The conductor and the executive committee, feeling that, owing to certain shortcomings in the performance, full justice had not been done to Coleridge-Taylor's music, determined to repeat the two scenes on the following evening (Tuesday, October 27), when the wisdom of their determination was triumphantly justified by a splendid performance before an overflowing audience. Dr. Kington Fyffe sang on this occasion the beautiful tenor solo, 'Onaway, awake beloved' with much taste and charm of style, and the whole work was finely given, chorus and orchestra being alike excellent. The 'Hiawatha' music was preceded by J. F. Barnett's cantata 'The Ancient Mariner,' which received a spirited performance, and a hearty recognition by the audience. The solos and the very effective concerted pieces in this cantata were well sung by Miss Murphy, Mrs. Russell (of Christchurch), Mr. E. J. Hill, and Mr. F. V. Waters.

On Wednesday evening, October 28, Stanford's 'Last Post' was repeated by general desire, the principal work of the evening being Sullivan's 'The Golden Legend,' which had been given here at both the previous Festivals, and which on this occasion drew an enormous audience, hundreds being unable to gain admission to the Opera House. The chorus-singing was splendid, both in the devotional and the dramatic parts of the work, and the epilogue was given with great effect. Mr. Henry Weir, as *Prince Henry*, sang most artistically, and the versatile Mr. Hodges was thoroughly at home in the music of *Lucifer*. The cor anglais accompaniment to *Elsie's* solo 'My Redeemer and my Lord' was beautifully played by Mr. Bonnington, of Christchurch, and the bells made their wonted effect.

The Festival was brought to a triumphant close with a memorable performance of the oratorio of oratorios, Handel's immortal 'Messiah,' which drew the largest house of all, and which received a worthy rendering on the part of all concerned. Mrs. H. Revell and Miss O'Donovan were thoroughly competent in their respective parts, but the honours of the soloists were carried off by Mr. H. Weir and Mr. Hamilton Hodges, who both sang splendidly throughout. The chorus sang with unabated vigour down to the final chord of the noble Amen, and the orchestra was thoroughly efficient in Handel's simple strains.

Mr. Robert Parker, the able conductor, amidst a scene of great enthusiasm, was then presented with a handsome sterling silver tea and coffee service on behalf of the chorus and a few outside friends, and the Festival was brought to a close amid general acclamation.

If it has been a great undertaking for a city of 50,000 inhabitants in a remote colony, the Festival, in spite of drawbacks, has been well and worthily carried out by all concerned. Long will it be remembered by those who took part in it, as well as by the enthusiastic audiences who nightly enjoyed the music.

At a meeting of the Parents' Educational Union held on the 8th ult. at Lyndhurst Road Lecture Hall, Hampstead, Mr. Oscar Beringer gave an interesting address on 'Pianoforte teaching up to date.' The lecturer began by relating his experiences in the year 1859, when, as a boy, he first appeared at the Crystal Palace as a solo pianist, giving daily recitals at Sydenham. The musical taste of the period was described, and quaintly illustrated by a performance of 'The maiden's prayer' and 'Warblings at eve.' Mr. Beringer played a number of pianoforte pieces which in their day were exceedingly popular, making valuable observations on each, and concluding with a short composition by Richard Strauss. He then referred to some of the executive faults prevailing at the present time, such as excessive *rubato* and the cultivation of technique at the expense of musical feeling, resulting in the performance of works like Chopin's Valse in A flat at a ridiculous *tempo*. He also lamented the fact that we had to import so much of our pianoforte music from abroad, as our English composers appeared to pay little attention to pianoforte literature.

London Concerts, &c.

ROYAL CHORAL SOCIETY.

It says much for the genuineness and musical value of Mr. Coleridge-Taylor's 'Hiawatha,' that it stands the severe test of time so triumphantly as to become one of the few works that can attract a large audience to the Royal Albert Hall. Nothing succeeds like success, and the vivacious and expressive music seemed to have inspired the choristers to special effort on the 3rd ult. Certainly it was the best interpretation they have hitherto given of the choral numbers, and it was evident that Sir Frederick Bridge had taken great pains to secure so satisfactory a rendering. The soloists—Madame Sobrino, Mr. William Green, and Mr. Ffrangcon-Davies (who gave an exceptionally good reading of the part assigned to *Hiawatha*)—sang most effectively, and Sir Frederick Bridge conducted.

ROYAL COLLEGE OF MUSIC.

The operatic performances given by the students always possess exceptional interest, for the young people exhibit such earnestness and enthusiasm in their respective tasks that, apart from the talent displayed by them, their endeavours excite sympathy. The ability shown at the interpretation of Humperdinck's 'Hänsel und Gretel' on the 4th ult., at the Lyric Theatre, was remarkable. Miss Nannie Tout as *Hänsel* acted and sang with a vivacity and an assurance that testified to natural dramatic sense in an exceptional degree, and Miss Kate Anderson gave a clever and pleasing embodiment of *Gretel*, making the most of her voice in a manner that gave proof of excellent training. Miss Graham Ashton was a vivacious *Witch*, and the other characters were capably sustained by the Misses Clara Smith, Mildred Evans, and Clara Dow. The elaborate instrumental portion was wonderfully played by an orchestra of fifty-seven players, only eight of whom were not present or past students of the College. Sir Charles V. Stanford conducted, and he is to be congratulated on the success of an ambitious undertaking.

ROYAL ACADEMY OF MUSIC.

A memorable feature of the orchestral concert given by the students on the 18th ult. at Queen's Hall was a manuscript Pianoforte Concerto in E flat by Mr. York Bowen. Several works of exceptional merit by this gifted young composer have been recorded in these columns, and the promises made by Mr. Bowen in these compositions are being gradually fulfilled by succeeding productions. There are life, verve and excellent ideas in this new concerto. The solo part was well played by the composer, and Sir Alexander Mackenzie, by his skilful conducting, secured an admirable rendering of the orchestral portion. Miss Ivy L. St. Aubyn Angove, a very young violinist, created almost a sensation by the facility of her playing in Paganini's Concerto in D, and Miss Christian Carpenter showed admirable technique in Paderewski's Polish Fantasia for Pianoforte. Miss Ethel B. Power recited with dramatic perception Victor Hugo's 'Trumpeter's Betrothed,' to the incidental music by F. Thomé, and amongst other students who merit encouragement were Miss Dorothy Cooke-Smith, Miss Ida Kahn, and Mr. W. Daniel Richards.

THE LONDON WELSH MUSICAL SOCIETY—FIRST CONCERT.

The London Welsh Musical Society is the second new organization that has sought public favour this season in the musical centre of the Metropolis. We may at once say that at its first concert, which was given at the Queen's Hall on the 3rd ult., it fully demonstrated its right to a hearing and to a welcome. The programme commenced with a rather long sacred cantata, 'Psalms of Praise,' by D. Christmas Williams, which, whatever its contrapuntal and other merits and suitability for performance in other surroundings, was by no means the type of music to give much satisfaction to amateurs not specially interested in Welsh composers. The fact—the brutal fact it may be said—is that sacred music of the formal kind, with a colourless orchestral accompaniment, has now no *raison d'être* in the metropolitan concert room. Not that there was no trace of modern feeling in Mr. Williams's industrious work. A scena, 'Why art thou cast down?' admirably sung by Miss Gertrude Hughes, showed real capacity for the expression of feeling and a power of creating climax, notwithstanding its length and the monotony of the accompaniment. A fully interesting feature of the programme was the first performance in London of the Symphonic Suite 'The Seasons,' under the baton of the composer, Mr. Edward German. This important orchestral work was produced at Norwich in 1899, when its merits were fully recognized. We have now simply to record the great popular success of the present performance, and to express the opinion that the Suite is one of the best and probably the best orchestral piece Mr. German has so far composed. The last item in the programme was Goring Thomas's beautiful if somewhat loosely knit cantata 'The Swan and the Skylark.' The performance was described as being the first public one given in London; but this is incorrect, inasmuch as the work was given by the Bow and Bromley Institute Choir some years ago, and we believe it has been performed by other London societies. On the present occasion the manifold and transparent beauties of the cantata were warmly recognized by the fairly numerous audience.

A first-rate professional orchestra of over 80 performers, led by Mr. Philip Lewis, played the Suite and the accompaniments. The choir consisted of about 180 singers, the sopranos greatly predominating. They sang with such spirit that one was tempted to forget and forgive occasional wrong notes, and in the tenors an unblendful quality of tone. Mr. Merlin Morgan conducted with great energy and decision. Although the Society had been in existence for only a few months he had contrived to secure a highly creditable *ensemble*. Besides the soloist named there were Miss Maggie Davies, Miss Gwladys Roberts, Mr. Herbert Emlyn and Mr. Ivor Foster.

POPULAR CONCERTS.

The programmes of these Monday and Saturday music-makings at St. James's Hall have for the most part consisted of familiar works, but several novelties have been presented. On November 28 was introduced a Sonata in E minor for Pianoforte and Violin by Signor Busoni, well played by Herr Egon Petri and Herr Kruse. On the 5th and 7th ult. were produced respectively a Quartet and Quintet by Herr Georg Schumann, the latter work possessing more freshness and spontaneity than the former, and on the 12th ult. a Trio in C minor for Pianoforte, Violin, and Clarinet, by Mr. Richard H. Walthew, was played for the first time. This comprises four movements, which are built up with melodious themes treated in a musicianly manner; but it is a work inviting the attention of amateurs. At this concert Dr. Lierhammer introduced an attractive song-cycle entitled 'Eliland,' by Herr Alex. van Fielitz.

The novelty on the 14th ult. was an Air and Variations in B flat for Strings, composed by Mr. Donald Francis Tovey. In common with previous compositions from this clever and earnest young musician, the work is a most scholarly production, but with the exception of two out of the nine variations which possess a certain tranquil repose, the music lacks emotional fervour.

BROADWOOD CONCERTS.

The attractiveness of these concerts (given at St. James's Hall) is being fully maintained. The series opened on the 3rd ult. with the first performance in England of a Sonata in D minor (Op. 22) for Pianoforte and Violoncello by Ludwig Thuille. The work is an excellent specimen of this composer's talent and style, and each of the three movements contains significant themes treated in a lucid, terse and artistic manner. The Sonata was most effectively interpreted by Miss Mathilde Verne and Mr. Herbert Withers. For the next concert (on

the 17th ult.) the assistance of the choir from the Brompton Oratory was secured and, under the skilful direction of Mr. Arthur Barclay, sang a number of unaccompanied portions of one of Palestrina's Masses with splendid precision. The choristers somewhat forced their voices in the *fortes*, but the delicate passages were sung with exquisite softness. On this evening was played a Sonata for Pianoforte and Clarinet by Mr. Donald F. Tovey, by whom, with the assistance of Mr. Charles Draper, the work was admirably played.

LONDON CHORAL SOCIETY.

The establishment of a choral society in Central London is so desirable an object that it is with peculiar satisfaction we record an advance in the singing of the London Choral Society at the performance of 'Elijah' on the 14th ult. The precision with which the choruses were sung was excellent, but the effort was so obvious that the rendering for the most part sounded mechanical. This shortcoming was too apparent in the Baal choruses, and in 'Thanks be to God,' by the adoption by Mr. Arthur Fagge of too slow a speed. Better results, however, were obtained in the second part, several choruses in which were delivered with commendable dramatic perception. Distinction was imparted to the performance by the impressive embodiment of the *Prophet* by Mr. Ffrangcon-Davies, whose reading is essentially spiritual and like unto that of a priest. The other principal soloists were Madame Clementine De Vere, Miss Mabel Braine, Mr. Herbert Grover and Mr. Peter Dawson.

HANDEL SOCIETY.

It is scarcely probable that Herr Philip Wolfrum's 'Weichnachtsmysterium' (A Christmas mystery) will attain the popularity in England that it has in Germany; in our opinion it is not a satisfactory work. The Handel Society deserves praise for introducing the work to a London audience on the 15th ult., at the Queen's Hall. As the 'Mystery' was first performed in England by the Worcester Philharmonic Society on December 12, 1901, and again two years later at the Hereford Festival, detailed notice of the composition is unnecessary; but it must be said that esteem for the work diminishes with re-hearing. In regard to the performance, the solo parts were reverently sung by Miss Gleeson-White, Miss Georgina Dupuis, and Messrs. Gervase Elwes, William Fell, J. E. Talbot, and Francis Harford. The choir, augmented by members of the Richmond New Philharmonic Society, sang intelligently, but the rendering of the orchestral portion left much to be desired. Mr. J. S. Liddle conducted, and Mr. E. G. Croager was at the organ.

MR. WOLSTENHOLME.

This concert, one of the most memorable given last month (on the 7th ult.), consisted entirely of the compositions of Mr. Wolstenholme, a composer well-known for his refined, melodious and effective organ pieces. On this occasion, however, he proved his right to be considered a gifted artist in other branches of composition. A Pianoforte Sonata in E flat minor, a Sonata for Violin and Pianoforte in G, and a Trio for Pianoforte, Violin and Violoncello—the last-named including a charming slow movement—showed that Mr. Wolstenholme possesses ability to write with ease in the most exacting forms. It was however by his pianoforte pieces and by his songs that he most successfully appealed to his audience. Of the former, those named 'The Torrent,' 'Liebeslied,' and 'Spanish Serenade' are most engaging, and of the latter may be mentioned the settings of Rossetti's 'Echo' and Tennyson's 'Ask me no more.' The composer presided at the pianoforte, the vocalists were Miss Gleeson-White and Mr. Robert Maitland, and the strings were well played by Messrs. Spencer Dyke, Lionel Tertis and Patterson Parker. We hope to hear more music from Mr. Wolstenholme's pen; he not only has something to say, but he expresses it gracefully.

DR. RICHARD STRAUSS.

The song recital given by Dr. Richard Strauss and his wife, Frau Strauss de Ahna on the 9th ult., at St. James's Hall, attracted a much smaller audience than might have been expected. If as a composer of songs Herr Strauss is comparatively little known, not a few of his settings possess considerable depth of feeling and intellectual charm; but the majority of the lyrics presented on this occasion were more remarkable for the ingenuity and boldness of their harmonic scheme than aught else. One of the most striking, or, as some would say, eccentric, was entitled 'Jung Hexenlied,' in which all the laws of key relationship seemed to be defied and designedly transgressed. More satisfactory and pleasing were 'Ich trage meine Minne,' 'Winterweihe,' and 'Ich schwebe.' In these the composer has written with less apparent effort, and 'Traum durch die Dämmerung' is a beautiful song; while 'In goldener Fülle' is an exuberant and triumphant love song that stirs the pulse.

MORE BERLIOZ.

Although the anniversary of the birth of Berlioz on December 11 was little regarded by his countrymen, three important performances were given in London during the month. The first, on the 8th ult., took place at the Royal College of Music, when the students performed the 'Hamlet' overture and the 'Romeo and Juliet' symphony, the latter composition being given in its entirety. The courageous manner in which the difficulties of the music were met and the skill shown by Sir Charles Stanford in the guidance of his young people deserve hearty praise.

On the actual centenary day an important concert was organized at Queen's Hall, with Dr. Richard Strauss as conductor. The proceeds were announced to be given to the Relief Fund of the National Society of French Teachers in England, but neither the art of Berlioz, the fame of the conductor, or the cause of charity could succeed in attracting an audience that even by courtesy could be called numerous. The programme comprised three orchestral movements from the 'Romeo and Juliet' music, the 'Francs Juges' and 'Carnaval Romain' overtures, three songs from 'Les Nuits d'Ete,' expressively sung by Miss Alice Holländer, and the 'Rêverie et Caprice' for violin and orchestra, charmingly played by Mdlle. Evályn Amethé.

MEMORIAL CONCERT TO MR. NEWMAN.

Of the numerous orchestral concerts held at Queen's Hall during the past month, one of the most memorable was that given on the 2nd ult. by the Queen's Hall Orchestra and its conductor, Mr. Henry J. Wood, to Mr. Robert Newman, in recognition of his services in promoting and fostering a love of orchestral music. The day was appropriate, for it was the tenth anniversary of the opening of Queen's Hall to the public. The programme consisted of Beethoven's 'Egmont' Overture, Tschaïkovsky's 'Pathetic' Symphony, and Wagner excerpts.

There is no need of detailed criticism concerning the Queen's Hall symphony concerts which took place on November 28 and the 12th ult. At the former, the chief feature was the revival of Borodine's Symphony in B minor, No. 2; Bach's 'Brandenburg' Concerto in G (No. 3) was splendidly played by the strings; and the soloists were Miss Muriel Foster and Mr. Jean Gerardy, both of whom were heard at their best. At the concert on the 12th ult. was presented Tschaïkovsky's Fourth Symphony, which was magnificently interpreted, and Madame Carreño played the solo part of Grieg's Pianoforte Concerto. Madame Schumann-Heink sang superbly the recitative and rondo 'Non più di Fiori' from Mozart's last opera 'La Clemenza di Tito,' the elaborate obbligato for basset horn being beautifully played by Mr. F. Gomez on a new model specially made for Mr. Wood by M. Selmer, of Paris.

A series of recitals of rarely-heard music by the old composers, recently given by Miss Grace Sutherland and Mr. Frank Thistleton at the Brinsmead Galleries, deservedly calls for mention. At the first concert, on the 10th ult., the composers represented were Purcell, Corelli, Tartini, and Dall' Abaco, and the excerpts from their works were admirably interpreted.

Other concerts and recitals worthy of record are at St. James's Hall: Mr. Plunket Greene's vocal recital on the 4th ult.; Mr. Gerardy's violoncello recital, 10th ult.; Frau Schumann-Heink's vocal recital, 11th ult. At Bechstein Hall: Miss Peppercorn's pianoforte recital, 3rd ult.; Signor Busoni's pianoforte recital, 5th ult.; Miss Mutch's vocal recital, 7th ult.; Mr. Lamond's pianoforte recital, 10th ult.; Miss Barns and Mr. Phillip's chamber concert, 12th ult.; Miss Edie Reynolds's chamber concert, 15th ult.; Madame Carreño's pianoforte recital, 16th ult.

At the Bermondsey Settlement on the 12th ult., Handel's 'Acis and Galatea' was, for once, performed in its entirety, all the usually-omitted ritornelli, second parts of airs, and da capos being restored. The choir of about fifty voices was very efficient, and sang the choruses with spirit. The solo parts were well rendered by Miss Estella Linden, Mr. F. W. Norcup, Mr. Sadleur Browne and Mr. Bertram Mills, well accompanied by a small string orchestra, with pianoforte (Mrs. J. E. Borland), and flute to the two numbers in which Handel introduced that instrument. Mr. J. E. Borland conducted.

The Stock Exchange Orchestral and Choral Society gave a Berlioz centenary concert at Queen's Hall on the 9th ult.

Suburban Concerts.

The Dulwich Philharmonic Society, conducted by Mr. Arthur Fagge, gave an excellent performance at the Crystal Palace on the 12th ult. of Berlioz's 'Faust,' before a large and enthusiastic audience. The occasion was of more than ordinary importance, for it was the first interpretation of the new English version prepared by Mr. Paul England and recently published by Messrs. Novello. It may in truth be said that the very enjoyable English adaptation of the French libretto will certainly contribute to the longevity of the work—one that presents Berlioz at his best and indubitably shows his right to a prominent niche in the temple of fame. The performance was admirable, the choristers singing with great intelligence and the solos being effectively rendered by Miss Eunetta Truscott and Messrs. Herbert Grover, Haigh Jackson and Peter Dawson. Mr. Arthur Fagge conducted.

The first concert of the fourteenth season of the Richmond Philharmonic Society was successfully given on the 17th ult., before a large and appreciative audience, at the 'Star and Garter,' Richmond. Sullivan's 'Martyr of Antioch' occupied the first part of the programme, in which the soloists were Miss Winifred Parker, Miss Edith Lane, Mr. Frederick Norcup, and Mr. Stewart Gardner. The second part included Beethoven's 'Leonora' Overture (No. 3), and the first performance in England of the arrangement for chorus and orchestra of Grieg's 'Herbstürm.' The concert was ably conducted by Dr. C. E. Jolley, who had the efficient co-operation of a capital band and chorus.

The West Ham Choral Society, under the direction of Mr. W. Harding Bonner, gave a concert of gems from Handel s works on the 1st ult., the programme including an important selection from 'Judas Maccabæus'; the other works drawn upon being 'Acis and Galatea,' 'Solomon,' 'L'Allegro,' 'Samson,' and the operas 'Serse' and 'Alcina.' The 'Occasional' Overture was played by the orchestra, which also accompanied the Organ Concerto, No. 4 in F, in which the solo part was undertaken by Mr. Henry Riding. The solo vocalists were Miss Alice Motterway, Miss Grace Day-Winter, Mr. Gwilym Richards, and Mr. Arthur Walenn.

The Streatham Choral Society performed Coleridge-Taylor's 'Hiawatha' trilogy, under the direction of Mr. Stewart Macpherson, on the 16th ult. The solo parts were sung by Miss Beatrice Spencer, Mr. Alexander Webster, and Mr. Frederick Ranalow. The choir of the Society sang with great spirit and marked purity of tone, and the picturesque instrumentation was admirably rendered by a professional orchestra (led by Mr. W. A. Easton).

The East Ham Vocal and Orchestral Society gave a performance of Haydn's 'Creation' at its first concert of the season in the Town Hall on the 3rd ult. The choir sang excellently, and the orchestra was efficient. Miss Mabel Manson, Mr. H. Turnpenney, and Mr. Charles Knowles were responsible for the solo music, and Mr. F. W. Long, to whom the success of the performance was largely due, conducted with much care.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 14, 1903.

The Gesellschaft der Musikfreunde celebrated the hundredth anniversary of the birthday of Berlioz by a performance of his 'Faust.' It was also, in a sense, a personal remembrance of the French composer, for he himself conducted the work in this city forty years ago. The second concert of the Society was also in memory of a composer, Hugo Wolf, who died ten months ago in Vienna. In addition to his well-known choral works, 'Elfenlied' and 'Der Feuerreiter,' 'Christnacht,' one of the composer's posthumous works, was performed, being a sacred cantata to words by Platen. If not an extended composition, it is an exacting one for orchestra and soloists.

The Philharmonic Society was content to honour the memory of Berlioz by a performance of the 'Carnaval Romain' Overture. A feature of one programme was new *entr'acte* music by Franz Schmidt. This young composer, himself a member of the Philharmonic orchestra, first attracted public attention last year by an excellent symphony. His new work is fresh and of rare beauty, and in the middle gipsy-like movement he gives the violins special opportunity of distinguishing themselves. The second of these concerts was conducted by Saffonoff, director of the Moscow Conservatoire, a propagandist as it seemed of Russian music. Glazounoff's C minor Symphony and Rimski-Korsakoff's Orchestral Fantasia 'Scherezade' interested the public. If these compositions do not exactly display genius, they are highly meritorious; the form is clear, and the subject-matter is attractive. Saffonoff is an admirable conductor.

The Concertverein repeated Bruckner's Ninth Symphony, and with marked success. Here in Vienna, where the composer spent almost his whole life, there are very many enthusiastic admirers of his works, and especially of all his symphonies; and in Ferdinand Löwe, Bruckner has an incomparable interpreter.

Many new chamber works have been recently produced by the Rosé Quartet—an Octet for Strings by Glière, pleasing, well-constructed, though somewhat superficial, a Quartet by Buonamici and a Trio by Arensky; and by the Prill Quartet, an engaging composition by Heubner. The Trio party of the refined pianist, Moriz Violin, performed a Pianoforte Trio by Robert Fuchs, our excellent native composer, a beautiful work full of poetic charm. Professor Julius Klengel, of Leipzig, played a new Violoncello Suite of his own, achieving success both as creative and executive artist. The Chamber Music Society of the violinist Fitzner introduced a new Quintet for Pianoforte and Strings by D. F. Tovey, which though somewhat spun-out, is full of energy and pleasing effects.

The double-bass player Madensky, a youthful member of the Opera orchestra, is master of his instrument and a marvellous performer. He has published a pamphlet on solo double-bass playing.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society gave at its second subscription concert, on November 27, a good performance of 'Hiawatha's Wedding Feast,' and 'Death of Minnehaha,' by Coleridge-Taylor, the soloists being Miss Perceval Allen and Messrs. Harold Wilde and Charles Tree.

The Belfast City Choral Society, a young and energetic organization, under the conductorship of Mr. W. H. Derrick Large, gave a concert on the 15th ult., at which Miss Bertha Latter and Messrs. Henry Franckiss and Meurig Jones took the solo parts in Mendelssohn's 'Walpurgis Night.'

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the Halford Concert of November 24, Mr. Fritz Kreisler made his second appearance in Birmingham, when his playing in Beethoven's Violin Concerto and Tartini's 'Il Trillo del Diavolo' (with accompaniment of strings and organ) evoked extraordinary enthusiasm. Rutland Boughton's symphonic poem 'A Summer Night' was given for the second time, and again won the emphatic approval of a critical audience. The composer, who was present, was honoured with a call and a hearty greeting. Other numbers were Mozart's Symphony in G minor, and Schubert's 'Fierrabras' Overture, the latter new here. At the fourth concert, on the 8th ult., Mr. Dan Godfrey, from Bournemouth, conducted a fine performance of Tschaïkovsky's Fifth Symphony and was accorded a hearty reception. Miss Kathleen Arnold was the soloist in Mozart's Pianoforte Concerto in D minor, her playing being graceful and refined. Elgar's Variations (Op. 36), finely played under Mr. Halford's direction, and Wagner's 'Tannhäuser' Overture, completed the programme.

On November 26, the Festival Choral Society gave a fine performance of Coleridge-Taylor's 'Song of Hiawatha' complete, with Madame Blauvelt, Mr. William Green, and Mr. Andrew Black as principals. Mr. C. W. Perkins was at the organ, and Dr. Sinclair conducted. The Town Hall was crowded.

The City Choral Society began its season on the 3rd ult. The programme comprised Gluck's 'Orfeo,'—a concert recital—Elgar's 'Coronation Ode,' and a Motet, 'Pange Lingua,' for eight voices, unaccompanied, by S. Royle Shore, a local amateur. In Gluck's opera the principals were Madame Clara Butt, Miss Lillie Wormald, and Miss Violet Myers. The first two were joined by Messrs. Harold Wilde and Fowler Burton in the Ode. The performances were good, but the finest choral singing was heard in the Motet, a very scholarly production. Mr. Fred. W. Beard conducted.

Miss Marie Hall gave a violin recital in the Town Hall in November. She had not played in Birmingham since she was a child of twelve. Her performances created a great impression. On the 2nd ult., Miss Margaret Holloway gave a concert in the Masonic Hall. She played Max Bruch's Violin Concerto in G minor, and other pieces, and proved herself a finished artist. Two evenings later Madame Nancy Stevenson gave a concert in the same room, introducing Miss Beatrice Erna, a young contralto of great promise, and Mr. Francis Macmillan, the violinist, an accomplished artist.

The last musical matinée at the Royal Society of Artists, on the 5th ult., was a brilliant wind-up of a successful season under Mr. Oscar Pollack's direction. The Saturday evening concerts deserving notice include a performance of 'Elijah' by the Choral Union, under Mr. Thomas Facer; the annual visit of the Glasgow Select Choir, on November 28; and the Midland Musical Society's concert on the 12th ult., when a capital rendering of Cowen's 'Sleeping Beauty' was given under Mr. A. J. Cotton's conductorship. On the 14th ult. the Amateur Orchestral Society gave a concert to the members of the Midland Institute. The programme consisted of Rubinstein's 'Ocean' Symphony, given in its completeness, and exceedingly well played under Mr. Granville Bantock's conductorship. The terminal concert of the Institute School of Music took place on the 19th ult. The students' orchestra, conducted by Mr. Bantock, played Berlioz's overture 'King Lear,' and Haydn's Symphony in D (the 'Clock'); Mr. R. C. Raybould was the soloist in Rheinberger's Organ Concerto (Op. 137); Miss Beatrice MacCready sang one of the numbers from Elgar's 'Sea Pictures'; and Miss Kate Burley recited 'The Story of the Priest Philemon' (Corelli), to the improvised organ accompaniment of Mr. Raybould. The good work of the school was well exemplified.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There were two concerts at Colston Hall on November 28, under the direction of Mr. George Riseley, the chief attraction being a performance by a large male-voice choir. Mendelssohn's chorus 'Ah! were I on yonder plain' and 'Festgesang' were admirably rendered, as well as the chorus in the *finale* of Dr. Elgar's 'Coronation Ode,' the soloist being Miss Jessie King, and Gounod's 'Nazareth,' soloist Mr. Robert Radford. Two days later a large audience assembled at an orchestral concert given in Colston Hall, also conducted by Mr. Riseley, with Mr. Henry Lewis as leader of the band, the overtures to the 'Meistersinger' and 'Tannhäuser' receiving a fine interpretation. Miss Adela Verne, besides playing the solo in Schumann's Concerto in A minor, contributed a pianoforte solo, a Fantasie by Liszt.

The North Bristol Choral Society, on the 5th ult., gave its first concert for the season in the Victoria Rooms, and there was a numerous attendance. The principal vocalists were Miss Winifred Wynne, Miss Emily C. Nash, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. Arthur Trowbridge (Wells Cathedral). Band and chorus numbered 300, Mr. F. S. Gardner leading, and Mr. C. W. Stear being at the organ. Mr. J. F. Barnett's 'Ancient Mariner' was admirably rendered, and some of the numbers were received with much enthusiasm. Mr. James Bending (organist of St. Paul's Church) conducted with judgment.

On the 9th ult. the St. John's Choral Society gave in the church a performance of Cherubini's Requiem Mass in C minor, with orchestral accompaniment. There were 120 choralists and 40 instrumentalists, Mr. Harold Bernand being the leader. The choral singing, under the direction of Mr. A. E. Hill, organist of the church, was most impressive.

The second Clifton Chamber Concert for the season was given at the Victoria Rooms on the 10th ult. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Tschaïkovsky's Quartet in F (Op. 22) and Brahms's Quartet in A (Op. 26) were effectively rendered. Mr. Herbert Parsons executed with ability a Theme and Variations (Glazounow), and Mr. Alexander played a Scherzo in A, the composition of Mr. R. O. Beachcroft (organist of St. Paul's Church, Clifton), and two Highland Dances by J. B. McEwen. The vocalist was Mr. Arthur Walenn.

On the 10th ult., the Philharmonic Society of Weston-super-Mare gave a rendering of 'Elijah' in the spacious new Pavilion, which enabled the oratorio to be presented on a larger scale than had before been attempted in the town. The choir numbered 220 voices, and there was a competent band, chiefly of Bristol players, with Mr. F. S. Gardner as leader. The soloists were Miss Euneta Truscott, Miss Mary Hiatt (of Flax Bourton, Somerset), Mr. Vivian Bennetts and Mr. Watkin Mills. A highly creditable performance was given under the direction of Mr. Edward Cook, of Bristol.

There was a performance of 'Elijah' by the Clevedon Philharmonic Society on the 16th ult. at the Public Hall. The oratorio was carefully given under the direction of Mr. Edward Cook, the soloists being Miss Edith Evans, Miss Mary Hiatt, Mr. Lewis Wensley, and Mr. Arthur Trowbridge.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The Cambridge University Musical Society gave a performance of Dvorák's 'Stabat Mater' in Trinity Chapel on the 7th of December. The accompaniment unfortunately had to be limited to a string band, organ, and drums, considerations of cost prohibiting the employment of a complete orchestra. It might well be imagined that such a presentation of a modern score like Dvorák's would be very unsatisfactory, but the performance was nevertheless very impressive. The Trinity organ is of exceptionally beautiful quality, and it would be impossible to over-praise the skill with which it was handled by Dr. Naylor. The chorus maintained the improvement it has recently shown, much of which is ascribed to the fact that it has at last secured a room admirably adapted for rehearsals—the want of which has been grievously felt for many years. The soloists were Miss Fillunger, Miss Florence Christie, Mr. Louis Godfrey, and Mr. Foxton Ferguson. Dr. Alan Gray conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Orpheus Choral Society gave its first concert for the season on November 24. Dr. Culwick conducted his admirable choir in a choice selection of glees, madrigals, &c., including 'Stay, Corydon' (Wilbye), 'In the merry springtime' (Ravenscroft), and 'Oh, memory' (Culwick). Miss McKisack, from Belfast, and Mr. Percy Whitehead, one of the prize-winners at the last Feis Ceoil, were the solo vocalists, and Mr. Archie Rosenthal played some pianoforte solos. On the 1st ult. Mr. Joseph Seymour's Dublin Glee Singers gave their first concert. Mr. J. C. Doyle, baritone, Herr Bast, violoncello, and Miss Annie Lord, pianist, were the soloists.

The Dublin Orchestral Society gave its second concert for the season on the 9th ult., Their Excellencies the Lord Lieutenant and the Countess of Dudley being present. Mr. Sigmund Beel played Mendelssohn's Violin Concerto magnificently, and also a Prelude and Fugue in G minor (Bach) for violin alone. The principal novelty of the programme was a Suite of five 'Irish' dances by the conductor of the Society, Signor Esposito. These proved to be very effective arrangements of old Irish dance tunes, something after the manner of Brahms's Hungarian dances. Weber's 'Oberon' Overture, Wagner's 'Lohengrin' Prelude, and Smetana's 'Die verkaufte Braut' Overture completed the programme. The support of the public at the first two concerts of the season has been most encouraging, and augurs well for the future of this admirable Society.

On the 16th ult. the Royal Irish Academy of Music was honoured by a visit from Their Excellencies the Lord Lieutenant and the Countess of Dudley. They received an address from the Governors, and a short programme of music was performed by some of the pupils.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Messrs. Paterson and Sons' series of Orchestral Concerts has opened with a brilliancy which seems even to exceed that of former years. The orchestra is better than ever. Little wonder that Dr. Richard Strauss, on his recent visit to us, indulged in panegyric when speaking and writing of the band and Dr. Cowen. At the first concert the symphony was the 'Eroica,' and Signor Busoni gave a superb rendering of Henselt's Pianoforte Concerto in F minor. A delightful little novelty was Dr. Cowen's 'Rêverie' for orchestra. The second concert brought Richard Strauss, with his Symphonic Poems 'Aus Italien' and 'Till Eulenspiegel.' Thanks to the elaborate care with which the works had been previously rehearsed, the performance was striking and brilliant in the extreme. So also was that at the third concert, when the chief items were Schumann's First Symphony and the 'Carnaval Romain' Overture of Berlioz. Herr Fritz Kreisler played in magnificent style the G minor Violin Concerto of Max Bruch and a Fantasia of Paganini.

The first concert of the Amateur Orchestral Society showed that Mr. Collinson has brought his forces to a still greater degree of excellence than before, and that their resources of technique and expression are greatly increased. The programme was an extremely interesting one, and reached its climax in a fine rendering of the Eighth Symphony of Beethoven. The vocalist was Mr. Scott-Macpherson. By-the-way, in mentioning the forthcoming performance by this Society of the Choral Fantasia of Beethoven we, by a very regrettable slip of the pen, gave the name of Mr. Della Torre as the soloist instead of that of Mr. Alfred Hollins.

'A Concert of Wind-Instrument Chamber Music' formed the scheme of the historical concert given at the University Music Class Room on the 16th ult. under the auspices of Professor Niecks. When it is said that the performers were the members of the Queen's Hall (London) Wind Instrument Quintet, the excellence of the interpretations may be assumed.

The lamented death of Mr. Roy Paterson is referred to on p. 31.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union's season opened on November 24 with a magnificent performance of Elgar's 'Dream of Gerontius' by the Choral Union and Scottish Orchestra. Seldom has any choral novelty aroused such genuine interest and enthusiasm, and the initial performance of Elgar's noble work in Glasgow attracted one of the largest and most keenly appreciative audiences ever seen in St. Andrew's Hall. Nothing but praise can be bestowed upon the chorus and semi-chorus (an admirably chosen body) for their excellent singing. Mr. Joseph Bradley, the conductor, must be congratulated on securing one of the best performances yet given of this work. The soloists, Miss Muriel Foster and Messrs. John Coates and Walter Harvey, the last-named being a rising local baritone, left nothing to be desired.

The second classical concert, on the 1st ult., was notable chiefly for Signor Busoni's refined and musicianly reading of the solo part in Henselt's Pianoforte Concerto in F minor, and Dr. Cowen's first-rate handling of the 'Eroica' Symphony. Two novelties—Wagner's 'Die Feen' Overture and Cowen's 'Reverie' for orchestra (most sympathetically played)—lent additional interest to the programme. An enormous audience assembled to welcome Dr. Richard Strauss, who occupied the conductor's desk at the third Classical Concert on the 8th ult. Two of the composer-conductor's works were included in the programme—viz., his Symphonic fantasia 'Aus Italien' (first performance here) and the humoresque 'Till Eulenspiegel.' In these, and in Beethoven's overture 'Leonora No. 3,' the band played magnificently.

The Glasgow Glee and Catch Club, which has this season been strengthened and improved by the addition of some fresh voices, made a successful appearance on November 30. A well-arranged selection of glees and part-songs was submitted, but the Club's best effort was in Mr. William Wallace's clever setting of Professor Aytoun's humorous ballad 'The Massacre of The Macpherson.' Reversing the usual order, Mr. Wallace's music is a kind of commentary on the words, and for this purpose he makes use of several well-known Scottish melodies in addition to some familiar excerpts from Wagner. The Club sang with great gusto and full appreciation of the humour of the piece, and the ballad was evidently much enjoyed by the audience. Mr. George Taggart conducted, and Mr. A. M. Henderson lent valuable aid with the accompanients.

The Glasgow Amateur Orchestral Society, ably conducted by Mr. W. T. Hoeck, gave a most meritorious performance on the 10th ult. Beethoven's Symphony in D, Berlioz's 'King Lear' Overture, and Vieuxtemps' Violin Concerto No. 4 in D minor were the leading items on the

programme. The Symphony was played with much intelligence, and the technical difficulties of the Overture were overcome with ease. Miss Edie Reynolds made an excellent appearance as solo violinist, and Miss Retta McAllister, a young local artist, sang some songs with much acceptance.

On the 11th ult. the Clydebank Choral Union, under Mr. W. J. Clapperton's direction, gave a very creditable rendering of Elgar's stirring ballad 'The Banner of St. George' and Mendelssohn's 'Hear my prayer,' Miss Perceval Allen taking the solo part in both works. Mr. R. Hetherington accompanied efficiently. The Glasgow Glee and Madrigal Society, whose first performance last season made such a good impression, gave a concert of exceptional interest on the 14th ult. The programme was arranged historically, and included madrigals, glees, and part-songs, beginning with the compositions of Di Lassus and ending with those of Elgar. The singing gave evidence of careful and well-directed practice, and the most successful items on the programme were Purcell's 'In these delightful, pleasant groves' and Webbe's 'When winds breathe soft.' Mr. B. W. Hartley conducted the performance with skill.

The performance of Haydn's 'Creation' by the Dumbarton Choral Union, on the 16th ult., reflected great credit on the conductor, Mr. E. C. Owston, through whose exertions local interest in choral music is being carefully fostered. The choir, a well-balanced body with particularly full-toned alto and tenor sections, sang the choruses with great vigour and good attack, and the accompaniments were effectively played by a small orchestra strengthened with pianoforte and harmonium. An excellent trio—Miss Jenny Taggart and Messrs. H. Turnpenny and Robert Burnett—gave the solo music.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society gave its first concert for the season in the Shire Hall on the 1st ult., when Coleridge-Taylor's 'Hiawatha' trilogy was given in its entirety. The choral singing was throughout excellent, and the soloists (Madame Emily Squire, Mr. Henry Beaumont, and Mr. Dalton Baker) acquitted themselves well. Mr. W. H. Reed led an efficient band, and Mr. A. H. Brewer conducted.

A word of encouragement is due to Mr. F. Dawes, the bandmaster of the Gloucester Civic Band, for the capital concert arranged and given in the Gloucester Shire Hall on December 8. The band played a number of selections very acceptably, and was assisted by Miss May Mukle (violoncello soloist), Miss Margaret Hicks Beach (soprano), and Mr. W. J. Ineson (Hereford Cathedral).

Stroud has now a vigorous and flourishing Choral Society under Mr. J. Edis Tidnam's skilful guidance. The concert given on the 10th ult. was the most successful in the Society's history. The works performed were Parry's 'Voces Clamantium' (conducted by the composer), and the first part of the 'Hiawatha' music. Madame Emily Squire, Mr. Harold White, and Mr. F. Lightowler were the soloists. Sir Hubert Parry, speaking in the interval, congratulated Mr. Tidnam and his singers on the success of their efforts.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Dr. Richter appeared to direct the concert of the Orchestral Society which was given *In Memoriam* Alfred Rodewald on the 5th ult., and under his care the orchestra entered fully into the pathos and significance of the occasion. The scheme included Mozart's 'Masonic Dirge,' Brahms's Rhapsody founded upon Goethe's 'Harzreise im Winter,' the Prelude to 'Parsifal,' the Prelude and 'Angel's Farewell' from 'The Dream of Gerontius,' Strauss's tone-poem 'Death and Transfiguration,' and Beethoven's 'Eroica' Symphony. In sympathy, members of the Philharmonic Society came forward to render the chorus portion of the Brahms work, whilst Miss Muriel Foster sang the solo in that, and also the 'Angel's Farewell' with rare power and vocal introspectiveness.

The first 'Gentlemen's Concert' of the same Society was given in the Gymnasium on the 12th ult., when Mr. Alfred Ross was at the first desk, and Mr. V. V. Akeroyd conducted. The programme included Schubert's C major Symphony, an Adagio by Bargiel for Violoncello (played by Mr. E. Hutton) and Orchestra, Max Bruch's Violin Concerto, the solo part being very well rendered by Mr. J. S. Bride, and the 'Midsummer Night's Dream' Overture.

Two concerts of the Liverpool Philharmonic Society have occurred since my last letter, that on November 24 being characterized by a singularly fine rendering of the solo part of Liszt's Pianoforte Concerto in A by M. Busoni. The Prelude to the first act of Richard Strauss's 'Guntram,' that to Elgar's cantata 'Lux Christi,' and Beethoven's Symphony in D were included in Dr. Cowen's programme, and Madame Blauvelt was the vocalist.

The concert on the 8th ult. brought with it Mr. Fritz Kreisler, who also played Bruch's G minor Concerto. The vocalists were Miss Louise Dale and Mr. Hamilton Earle, and the orchestra revelled in Haydn's Symphony in C, 'L'ours.'

The Post Office Choral Society gave a performance of Dvorák's 'Spectre's Bride' at the Philharmonic Hall on the 10th ult., when the vocalists were Miss Gillespie, Mr. Percy Bates and Mr. Charles Tree. Mr. Percival H. Ingram, owing to illness, was unable to be in his usual place, and the concert was directed by Mr. G. Edwin Coller.

The thirty-fifth season of the Waterloo Choral Society was inaugurated, when the programme included Mendelssohn's 'Come, let us sing,' Bach's 'God's time is the best,' and scenes from 'Odysseus' (Max Bruch). The principals were Miss Gregory Jones, Mr. A. James, and Mr. J. Barrell, whilst the chorus was conducted by Mr. J. W. Appleyard.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the seventh Hallé concert, which took place on the 3rd ult., M. Busoni played like a consummate master in the F major Pianoforte Concerto by Saint-Saëns and in Liszt's 'Totentanz,' and the Orchestra gave a monumental reading of Brahms's First Symphony. At the eighth concert, Berlioz's 'Faust'—a safe draw in Manchester—was given, the Choir singing with something less than its usual finish. The soloists were Miss Jaxon, Mr. William Green, and Mr. Andrew Black. The orchestra was grand.

At the third gentlemen's concert on November 30 Miss Dorothy Bridson had fair success as violin soloist, playing Saint-Saëns's third Concerto and the Wilhelmj transcription of the 'Preislied,' the small orchestra under Dr. Richter playing delightfully in selections from Goetz, Weber, Mozart, and Bizet. At the fourth concert of the series Mr. Frederic Lamond played Schumann's 'Carnaval' and pieces by Chopin, Liszt, and Rubinstein, showing every pianistic quality except elegance, and Miss Nora Meredith sang very sweetly in the air from 'Figaro' and light lyrical pieces.

M. Busoni introduced the great Quintet by César Franck at the second Brodsky concert on the 2nd ult., playing with consummate art, and String Quintets by Brahms and Mozart were admirably rendered. At the second Schiller concert on the 19th ult. the Blackpool Glee and Madrigal Society gave groups of Italian madrigals and part-songs by Brahms and modern British composers (Percy Pitt, Stanford and Elgar), singing with quite exceptionally good intonation and in other respects with exquisite sensitiveness and finish. Instrumental music was given by Mr. Fuchs (violoncello) and Miss Ada Wright (pianoforte). Mr. Max gave the first of his two

annual concerts on the 23rd ult., playing Schubert's B flat Trio and Sonatas by Dvorák and Thuille—the latter a work for violoncello and pianoforte of some interest by a little-known Munich composer—and introducing some fairly good original songs.

The Manchester Vocal Society performed Bach's Church cantata 'A stronghold sure,' at its concert on the 9th ult.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Extraordinary interest was manifested prior to, and a profound impression created by, the performance of Dr. Elgar's 'Dream of Gerontius' on the 9th ult. by the Newcastle and Gateshead Choral Union, and the Hallé Orchestra, under the skilful conductorship of Mr. J. M. Preston. The choral singing was exceptionally fine, the difficulties being surmounted with apparent ease, flawless accuracy of pitch being maintained throughout the trying unaccompanied passages. The soloists, Miss Muriel Foster, Mr. William Green, and Mr. Ffrangcon-Davies also deserve great praise. A welcome rumour is afloat regarding a probable repetition next season.

The Newcastle Amateur Vocal Society, conducted by Mr. J. E. Jeffries, organist of the Cathedral, has given Dr. Prout's 'Hereward the Wake'; the Philharmonic Society (Mr. Geo. Dodds) has performed Gounod's 'Faust'; and the Postal Telegraph Choral Society (Mr. T. Hutchinson) Gaul's 'Joan of Arc.'

At the concert of the Auckland Musical Society, under the conductorship of Mr. N. Kilburn, Stanford's 'Revenge' and Jensen's 'Feast of Adonis' were sung, and Mr. Louis Pecskai played Beethoven's Violin Concerto. The 'Creation' has been performed by the Middlesbrough Musical Union, also under the direction of Mr. Kilburn, by the Gateshead Vocal Society (Mr. N. Laycock), and at North Shields, conducted by Mr. H. Y. Dodds. The South Shields Choral Society, under Mr. M. Fairs, gave on the 16th ult. Mendelssohn's 'Hymn of Praise' and Dr. Elgar's 'Coronation Ode,' the latter for the first time in the district.

A highly interesting lecture was delivered by Mr. W. H. Hadow in the theatre of the Literary and Philosophical Society on the 14th ult., the theme of his discourse being Beethoven's Sonata in D (Op. 28).

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

The two principal events of last month were the concert given in connection with the Norfolk and Norwich Musical Festival on the 3rd ult., and that given by the Norwich Philharmonic Society on the 17th ult. At the Festival Concert held in St. Andrew's Hall the programme was exclusively selected from the works of Handel, the greater part of 'Acis and Galatea' being given, with the addition of the overture to 'Saul,' and selections from 'Judas Maccabæus,' 'Jephtha,' and 'Samson.' Three songs not often heard in a concert room were included in the programme—'Le profonde' ('Ottone'), 'Lascia amor' ('Orlando'), both sung by Mr. Watkin Mills with great effect, and the recitative and air, 'Convey me to some peaceful shore,' from 'Alexander Balus,' given by Miss Helen Jaxon, while Mr. Harper Kearton sang the familiar recitative and air from 'Jephtha.' Mr. G. H. Betjemann was leader of the orchestra, and the band consisted of local players reinforced by a London contingent.

The programme was enriched with some valuable analytical notes of historical interest, written by Dr. A. H. Mann, the conductor. The additional accompaniments added to some of Handel's works by later composers were not used, the works being performed in the original Handelian form. The choir sang with good attack, great precision and power, and due attention to light and shade, and showed that it had benefitted by the careful training received at the hands of Dr. Mann.

At the concert given by the Norwich Philharmonic Society on the 17th ult., the Norwich Choral Society—under their conductor, Dr. Bates—introduced several madrigals and part-songs, which were sung in a finished style. The instrumental part of the concert was supplied by a trio consisting of Miss Gertrude Peppercorn (pianoforte), Mr. Dettmar-Dressel (violin), and Mr. Bertie Withers (violoncello), who performed two Trios, the 'Op. 21 in D' of Dvorák, and the 'Op. 3 in C minor' of Beethoven. Miss Gertrude Peppercorn contributed two pianoforte solos by Chopin,—Étude in A flat and Fantasia (Op. 49)—while Mr. Plunket Greene, the solo vocalist of the evening, delighted his hearers with two groups of songs of varied character.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society opened its season on November 26 with a very fine performance of Sullivan's 'Golden Legend.' The solos were well rendered by Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. John Coates, Mr. William Downing, and Mr. Frederic Austin. Under Mr. Allen Gill's guidance the work was carefully performed, but the chorus work showed to especial advantage and reflected great credit on his training and on the singers themselves.

On the 10th ult. the Orchestral Concerts given under the auspices of the Sacred Harmonic Society began their sixth season, and devoted a large portion of their programme to Berlioz as doubtless they will to Glinka next season. The difficulties of the 'Carnaval Romain' Overture were boldly attacked, but the G minor Symphony of Mozart was more suited to their capacity, and was really well executed. Mr. Lyell Taylor played the solo part in Mendelssohn's Violin Concerto with great taste. The orchestra, of whom a large percentage are amateurs, reflected great credit on Mr. Allen Gill, who conducted throughout. The programme concluded with a careful performance of Tschaïkovsky's '1812' Overture. The vocalist was Mr. Robert Radford, who received a warm welcome to his native city, his rendering of Handel's 'Revenge, Timotheus cries,' and Wallace's 'Rebel' and 'Son of mine' being excellent specimens of vocal art.

The West Bridgford Choral Society gave a good account of itself on the 11th ult., when Elgar's 'The Banner of St. George' was performed. The soloists were Miss L. Gillespie and Mr. Robert Radford, who rendered good service, and band and chorus were ably conducted by Mr. Liddon.

At Derby, Mr. Harold Henry's Orchestral Society opened its twelfth season with a programme containing Mozart's G minor Symphony, Massenet's Suite 'Scènes Alsaciennes' and Weber's 'Euryanthe' Overture. A Valse Caprice by Mr. Henry was enthusiastically received, and as solo violinist he played a 'Meditation' of his own composing. The vocalist, Miss Dora Beck, rendered her items with grace and feeling, and Mr. Sadler conducted with his usual care and skill.

It was a bold stroke on the part of the Leicester New Musical Society to introduce Dr. Crotch's 'Palestine' on the 17th ult., but from all accounts the act was justified by the results. The band and chorus fulfilled the demands made on them in a manner which gave great satisfaction to an interested audience. Great credit is due to the conductor, Mr. Hancock, for the able manner in which he guided his forces through a by no means easy work. The solos were well executed by Madame Norledge, Miss Edith Coltman, Mr. Ben Johnson and Mr. Charles Knowles.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

There has been a large amount of music here this term of various kinds. Following our usual custom we briefly chronicle the best and most noteworthy events.

The first concert of importance took place in the Town Hall on November 3, under the auspices of the Musical Club, when Dr. Frederic H. Cowen and the London

Philharmonic Orchestra gave us a delightful concert, the principal items being Beethoven's Symphony in F (No. 8), Wagner's 'Siegfried Idyll,' and Schumann's Overture 'Genoveva.'

On November 18 our genial Professor of Music, Sir Hubert Parry, gave an admirable lecture in the Sheldonian on 'Realistic Suggestion and Programme,' the illustrations to which were excellently given by two young ladies from the Royal College of Music.

Under the auspices of the Musical Club, Mr. Henry J. Wood and the Queen's Hall Wind Quintet gave a capital concert in the Town Hall, on November 26, the first item being Mozart's Quintet for Pianoforte, Oboe, Clarinet, Horn, and Bassoon, in E flat (Köchel, No. 452). The performance under Mr. Wood was thoroughly artistic. Bach's rarely-heard Sonata for Flute and Pianoforte, in E flat major, was also included in the scheme, Mr. Fransella doing full justice to the solo part. The two other concerted pieces were Concertstück for Wind Quintet (Op. 41), by Rietz, and Gavotte and Tarantella by Fuhrmeister, works new to Oxford, but admirable in their way. We must by no means omit to mention that Mrs. Henry J. Wood sang several songs very charmingly.

On the 9th ult., in the Town Hall, the Cowley Vocal Society, under the conductorship of Mr. Wilsdon, gave a capital concert consisting of Coleridge-Taylor's 'Hiawatha' in its entirety. The Society was assisted by the Oxford Gleemen, and their united efforts secured a very efficient chorus, well on their mettle—though the voices were not metallic—from first to last, producing results which were at times superb. The soloists were Miss Venning, Mr. Seth Hughes, and Mr. Garcia.

About a year ago, in these columns, I strenuously advocated the gradual combination of the musical forces of Oxford, which are still suffering too much from isolation to succeed either artistically or financially, and I am indeed glad to see another step taken in the direction of this 'union of hearts.' May the Cowley Society go on its way prospering, and may the Gleemen continue to assist them.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Choral Union, an old-established organization, has been undergoing developments during the autumn and has now come forward rejuvenated and largely augmented, with a new conductor, Mr. J. Duffell, *vice* Mr. S. Suckley resigned. A concert was given in the Albert Hall on November 26 (too late for notice in my last letter), and in spite of a disappointing financial loss, the musical results were such as to encourage the Society to persevere in its course. Sterndale Bennett's 'Woman of Samaria' and Parry's 'Blest pair of Sirens' were performed. The singing of the chorus was excellent in both works, and in the choral ending to Handel's fourth Organ Concerto—the solo part of which was admirably played by Mr. J W. Phillips—the choir further distinguished itself. A capable local orchestra played Coleridge-Taylor's Ballade in A minor (Op. 33) with commendable finish. The soloists were Miss Eva Rich, Miss Edith Woodall, Mr. W. Slack and Mr. A. Revill Slater. Mr. C. M. Hawcroft led the band.

A concert of outstanding interest was that given by the Brincliffe Musical Society (Orchestral) in the Albert Hall on the 14th ult. Dvorák's 'New World' Symphony and Dr. Cowen's Hereford novelty 'An Indian Rhapsody' were the chief works performed by this well-conducted and talented body of amateurs. There is locally so marked a disinclination to take up new festival works that this exception is mentioned with particular pleasure. Mr. J. H. Parkes directed the concert.

A new suburban choral society, the Heeley Musical Union, has been formed, and took the field 120 strong on the 14th ult. with Dr. Coward's 'Story of Bethany.' Some encouraging choral results were obtained by the director, Mr. M. Tomlinson. Another body, hailing from the same suburb, the Heeley Wesleyan Society, gave a very creditable rendering of Gade's 'Psyche' on the 3rd ult., under Mr. R. M. Bullmore, and the same composer was drawn upon by the St. Peter's (Abbeydale) Choral Society which, on the 10th ult., performed 'The Crusaders,' under the direction of Mr. William Gadsby.

The enterprising choral society at Norton Lees gave a successful concert on the 7th ult., performing Smart's 'Bride of Dunkerron.' Mr. H. Reynolds conducted. At Hickleton Main, where Mr. G. M. Coates is doing capital work with the choral society recently established there, 'Acis and Galatea' was performed on the 3rd ult.

The Barnsley St. Cecilia Society's performance of 'Acis and Galatea,' under Dr. Coward, on the 17th ult., again produced some excellent chorus-singing.

The Sheffield Amateur Musical Society gave a concert in the Albert Hall on the 21st ult. Dvorák's 'Stabat Mater' and Spohr's 'God, Thou art great' were the choral items. Under Mr. Schöllhammer's direction the amateurs displayed their distinguishing features of refined tone and tasteful musicianship, and indicated a further advance in their art. The soloists were Miss Perceval Allen, Miss Maud Santley, Mr. Henry Brearley and Mr. Joseph Lycett.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though during the past month there have been a good many concerts at Leeds, there has been little of general interest. Quite the most noteworthy event was the appearance, on the 5th ult., at one of the Municipal Orchestra's concerts, organized by Mr. Fricker, of Mr. Josef Holbrooke, who conducted his exceedingly clever orchestral variations on 'Three Blind Mice.' Their difficulty is considerable, and to this, and their novelty, may be ascribed some want of clearness in the performance. In point of construction, the composer has not quite overcome the difficulty of avoiding monotony that is inevitable in writing a series of variations on a short and not very distinguished theme. Of its suggestiveness, however, he has fully availed himself, and his devices in counterpoint and colouring, and in the introduction of snatches of other tunes, show remarkable skill. In Mozart's G minor Symphony, the 'Casse Noisette' Suite, and other things, the orchestra, under Mr. Fricker, showed its efficiency and really good quality, and all musicians in the town are hoping that this really artistic venture may meet with the success it deserves. The local orchestra, which Mr. Edgar Haddock conducts, has also done much to popularize orchestral music, and on the 19th ult. it gave a concert at nominal prices, when the programme, following a precedent set just a year ago, was devoted to Handel and Wagner, a singular contrast, and indeed so striking a one that comparisons were happily impossible.

There have been two choral concerts of interest. On the 9th ult. the Leeds Choral Union gave Gluck's 'Orpheus' with excellent effect, Miss Giulia Ravogli singing her famous part, as she has done with this Society on two previous occasions, at Leeds and in London. Elgar's 'Bavarian Highlands' Suite was the other work performed, under the conductorship of Mr. Alfred Benton. The enterprising suburban society which Mr. H. P. Richardson conducts at Headingley, gave a programme of anything but hackneyed character on the 14th ult. Neither Bach's cantata, 'Bide with us,' Beethoven's 'Mount of Olives,' nor Mackenzie's 'Bride,' has been heard much in the West Riding of late, and all deserved revival. With efficient principals—among whom the tenor, Mr. Brearley, deserves special mention for his artistic singing—and a small but well-selected orchestra of local musicians, a series of really adequate and highly interesting performances were given, and one only wishes the example may be followed.

The Leeds Musical Union gave an exceptionally interesting programme of male-voice music on the 7th ult. Palestrina's Mass 'Aeterna Christi munera' headed a list of pieces which meandered gently through the centuries till it ended with Sullivan's 'The long day closes,' a

'Crucifixus' by Caldara being one of the least familiar things included. Mr. Noel Bell's pianoforte solos from Bach, Scarlatti and Grieg were in excellent keeping with the rest of the concert, and were very artistically played, while the songs were also of a better type than usual. Mr. Bernard Johnson, the conductor, may certainly be congratulated on the effect of his influence on the Society's policy.

BRADFORD.

'Elijah' was given at one of the Bradford Subscription Concerts on the 11th ult., with a really brilliant performance under Dr. Cowen, with the help of Miss Agnes Nicholls, Miss Muriel Foster, Messrs. William Green, and Ffrangcon-Davies as principals, the chorus of the Bradford Festival Choral Society, and the Hallé Orchestra. Mr. Ffrangcon-Davies's dignified and impressive reading of the part of *Elijah* was, of course, an outstanding feature, but the ensemble was also of high merit. On the 15th ult., the Old Choral Society, under Mr. J. W. Fitton, and on the 18th ult., the Festival Choral Society, under Dr. Cowen, gave their usual Christmas 'Messiah' performances.

The Bradford Permanent Orchestra has given two concerts since I last wrote. On November 21, part-songs by most of the male-voice choirs in the neighbourhood gave variety to the programme, and produced a fine ensemble under Mr. Henry Coates's direction. The orchestral part of the programme was conducted on this occasion by the leader, Mr. Whitby Norton, one of a large family of West Riding musicians well-known as orchestral players. His brother, Mr. Haydn Norton, the oboe player, and one of the ablest artists in the North of England, died suddenly and prematurely before the Society's next concert on the 12th ult., when a graceful tribute to his memory was afforded by the 'In Memoriam' Overture being played at the head of the programme. Mr. Allen Gill, who resumed his post as conductor, directed the performances, which included Bach's A minor Violin Concerto, played with musicianly feeling by an amateur, Miss Ethel Leigh, daughter of the Society's president. A remarkably able pianist, Miss Margaretha Klepper, whose training has been entirely local, made her first public appearance on November 23, when she gave a recital that showed a great range of style, highly-finished technique, and an unfailing memory, together with a genuine artistic temperament.

OTHER YORKSHIRE TOWNS.

On November 24, Mr. Coleridge-Taylor's visit to Keighley, to conduct his 'Hiawatha' trilogy, made something like a sensation. He so stirred the feelings of the chorus of the Musical Union by his music and his spirited conducting at the rehearsal, that they promptly subscribed towards the cost of a presentation baton, which was given him before the performance. He certainly roused the singers to a greater display of animation and vigour than they have been in the habit of showing, while Madame Sobrino, Mr. William Green, and Mr. Herbert Brown assisted in a very good all-round performance. The Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave a creditable performance on the 9th ult. of Beethoven's 'Pastoral' Symphony, among other less important things, and Mr. W. H. Squire contributed violoncello solos. 'St. Paul' was given at Pudsey on November 30, under Mr. H. Pickard's direction, and 'Jephtha' was the subject of the Batley Society's concert on the 1st ult., Mr. J. Fearnley being the conductor. The Dewsbury Choral Society broke in upon established custom by giving at its concert on the 8th ult. chamber music, the work of the chorus being confined to Franz's Psalm cxvii. and Brahms's 'Liebeslieder' under Mr. Fricker's direction. The former work was admirably sung, but the choir proved too unwieldy for the more delicate effect of the latter, which is much the best when the vocal accompaniment is confined to a solo quartet.

The organist of Ripon Cathedral, Mr. C. H. Moody, is infusing the enthusiasm of youth into his work, and is magnifying his office in the most exemplary fashion by instituting special services at which oratorio music is given. On the 10th ult. Brahms's 'German Requiem' was, as appropriate to the Advent Season, thus given. The organ (Mr. W. L. Luttman), with pianoforte and drums judiciously used to give variety of colour, supplied the place of an orchestra, and a local chorus sang with a steadiness and confidence showing the result of careful preparation. Miss Margaret Grime sang the soprano solo most artistically, and Mr. Bayley undertook the baritone part.

Equally energetic is the York organist, Mr. T. Tertius Noble, whose creation the York Symphony Orchestra may truly be styled. Its prowess was shown on November 25, when Mr. Edward German conducted a number of his compositions, the chief being his symphonic poem 'Hamlet,' which was most creditably played. On the 15th ult. the York Musical Society, of which Mr. Noble is also the conductor, gave C. H. Lloyd's 'Hero and Leander' and Parry's 'Blest Pair of Sirens,' the chorus singing with much spirit. The principals were Miss Dow and Mr. Nitschke.

At a very enjoyable concert given by the Hull Philharmonic Society on the 4th ult., under Mr. Hudson, the orchestra gave a good performance of Beethoven's Eighth Symphony, and the artistic singing of a local vocalist, Miss Dorothy Wiley, contributed to the interest of the proceedings. At Scarborough Messrs. Cass and Owen Williams have been continuing their excellent chamber concerts, Arensky's Pianoforte Quintet in D (Op. 51) being the feature of the concert on the 14th ult. Mrs. Burrell's Subscription concerts at Malton also deserve mention. On the 12th ult. she had the assistance of Miss Agnes Nicholls in a most enjoyable programme.

Miscellaneous.

A very enjoyable concert was given at the Drill Hall, Eton College, on November 28, by the Eton College Chapel Choir, under the experienced conductorship of Dr. C. H. Lloyd, with Mr. A. E. Baker as accompanist. Miss Maud F. Riseley tastefully played some violin pieces, various solos were well sung by members of the choir, and a good selection of madrigals and glees received an excellent interpretation, while the singing of a three-part song, 'St. Dunstan's Bells' (Macfarren), did credit to the choristers. A feature of special interest was the presence and co-operation of two composers, Mr. S. H. Nicholson and Mr. John E. West. Mr. Nicholson conducted his madrigal 'Phillida flouts me,' and Mr. West discharged a similar duty towards his 'Woodmen, shepherds, come away,' a well-written madrigal in the old style. Mr. West also accompanied his cheery song, 'Cheerily O!' cheerily sung by Mr. James W. Dempster, who was heartily cheered.

Mr. Manners announces his intention of giving performances of English Opera at Drury Lane Theatre for a period of three months this year—from the middle of May to the middle of August.

'British Folk-song' is the title of a course of three lectures which Mr. J. A. Fuller Maitland is announced to deliver at the Royal Institution on Saturdays the 16th, 23rd, and 30th inst. at 3 p.m.

A valuable course of lectures on Choir Training has recently been delivered at Trinity College, London, by Mr. F. A. W. Docker, organist and choirmaster of St. Andrew's Church, Wells Street.

Sir Frederick Bridge has accepted the Presidency of the Cheltenham Festival Society (Conductor, Mr. J. A. Matthews) in succession to the late Sir Herbert Oakeley.

Mr. Tom Wotton read an interesting paper on Hector Berlioz before the members of The Musical Association on the 8th ult. at the Royal College of Organists.

Mr. Fred. Haines has been appointed Bandmaster of the 1st Life Guards.

Foreign Notes.

ALTENBURG.

Johann Adolf Hasse was one of the most prolific and, we may add, popular composers of the 18th century. 'The youngster,' he said of Mozart, when at Milan in 1771, 'will throw us all into the shade,' and he proved no false prophet. Hasse is now almost forgotten. However, at the Court Theatre of this city an interesting concert was given last month, at which was performed some of that composer's instrumental music: marches from 'Artaserse' and 'Cleofide'; the Overture, Ballet music, and a Gavotte from 'Piramo and Tisbe'; and a Peasants' Dance from 'Numa.'

BAYREUTH.

The name of this town is of course specially associated with Wagner, and the performances of his music-dramas at his theatre on the hill. There is, however, a musical society under the direction of Professor Kniese which has just given its two-hundredth, or jubilee concert. Beethoven, Liszt, Wagner, and Siegfried Wagner were the four composers represented: the first by his Seventh Symphony, the second by his Pianoforte Concerto in A, the third by his 'Tannhäuser' Overture, and the fourth by a vocal excerpt from 'Herzog Wildfang,' given under the composer's own direction.

BERLIN.

The fifth Symphony Concert was devoted to the memory of Berlioz, the programme including the Fantastic Symphony, magnificently performed under the direction of Weingartner, the 'Rob Roy' Overture, the dramatic scena 'Cléopâtre,' recently heard in London, and the Marche from 'Les Troyens.' It is curious that the programmes of the three Berlioz concerts given in London did not contain a single excerpt from the last-named work, and all the more so considering that Berlioz arranged it for concert performance.

GENEVA.

Dr. Richter once prophesied a future for Mozart, and at Paris last month his 'Die Entführung aus dem Serail' was revived, and special performances of 'Don Juan' in its original form were given; also a cycle of the master's symphonies formed a prominent feature of the Chevillard concerts. Whether there will ever be a Haydn revival is doubtful. Anyhow, it is interesting to note that the programme of the first subscription concert here was devoted to the genial 'Papa' composer. It included an Overture in D, the *military* Symphony, the Violoncello Concerto, an air from the opera 'Orphée et Eurydice,' and various songs.

MOSCOW.

Two new operas have recently been produced at the Imperial Theatre of this city. One, entitled 'Aleco,' is by Rachmaninoff—whose Prelude in C sharp minor has made his name so well known abroad; the other, 'Dobrynya Nikitisch,' by Gretchaninoff. Both works seem to have been favourably received.

MUNICH.

Hugo Wolf's opera 'Der Corregidor,' originally produced at Mannheim in 1896, was performed for the first time at Munich on November 4. The libretto, founded on a novel by Alarcon, and written by Rosa Mayreder-Obermaier, has been found fault with, and it is known that the composer himself was far from satisfied with it. Of the music Dr. Theodor Kroyer, in the *Signale*, says: 'In spite of all imperfections there is life, humour, intellect, and heart in it.' The opera was given under the direction of the Court Capellmeister Röhr, who conducted the work at Mannheim.

PARIS.

M. Vincent d'Indy is one of the most esteemed French composers of the present day. In 1897 his opera 'Fervaal' was produced at the Monnaie, Brussels, and its merits fully recognized. A second opera was produced at the same theatre last February; it is entitled 'L'Etranger,' and, as has been the case with more than one French opera, only afterwards was it given in Paris, he first performance in the metropolis taking place on the 4th ult. According to the latest news the performances are, however, interrupted owing to the illness of M. Delmas, who impersonated *L'Etranger*. The rôle of *Vita* was taken by Madame Bréval. —— The 23rd ult. was the date fixed for the production of 'La Reine Fiammette,' by MM. Xavier Leroux and Catulle Mendès, at the Opéra-Comique. —— It has long ago been stated that the hundredth anniversary of the birth of Berlioz on the 11th ult. deserved to be worthily celebrated in this city. At the Conservatoire, Colonne and Chevillard concerts, Berlioz has certainly been largely represented, but the only notice taken of the day itself was the placing of flowered wreaths round the statue of the composer in the Place Vintimille, the Mayor of Côte-Saint-André, M. Bourgault-Ducoudray, and M. Eugène d'Auriac, professor of the Faculty of Letters, and representatives of various societies being present. A few brief words were spoken by the three persons named, M. Ducoudray remarking that 'le silence de nos voix rendra mieux le regret de nos cœurs.'

PRESSBURG.

At the cathedral service for the festival of St. Cecilia (November 22), Beethoven's "Missa solemnis' was performed under the direction of Gabriel Franck, of Raab. The Mass was first given here in the year 1835 under Kumlik (1801-1869), and since 1891 it has formed part of the service on St. Cecilia's day. In the invitations issued this year, attention was called to the fact that only when presented in conjunction with the service can the music of this 'noblest of all sacred works' produce its proper impression.

ROME.

The opera season commences immediately after Christmas. Ten works are announced, among the novelties being: Puccini's 'Madame Butterfly,' 'Ero e Leandro' by Signor Mancinelli (the conductor for the season), and Wagner's 'Tristan.' Among the soloists are Mesdames Bellincioni, Darclée, Pinkert, and the tenor, Marconi.

ST. PETERSBURG.

Rimsky-Korsakoff's first opera, 'La Pskovitaine,' the libretto of which is based on a drama by Méï, was produced at the Théâtre Marie in the year 1873 and performed sixteen times. In 1895 it was revised and performed at the Panïew Theatre. The work, after still a second revision by the composer, was recently given at the first-named theatre for the benefit of the orchestral players; the prices had been raised for the occasion, and according to *Le Ménestrel* the sum to be divided amounted to no less than 11,347 roubles, equivalent to about £140 in English money. The opera seems to have attained great success.

Country News.

BRIEFLY SUMMARIZED.

ABERGAVENNY.—The Choral Society gave a concert in the Town Hall on the 8th ult., when Coleridge-Taylor's 'Death of Minnehaha' was the chief feature of the programme. There was a choir and orchestra numbering 140, and the solo vocalists were Miss Winifred Marwood and Mr. Montague Borwell. The conductor was Mr. W. R. Carr.

BISHOP'S STORTFORD.—A very admirable performance of Mackenzie's 'Dream of Jubal' was given by the Musical Union on November 25. Great care had evidently been taken in the preparation of the choir and orchestra by Dr. Eaglefield Hull. The former sang with much spirit, and the latter (reinforced by some professional players) accompanied, especially in the recitations, with much delicacy. Miss Ethel Lister, a very excellent soprano, and Mr. W. Maxwell were fully efficient in the solo parts, and Mr. Charles Fry once more appeared in his capacity of reciter of Mr. Bennett's beautiful verses. The occasion was taken to present the conductor with a handsome baton in recognition of his services to the Society and of his success in obtaining his Doctor's Degree. The presentation was made by the Rev. F. W. Galpin, a true friend of music.

BLACKBURN.—The St. Cecilia and Vocal Union opened its twenty-ninth season on the 7th ult. at the Exchange Hall. Gounod's 'Messe Solennelle'—which occupied the first half of the programme—was most impressively rendered. The second part included 'Hiawatha's Wedding-Feast,' by Coleridge-Taylor, rendered by the 300 performers in a praiseworthy manner. The solo vocalists were Miss Lillie Wormald, Mr. Charles Saunders, and Mr. Charles Knowles. Dr. E. C. Bairstow, the newly-appointed director, skilfully conducted.

CANTERBURY.—The first of the series of oratorios to be given in the Cathedral during the winter season took place on November 26, when Mendelssohn's 'Elijah' was sung with full orchestral accompaniment. The choir and orchestra were removed to the west end of the nave, thus placing them in a much better position. For the first time in the history of the Cathedral the soprano and contralto solos were sung by ladies instead of by the choristers. The choir numbered about 150 and sang excellently. The principal parts were sung by Miss Gleeson-White, Miss Rosina Beynon, Mr. W. Halward and Mr. Dewhurst. Great credit is due to Dr. Perrin for his care in training the choir and his able direction of the performance.

DUNDEE.—Mr. John E. West's cantata 'The Story of Bethlehem' was performed by the Gilfillan Memorial Church Choir in that church on the 13th ult., with orchestral accompaniment. Mr. Peddie Petrie presided at the organ, and Mr. George D. Lamont conducted.

ELY.—The Musical Society gave its annual concert in the Public Hall on the 8th ult., when 'Hiawatha's Wedding-Feast' comprised the first part of the programme. Both choir and orchestra, under the direction of Dr. Allen, were fully efficient, and the solo, 'Onaway, awake' was well sung by Mr. B. J. Gentry. In the second part, which was miscellaneous, Miss Eva Hart (vocalist), Miss N. Palmer (pianoforte), Mr. Randolph Hall (violin), and Dr. Wilson (violoncello) took part.

EXETER.—The Oratorio Society gave a performance of Sullivan's 'Golden Legend' and Gounod's 'De Profundis' in the Victoria Hall on the 4th ult. The choir and orchestra numbered 230 performers, and did excellent work under the very able direction of Dr. H. J. Edwards. The solo music was safe in the hands of Madame Emily Squire, Miss Gertrude Lonsdale, Mr. Henry Beaumont and Mr. Dan Price. Mr. E. Vinnicombe presided at the organ.

GOOLE.—The Musical Society gave its first concert this season in the Sailors' Institute, on the 8th ult., when Elgar's 'Banner of St. George' and a miscellaneous selection were performed, under the direction of Mr. E. Johnson. The solo vocalists were Miss Florry Roscoe, Mr. G. W. Riley, and Mr. Dan Billington.

HIGHTOWN (LIVERSEDGE).—Sterndale Bennett's 'Woman of Samaria' was performed by the Hightown Wesleyan Choir on the 5th ult. The choir sang with expression, and the solo vocalists were Miss Nellie Clough, Miss Elsie Bradley, Mr. W. E. Pearson and Mr. J. W. Calverley. Mr. Frederick Houldershaw accompanied on the organ and Mr. William H. Wright conducted with care.

MANNINGHAM (Bradford).—The Salem Musical Union gave its first concert of the season on the 14th ult. in the Assembly Hall, when Coleridge-Taylor's Cantata 'Meg Blane' was the chief feature of the programme. The principal vocalists were Miss Bertha Pinder (in the Cantata), Miss Mary Tapp, Mr. Charles Blagbro, and Mr. J. H. Hill. Mr. J. Paget Priestley conducted.

PORT SUNLIGHT.—The Philharmonic Society gave its inaugural concert on the 11th ult. The programme, which included Sullivan's 'O Gladsome Light,' Mendelssohn's '114th Psalm,' and several part-songs, gave evidence of careful training by the able honorary conductor, Mr. John Cheshire. The orchestra was responsible for Leutner's 'Festal' and Rossini's 'William Tell' Overtures, both capitally played.

LINCOLN.—The Musical Society, under the conductorship of Dr. G. J. Bennett, gave an extremely good performance of Sullivan's 'Golden Legend' on the 2nd ult. The choir numbered 150, and there was an orchestra of 60 performers, led by Mr. Edward O'Brien. The principal vocalists were Miss Agnes Nicholls, Edna Thornton, Messrs. Charles Saunders, Charles Tree, and L. W. Endersby. The second part of the programme included Dr. Bennett's eight-part arrangement of Pearsall's 'Sir Patrick Spens,' to which the fine choir did full justice.

READING.—A concert was given in the Town Hall by the Gentlemen of St. George's Chapel Royal Choir and His Majesty's Private Chapel on November 24. The part-singing was, needless to say, admirable, and included Mendelssohn's 'To the sons of art,' Horsley's 'Come, gentle zephyr,' Webbe's 'Wanton gales,' Spofforth's 'Come, bounteous May,' Hatton's 'Summer eve,' Elgar's 'After many a dusty mile' and 'It's oh, to be a wild wind,' and other well-known part-music. Miss Mabel Manson and Miss Henrietta Godwin contributed vocal and violin solos respectively. A special feature of the concert was the splendid performance of Guilmant's 'March aux flambeaux' on the organ by Sir Walter Parratt, who also accompanied several of the pieces and conducted the concerted music. —— The Philharmonic Society held its first concert this season on the 9th ult., when an excellent performance of 'The Golden Legend' was given at the Town Hall. The solo vocalists were Miss Gleeson-White, Miss May Hanker, Mr. Harold Wilde and Mr. Charles Tree. An excellent orchestra, led by Mr. A. Burnett, was engaged, Mr. W. D. Boseley assisted as organist, and Dr. Read conducted. Mr. W. H. Strickland, the late conductor, was presented a few days prior to the concert with an address, and a testimonial in the form of a cheque for one hundred guineas, after having served the Society for the period of forty years.

SIDCUP.—The Musical Society opened its twenty-fifth season in the Public Hall on the 7th ult., when Mendelssohn's 'St. Paul' was performed. The work of the choir and also that of the orchestra reached a high standard, especially in the more dramatic choruses. The vocalists included Miss Bayley Harris, Miss L. Dinelly, Mr. Braxton Smith, and Mr. Bertram Mills. The leader of the orchestra was Mr. Ernest Bloxham, and the conductor Mr. A. E. Butterworth, who is to be congratulated on the success of his efforts to provide good music in this locality.

SOUTHPORT.—The Choral Society gave its first concert of the season in the Cambridge Hall on the 11th ult., when Mendelssohn's 'Hymn of Praise,' Brahms's 'Song of Destiny,' and Tschaïkovsky's 'Symphonie Pathétique' were performed. The latter was given for the first time in Southport, and the specially selected orchestra gave a fine rendering under Mr. J. C. Clarke's baton. The solo vocalists were Miss Fanny Chetham and Mr. Webster Millar.

STAFFORD.—A crowded audience assembled in the Borough Hall on the 15th ult., when the combined choirs of the Stafford and Uttoxeter Choral Unions performed Elgar's 'King Olaf.' The vocalists were Miss May Eaves, Mr. Tom Child, and Mr. Watkin Mills. The band and chorus responded well to the baton of Mr. Herbert Drury who ably conducted the performance.

WORCESTER.—The Musical Society gave its first concert of the season on the 8th ult., when the first part of the programme comprised selections from Handel's 'Samson.' The miscellaneous second part included the part-songs 'Over the sea,' Mendelssohn; 'Merry boys, away,' Bishop; and 'My sweet sweeting,' by W. H. Bell, the latter being warmly encored. The choir sang these and the choruses in the oratorio with admirable effect under the very able direction of Mr. W. Mann Dyson, and the orchestra was also fully efficient. The solo vocalists were Miss May Eaves, Miss Cissy Darling, Mr. Charles Child and Mr. Ernest Davies.

Answers to Correspondents.

J. F. M.—You might get a copy of 'The Anglican Tune Book' (second hand) from Mr. Reeves, Charing Cross Road. The 'Sarum Hymnal' (if in print) could be procured from Messrs. Brown and Co., Salisbury. We do not know of any hymn-tunes or carols composed by Mr. Henry Gadsby except those you mention—tune No. 392 in 'Hymns Ancient and Modern' and a carol in Messrs. Novello's Series.

REX.—(1) It is as easy to secure a rhetorical separation at the commas in singing as it is in spoken declamation. Indeed, we question whether a good elocutionist would take breath at the commas in the example you send us. A moment's silence does not necessarily impel a breath. (2) The song ('Kathleen Mavoureen') is often sung by contraltos. We are so used to such dramatic incongruities as not to notice them.

CESTRIAN.—Braham's song 'The Death of Nelson' was written for, and probably sung by him in his opera 'The Americans,' produced at the Lyceum Theatre, April 17, 1811. As Nelson did not die until the year 1805, the song must have been composed after Méhul's 'Chant du départ' in 1794 (see Grove's Dictionary i, 440*b*). We cannot say if the first part of Braham's song is a conscious or an unconscious plagiarism of Méhul's air.

A. F. T.—Miss Fanny Davies made her first appearance in England, after she had completed her studies in Germany, at the Crystal Palace Saturday Concert of October 17, 1885, when she gave a fine performance of Beethoven's Pianoforte Concerto in G. We regret that we cannot give any information concerning the lady vocalist you mention.

M. H. V. M.—(1) The Pastorale and Capriccio (Nos. 9 and 20) are contained in Breitkopf and Haertel's 'Sixty Sonatas' of Scarlatti. Quite right. No. 30 of the same set is 'The Cat's Fugue.' (2) The term 'Biroulki' is equivalent to Bagatellen—small pieces. See the pieces by Liadoff in No. 41 of Novello's Pianoforte Albums.

CONSTANT READER.—(*a*) For Soloists: 'Randegger's Primer' (Novello's Series of Primers, price 4*s*.) will perhaps suit you. (*b*) For Choral Societies: 'Choral Society Vocalisation' by Stainer (Novello's Primers, price 2*s*.) is a full course. 'Hints on Choir Training' by W. G. McNaught (Novello, price 2*d*.) may also be found useful.

CONTRALTO.—There are not many opportunities of obtaining a remunerative engagement in a church choir in London, or the provinces. Scotland might prove a more fruitful field, as mixed choirs prevail in the Presbyterian churches there, and Mr. Carnegie's generosity in the matter of organs has been the means of developing music in church services north of the Tweed.

ILFORD.—Examiners are sometimes lenient; but we doubt if those who sit in judgment upon candidates for the Associateship of the Royal College of Organists would appreciate Scotson Clark's 'Chorus of Angels.' They might, for instance, prefer something by Bach. The march you mention is hardly suitable.

P. A.—Triple time is usually conducted—down, right, up—though the second beat is sometimes to the left. Some conductors, however, adopt a sort of rotary method—as a Yorkshire fiddler once observed of his conductor (or misconductor), 'It beats me what he be a-beating.'

J. H. P.—Dr. McNaught recommends the following heads and marks for solo-singing adjudications:—Correctness, Time, Tune, 10; Voice Production, Tone, Intonation, 20; Attack, Pronunciation, Enunciation, 10; Expression, Tempo, 15; General Effect, 15—Total 70 marks.

ENQUIRER.—Candidates must be Associates or Shareholders of the Tonic Sol-fa College and, after being proposed as examiners and elected by the Executive Committee, they must pay a Registration fee. Apply to the Secretary, Tonic Sol-fa College, 27, Finsbury Square.

CARMEN.—(1) Asger Hamerik (born 1843) is a famous Danish composer. His works include six Symphonies, five Suites, three Operas, and many choral works. His May Dance, for four voices, is well known. (2) Max Bruch's chorus 'The Holy Family,' may be had from Messrs. Novello.

H. S.—(1) Start with Stainer's 'Harmony Primer,' and then go on to Bridge and Sawyer's 'Harmony Course'; but you will doubtless consult your violin teacher on the subject. The secretary of the Royal Academy of Music will give you full information as to the diploma of L.R.A.M.

TROUBLE.—To a tenor with a good voice who has acquired the habit of singing through his nose, the best advice is 'don't.' Sing scale passages, first on a closed vowel, *oo*, then gradually open the mouth till you get a more open vowel, *ai*, then open the mouth wider and sing the open vowel, *ah*. Take long breaths and sing softly.

HYMN.—There is always a market for a good thing, but whether your 'Fifty odd hymns, &c. (words and music)' come under that qualification it is not for us to say, as we have not seen them. There would be no harm in your submitting them to a publisher. The 'several songs, anthems, &c,' from your pen might be similarly submitted, though it is impossible for us to forecast the result.

DOUBLE DIAPASON.—Thanks for your suggestion that we should announce forthcoming organ recitals. We find it quite a sufficient tax on our space to mention, even with only sample pieces, some of the many that are given month by month.

H. J. R.—(1) The slow movement and scherzo of Sullivan's Symphony in E have been arranged for pianoforte solo; they are in the press, and will shortly be issued. The 'Ouvertura di ballo' is only arranged for pianoforte, four hands, not solo. (2) We cannot say.

R. H. W.—The word 'Noï' in an orchestral part occurring after a cue means 'we'—'we have to play again.' It is not used in modern printed music. (2) The two chants Nos. 60 and 243 in the St. Paul's Cathedral Chant Book are *both* by Goodenough.

E. A.—It is impossible for us to give an idea of the value of a Stainer violin, although 'it is in good tone and condition.' Submit it to experts like Messrs. W. Hill and Sons, New Bond Street.

W. C. T.—If the young lady in whom you are interested wishes to study the pianoforte on the Continent, she could not do better than become a student at the Scharwenka Conservatoire, Berlin.

C.—Dr. Hulbert in his primer 'Breathing for voice production' does not claim originality. He simply shows the scientific basis of a method of breathing that is opposed to others in vogue and advocated.

M. H.—Your best plan will be to advertise. We cannot give an opinion upon 'the saleable value of a good teaching connection.'

F. H.—Schubert wrote all his songs actually to verses all written by German poets: the words were not added subsequent to the composition of the music.

A WINDSOR READER.—You are quite right. The great god Pan may have been descended 'From mighty Pans,' but 'Pans' is probably a slip of the pen for 'pens.'

A. R. C. O.—'How to start a Male-Voice Choir,' by W. J. Kidner (Curwen), is no doubt the book you need. It furnishes much useful and practical information on the subject.

D. J.—(1) Mackenzie's Benedictus and Handel's 'Sweet bird' are not arranged for pianoforte solo.

Erratum.—In our last issue (p. 820) we inadvertently did an injustice to 'Phillis' in saying that she '*died* her tresses black.' We apologise to her and to Mr. A. H. D. Prendergast, the composer of 'Phillis *dyes* her tresses black.' May it be long before Mr. Prendergast's charming part-song dies.

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THE TIMES, OCTOBER 15, 1903.

Dr. Elgar has treated his subject with a fitting sense of dignity and awe, and everywhere his reverence, sincerity, and conviction are clearly manifested. Much of his writing is in the best manner of genuine Church music, much of it is in the right sense mysterious, as it should be. And precisely because it is the direct outcome of conviction so it carries conviction with it. . . . Dr. Elgar has succeeded in a huge task before which most composers might well have quailed.

DAILY TELEGRAPH, OCTOBER 15, 1903.

It is a good omen that at last a man of our own race and nation has come to the extreme front and drawn to himself the wondering admiration of all who profess and call themselves musicians and lovers of the art. There is something impressive in the position now occupied by Elgar. He is not an intriguer. He does not compass heaven and earth making proselytes to believe in his own powers, neither does he trim his sails to catch the varying breezes of popular opinion. Having something to say in the fashion which appears to him best, he says it straight out, and leaves the issue to the Fates. Yet, though sturdily independent, courting nobody, he now occupies the position of a man with whom most people are determined to be pleased. There must be something in him—much more than common—to bring about this result. . . . This remarkable Oratorio is worth any amount of care in the handling. It is not a work of a mere trafficker in musical goods. Its sincerity is unquestionable, the loftiness of its aim cannot be denied, and its strength must be taken into account, whatever may be thought of its methods.

DAILY TELEGRAPH, OCTOBER 16, 1903.

Leaving consideration of method for the greater satisfaction of touching upon evidence of the lofty powers with which the composer is endowed, and by the strength of which he has taken a foremost place amongst the composers of the world—perhaps even more than in "Gerontius," where the subject was less varied and expansive—those powers assert themselves in the new work. . . . Whether he shows us the ineffable gentleness and dignity of Christ, the penitence of Mary Magdalene, the despair of Judas—whether he picture storm or calm, suggests the tragedy of Golgotha or the glory of the Ascension, we are conscious of power, sincerity, and truth.

STANDARD, OCTOBER 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, OCTOBER 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause. . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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Glasgow Herald, December 23, 1903.

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Qualified for Election to Fellowship.—Flora Louisa Willoughby.

Number of candidates, 256. Total number of passes, 106.

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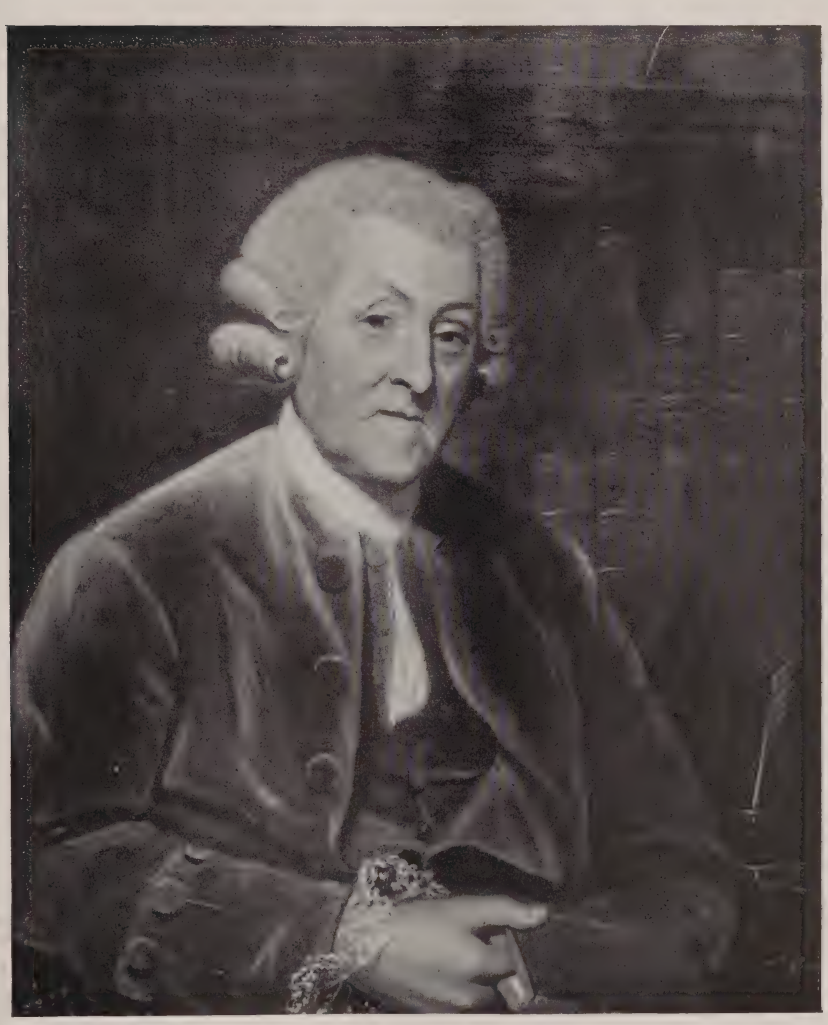


SIR JOHN HAWKINS.

The Musical Times.

FEBRUARY 1, 1904.

ROUND ABOUT SOHO.

If ye hounte at ye hare, ye shall say, atte uncoupling, *hors de couple, avaunt!* And after, three times, *Sohow! Sohow! Sohow!*

RELIQUÆ ANTIQUÆ.

Proteus—Run, boy, run, run, and seek him out.
Launce—So-ho! so-ho!

SHAKESPEARE: *Two Gentlemen of Verona.*

In the days of Good Queen Bess the Lord Mayor and Aldermen of London Town were wont to periodically inspect the conduits at Tyburn and elsewhere. Tyburn (*twa-burne*) was then practically in the country; its site is now the Marble Arch. On their homeward way the City fathers would cross the fields lying between what is now Oxford Street and Charing Cross. '*Sohow! Sohow! Sohow!*' would be their cry as they spurred on their fiery steeds after a hare, which, perchance, was run to earth close to the spot where, some three centuries later, Richard Wagner found his lost dog. In those olden times there may have been preserves in these fields; but to-day the only Soho preserves are those manufactured by Messrs. Crosse and Blackwell.

The origin of the word Soho as a place-name has given rise to much discussion. It is now generally agreed that its derivative is the hare-hunting cry prefixed to this article. A glance at the map of London prepared by Ralph Agas in 1578 (of which we give a section in facsimile below) shows the open sporting ground already referred to. St. Giles-in-the-fields and St. Martin-in-the-fields certainly did not belie their names as they do now. St. Giles was then an isolated village, while the hedge-bound 'Waye to Vxbridge' is now our busy Oxford Street. St. Martin's Lane and Haymarket explain their own designations; but it is difficult to realize the open-air laundry operations pictured in Agas's Elizabethan map. Soho Fields began to be built upon towards the end of the 17th century—*e.g.*, Frith Street (named after Fryth, a builder) about 1680; Dean Street in 1681; and Wardour Street (named after Henry, third Lord Arundel of Wardour), in 1686. These building operations were carried on in spite of a Royal Proclamation of April 7, 1671, which prohibited the further erection of habitations in the fields of 'So-Hoe,' as 'they choak up the air of His Majesty's palaces and parks, and endanger the total loss of the waters which, by expensive conduits, are conveyed from these fields to His Majesty's Palace at Whitehall.' Poor Charles II.!

The neighbourhood at once became aristocratic. Four Ambassadors resided in Soho Square. This green spot was formerly named King's Square, after Gregory King, a famous architect of the time, who had much to do with the laying out and building developments in the district. Where the Rectory, Women's Hospital, and Bateman's Buildings now stand (at the South side of Soho Square) was the mansion of the famous

SOHO IN 1578.

From a Survey of London in the Reign of Queen Elizabeth, by Ralph Agas.

Duke of Monmouth. The Duke of Portland, the Earl of Carlisle, and other scions of the nobility were Sohoites, as were Sir Cloudesley Shovel, Alderman Beckford, the Bishops of London and Salisbury, and others—in fact, much of the rank and fashion of the 18th century. Evelyn, writing in November, 1690, says:—'I went to London with my family to winter at Soho, in the great Square'! Addison, in the second number of *The Spectator* (Friday, March 2, $17\frac{10}{11}$), writes: 'The firſt of our ſociety is a Gentleman of *Worceſterſhire*, of ancient deſcent, a Baronet, his name is Sir Roger de Coverley. His great grandfather was inventor of that famous country-dance which is called after him. . . . When he is in town, he lives in *Soho-Square*.' This terpsichorean reference naturally leads us to make mention of the celebrated Mrs. Theresa Cornelys and the masquerades and concerts she gave at Carlisle House, formerly situated on the east side of Soho Square. J. C. Bach (known as the English Bach, the eleventh son of the great Cantor) and C. F. Abel, most famous of viol-da-gamba players, directed her subscription concerts in 1765 and in subsequent years. But the fame of Mrs. Cornelys is associated with her Masquerades, at which the smart set of that day disported themselves, as may be seen from the above illustration of one of those 18th century frivolities.

Soho is literally soaked in associations of 'famous and infamous men and women'—to adopt a designation of the present rector, the Rev. J. H. Cardwell.* It is only possible within the limits of our space to mention a few of these celebrities. Dryden was an early inhabitant of Gerrard Street, a thoroughfare in which Boswell lodged, and wherein Burke and Charles Kemble resided. In this street the Literary Club associated with the names of Sir Joshua Reynolds, Dr. Johnson and Sir John Hawkins, met at the Turk's Head. Other curious tavern signs in Soho are 'The Hercules Pillars,' 'Two Chairmen,' and 'York Minster'! In Frith Street we meet with such well-known names as William Hazlitt, Sir Samuel Romilly (born there), and Edmund Kean. Newport Street can claim Sir Joshua Reynolds and Josiah Wedgwood as former inhabitants. Sir James Thornhill, Mrs. Thrale (before her marriage) and Horne Tooke resided in Dean Street.

The musical associations with Soho are full of interest. First and foremost is the name of Mozart. In May, 1765, the genius-boy (he was then eight years old) lodged with his father and sister at the house of a Mr. Williamson, who carried on the business of a Wax and Sperma Cæti-chandler; Mr. Williamson's habitation, which stood on the site of No. 21, Frith Street (then called Thrift Street), has since been pulled down. The two Mozart children here gave exhibitions of their interpretative skill. In the advertisements of these musical 'At homes' the boy and girl were described as 'Prodigies of Nature,' and the public were informed that—

> Tickets may be had at 5s. each of Mr. Mozart, at Mr. Williamson's, Thrift-street, Soho; where such Ladies and Gentlemen, who chuse to come themselves, and take either Tickets, or the Sonatas composed by this Boy, and dedicated to her Majesty (Price 10s. 6d.) will find the Family at home every Day in the Week, from Twelve to Two o'Clock; and have an Opportunity of putting his Talents to a more particular Proof by giving him any thing to play at Sight, or any Music without a Bass, which he will write upon the Spot without recurring to his Harpsichord.

Remarkable Characters at Mrs. Cornelys's Masquerade.

(*From an old print.*)

* 'Men and Women of Soho, famous and infamous.' By the Rev. J. H. Cardwell and others. London: Truslove and Hanson, 153, Oxford Street. 1903. A most interesting and valuable compilation, of which one volume only has as yet been published—'Actors, authors, clergy, dramatists, entertainers and engravers.'

The 'Sonatas composed by this Boy' were issued at the time with the following title, which we give *literatim et verbatim* :—

> Six Sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de violon ou flaute traversiere. Très humblement dediées a sa Majesté Charlotte, Reine de la Grande Bretagne, composées par J. G. WOLFGANG MOZART, Agé de huit Ans. *Oeuvre* III.
>
> London: Printed for the Author and sold at his Lodgings at Mr. Williamson in Thrift Street Soho.

One of Dr. Arne's numerous residences was in West Street, Soho. Mrs. Billington was born in Litchfield Street, while Madame Vestris drew her first breath in Dean Street. Bach and Abel (already mentioned) lived next door to Carlisle House. They both came to England to try their fortunes together, and were first received by Angelo, of fencing fame. 'Well do I remember,' records the younger Angelo, 'the delightful evenings which for years were frequent under my parental roof, when they (Bach and Abel) with Bartolozzi formed a little friendly party, and amused themselves with dancing, music, and conversation until long after midnight.' Lampe resided in King Street when he published his

> Wit Musically Embellish'd: being a Collection of Forty New English Ballads. The words by divers eminent hands. Set to musick with a Thorough Bass for the Harpsichord. By MR. JOHN FREDERICK LAMPE.
>
> London: Engraved and printed for the Author, and sold at his Lodgings at the Golden Heart, in King Street near St. Ann's Church, Soho.

Handel must have frequently visited Soho. His pupil, amanuensis and secretary, John Christopher Smith, lived at Meard's Court, off Dean Street. As a young man of twenty-two he issued a work, to which Handel subscribed, entitled :—

> Suites de Pièces pour le Clavecin. Composées par J. C. SMITH. London: Printed and Sold by the Author in Meard's Court, near St. Ann's Church, Old Soho.

In Meard's Street, Burkhardt Tschudi, the founder of the Broadwood business, manufactured his harpsichords before he migrated (in 1742) to the well-known premises in Great Pulteney Street. And we must not forget that Richard Wagner sojourned eight days in Soho during his first visit to England in 1839. He stayed at the 'King's Arms Tavern,' in Old Compton Street, where he suffered a martyrdom from the organ-grinders.

The business of Messrs. Novello has been located in Soho for nearly three-quarters of a century. The premises at 67, Frith Street, in 1830, were certainly not palatial—'a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello as editor.' It was here that Mendelssohn, Malibran, Charles Lamb and many others spent pleasant hours under Vincent Novello's hospitable roof. In 1834 a removal was

ST. ANNE'S CHURCH, SOHO.

(Photo by Mr. Churchwarden C. L. Cribb, and reproduced by his kind permission.)

made to Dean Street, and although in 1867 the headquarters of the business were transferred to Berners Street, the printing works remained in Soho, and still continue there in the extensive buildings close to Wardour Street, where a portion of them occupies the site of a chapel built for the French refugees in the reign of Charles II.

Before passing to the consideration of the Parish Church, reference must be made to the changes the district has undergone since Soho Fields were covered with bricks and mortar. We have spoken of its fashionable environment and the devotees of literature and art whose names have immortalized the district. Much might be said of the various trades, many of them of an artistic and uncommon nature, did space permit. Soho is now so largely

THE ORIGINAL TOWER OF THE CHURCH.

(*From an old drawing*)

inhabited by foreigners that a few words must be said in regard thereto. As far back as the year 1635, after the revocation of the edict of Nantes, a large number of Huguenots fled to Soho. In 1677 the Greek Church in Crown Street (now Charing Cross Road) was built for the Greek colony then settled in the neighbourhood. After the Reign of Terror in 1789 the district was flooded with *émigrés*, while the Commune of 1871 swelled the already large population of non-native residents. Readers of Dickens's 'A Tale of Two Cities' will recall the passage in which, sitting under the plane-tree of the little Soho garden on the memorable Sunday afternoon of the great thunderstorm, Lucie Manette asks her lover: 'Are these the echoes of all the footsteps that are coming by-and-by into our lives?' The London County Council, by-the-way, has recently and very wisely altered the name of the thoroughfare from Rose Street to Manette Street. The goldbeater's sign alluded to by Dickens is still to be seen.

Soho, as a separate parish carved out of St. Martin-in-the-fields, dates back to 1676-8. The church, consecrated on March 21, 168$\frac{5}{6}$, was dedicated to St. Anne, a name doubtless chosen in allusion to the Princess Anne, daughter of James II., afterwards Queen Anne, who had just been betrothed to Prince George of Denmark. For technical reasons the sacred edifice was consecrated before it had been completed. We are told, however, that the Bishop 'made noe scruple of consecrating it, yet he would be ascertained that all the workmen were payd or secured their monie and dues first, and to that end made particular inquiries of the workmen.' Through the kindness of the Rev. J. H. Cardwell we are enabled to give a drawing of the original tower, said to have been modelled from one in Copenhagen. The present tower, erected in 1802, was intended by the architect to provide four clock dials, but as he wished to avoid a simple cube, which might have too closely resembled dice, he modified the structure until the result was a very close imitation of a beer-barrel. The interior of the church, of which we give a photograph, has undergone various restorations. In 1862 the present East window—the work of Messrs. Ward and Hughes, Soho artists of high repute—was inserted, and four years later the organ was transferred from the west gallery to the east end of the church, a portion of the gallery being cut away for its reception.

In 1892 the churchyard—thanks to the public spirit and kindness of the present Rector, as free-holder—was laid out as a public garden. One of the most interesting of the monuments is that to Theodore, King of Corsica, which records:—

Near this place is interred
THEODORE, KING OF CORSICA,
who died in this parish
December XIth MDCCLVI
immediately after leaving
the King's Bench Prison
by the benefit of the Act of Insolvency
in consequence of which
he registered his kingdom of Corsica
for the use of his creditors.

The grave, great teacher, to a level brings
Heroes and beggars, galley-slaves and kings;
But Theodore the moral learn'd ere dead;
Fate pour'd its lesson on his living head—
Bestow'd a kingdom and denied him bread.

William Hazlitt, the Essayist (died 1830), is buried in the churchyard: the words 'Grateful and contented' appear on his tombstone. The Registers, dating from the foundation of the parish in 1686, have been carefully re-bound and repaired under the auspices of the present Rector. The baptisms include those of seven princes and princesses between June, 1721, and July, 1751, all being the children of the Prince and Princess of Wales, who lived in Leicester Square. The burial of Mr. Williamson, Mozart's landlord, a churchwarden, is also recorded. St. Anne's has had nine rectors during the 218 years of its existence. Some of these divines came into conflict with the Vestry,

a body of men who were determined to manage everything and everybody, even the parson and the organist. Special mention must be made of St. Anne's Parochial Schools, founded on November 17, 1699, in 'two roomes on a floor of the House of Mr. Johnson in Thrift St. at the rate of Seven Pounds p. Añ and halfe a years Warning to be given on each side.' These schools, among the earliest of their kind in London, have been continued to this day.*

It is doubtful if St. Anne's Church had an organ during its earliest years, as in 1699 a loft had to be built, at a cost not exceeding £50, for an instrument presented to the church by King William III. The organ, the handiwork of the celebrated Renatus Harris, contained the following stops :—

	Pipes
GREAT (8 stops).	
Open Diapason ...	55
Stopped Diapason...	55
Principal	55
Twelfth	55
Fifteenth	55
Sesquialtera (3 ranks)	165
Cornet to c^1 (4 ranks)	120
Trumpet	55
CHOIR (4 stops).	
Stopped Diapason...	55
Flute	55
Fifteenth	55
Cremona	55
SWELL (4 stops).	
Open Diapason ...	37
Stopped Diapason...	37
Principal	37
Trumpet	37

Compass: Great and Choir GG (short octaves) to f^3 in alt.

Swell: tenor f to f^3 in alt.

This is the instrument—without pedals, of course—upon which Dr. Croft played! Edward Hatton, in his 'New View of London' (1708), says, concerning St. Anne's Church :—

There is a fine organ made by Mr. Harris and Prayers four times a day; *i.e.*, at 7 and 11 in the Morning, and at 4 and 7 in the afternoon.

ST. ANNE'S CHURCH, SOHO.

(Photo by Mr. Churchwarden C. L. Cribb, and reproduced by his kind permission.)

Strangely enough only four years after its erection the organ needed to be 'repaired and set in right and good order.' Proposals were made to the Vestry in 1703 by Renatus Harris, Christian Smith, and Bernard Smith, with the result that the last-named (*i.e.* Father Smith) 'agreed with ye gentlemen of the Vestry to repaire and put the organ in good order and tune for the sum of twenty pounds; and in order thereto would begin to effect the same ye next week.' In 1782 Messrs. Dodo Tollner and Co.—whoever they may have been—were engaged to repair the instrument at a cost of sixty guineas—money more or less thrown away, as three years later William and Robert Gray erected a new organ at a cost of £442. The present instrument is mainly by Messrs. J. W. Walker and Sons; but at the last restoration, by Mr. F. Rothwell in 1897, several of the pipes of the original organ were found to be still in use.

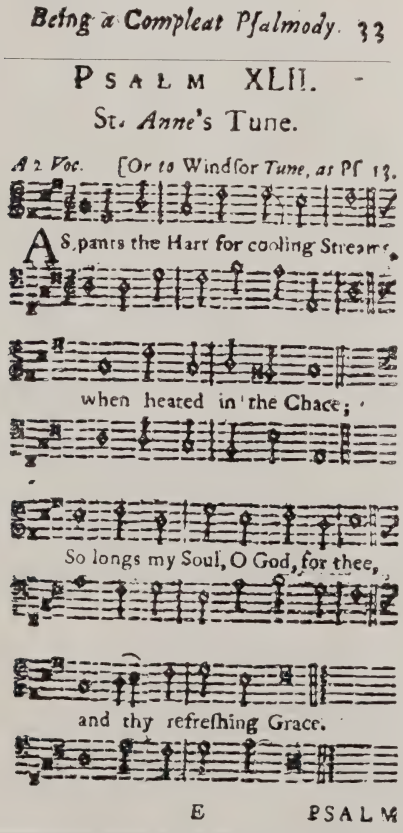
Let us now consider the organists of St. Anne's. The first recorded occupant of that office was Dr. Croft, or Crofts, according to the Vestry Minutes, which, moreover, give his Christian name

* See 'The Story of a Charity School, Two Centuries of popular education in Soho, 1699-1899.' By J. H. Cardwell, M.A., Rector of Saint Anne's, Soho. London and New York: Truslove, Hanson and Comba. 1899.

as Philip, instead of William.* Croft's 'wages' were £25 per annum. The pages of the Minutes recording his appointment (in 1700) are unfortunately missing; but an interesting and amusing reference to him appears three years later in the following 'Resolution' of the autocratic Vestry:—

> Order'd Tuseday ye 28 of Septem., 1703.
>
> That Mr. Phillip Crofts be in the place of Organist as formerly he was in ye Parish Church of St. Ann, and that he be called in and tould ye same, who, accordingly was, and being demanded what wages were due to him he informed the Gentlemen of the Vestry that a year and three quarters of a years wages were due to him. A debate arising thereupon,
>
> It was resolved that Mr. Crofts should be paid him half a years wages for playing upon the Organ in Mr. Hugh's time when Churchwarden; But during the time he did not play upon the Organ, which were a year and one quarter of a year (the Organ being in that time oute of order) it was resolved that no wages should be paid him for that time.
>
> Whereupon the sd Mr. Crofts answered; that it was to his great detremt. and disadvantage, yet would play upon the Organ for one quarter of a year, in hopes that ye Gentlemen of the Vestry would consider him for the loss of that time.

It was doubtless during his St. Anne's organistship that Dr. Croft composed his famous tune known the world over as 'St. Anne's,' and most probably so named from this identical church in Soho, of which he was then chief-musician. We give a facsimile of the tune as it first appeared, in 'A Supplement to the New Version of Psalms, by Dr. Brady and Mr. Tate' (1708):—



* See the Biographical Sketch of Dr. Croft which appeared in The Musical Times of September, 1900, wherein further particulars concerning this discrepancy are given.

To Croft succeeded, in 1711, John Isham. He held the post till 1718, according to a Vestry Minute thus recorded on June 23 of that year:—

> Mr. Isham, the organist, have requested to this Board by Dr. Pelling [the Rector] that he might hold the organist place of this church in conjunction with the parish church of St. Andrew, Holburn; whereupon the Vestry did not think fitt to comply with his request.

Hawkins prints a duet composed by Isham, a composition mournfully beginning 'Bury delights, my roving eye'! Without attempting a list of all the organists of St. Anne's, one or two extracts from the Vestry Minutes may be set forth. In $174\frac{6}{7}$ an attempt was made to attack pluralities, in that Mr. James Butler, organist, was enjoined to 'attend personally three Sundays in every month.' In 1782 Mr. Moze was granted an addition to his salary of £5 per annum for playing the organ at the 'Reading of Prayers on Sunday evenings,' and 'the Blower of the Organ Bellows' was allowed an extra 20*s*.

A curious incident occurred in the election of an organist in January, 1788. The Vestry Minutes tell us:—

> A motion was made and seconded that *Women* be not permitted to vote at the ensuing election for organist.
>
> *Resolved* that the Election be carried on in the usual way.

The salary of the new organist was fixed at £30. He (or she, as it happened to be) was to be 'elected annually and no deputy allowed except in sickness,' whereby pluralities received their death-blow in regard to the organists of St. Anne's. The reason of the no-women-to-vote motion above referred to, may be explained by the fact that one of the candidates was a lady; but she headed the poll with 398 votes, while Stephen Rimbault, then a boy of fourteen (the father of Dr. E. F. Rimbault), secured 25 votes. We may pass on to the year 1834, when the Vestry seemed to be favourably disposed towards the music of the church, as they resolved:—

> That, in addition to the twelve boys and twelve girls who sang in church, there should always be six of each sex in preparation to take the places of those who left. That, instead of being merely taught by ear, they should be made acquainted with musical notation. That some portion of the congregation be induced to assist in singing the Psalms, Chants, and Responses in harmony. That a gentleman had offered to provide copies of the music gratuitously.

These were steps in the right direction. At that time the organ was located in the west gallery and the charity children, in their picturesque dress, sat on each side of the instrument. A great change took place in the music of St. Anne's in 1871, on the appointment of Mr. (afterwards Sir) Joseph Barnby as organist and choirmaster. He introduced those far-famed Bach performances, with orchestral accompaniment, that have made the church so famous, beginning with the 'St. John Passion,' sung on Fridays during Lent, 1873. Barnby's efforts were warmly supported by the then rector, Canon Wade. Two of Canon Wade's sons, Messrs. Arthur and Charles Wade, sang the solos with refinement, and another valuable vocal helper was Mr. Frank Pownall, a first-rate baritone singer,

now the Registrar of the Royal College of Music. In recording these 'Passion Services,' The Musical Times of April, 1873, said:—

The movement now commenced at the Church of St. Anne, Soho, is one the importance of which cannot be over estimated. At a time when the utilization of our churches, great and small, has begun to be regarded with interest by all sections of Christians, such a move could hardly fail of success if properly carried out. A service which should unite so happily the meditative and congregational forms of worship, might fairly have been hitherto regarded as next to an impossibility. Even Mr. Barnby would appear to have thought so if we may judge by the Westminster Passion Services, which as our readers may remember were of the purely meditative type—the congregation taking no part whatever in the performance. Now, however, that it has become an accomplished fact, the apparent difficulties have to a great extent disappeared, and the additional circumstance that these services have been given in a Parish Church of the ordinary type, would seem to do away with the last obstacle to such a service being largely adopted in other churches.

MR. E. H. THORNE.

ORGANIST AND CHOIRMASTER OF ST. ANNE'S, SOHO.

During the last three years Bach's 'Christmas Oratorio' has been performed at St. Anne's, and Mr. E. H. Thorne's Bach Recitals, of which two series are annually given, form a special feature and attract many listeners.

Since 1888 (when Barnby left to go to Eton) the following well-known musicians have been associated with the music of this famous sanctuary: Dr. W. H. Cummings and Dr. H. Walford Davies; Mr. Oliver King, the late Mr. William Hodge, Mr. J. M. Coward, and Mr. Reginald Steggall. The present organist and choirmaster, Mr. Edward Henry Thorne (appointed in 1891) has worthily maintained and still maintains all the best traditions appertaining to his office. His Bach enthusiasm and his interpretative skill of the great Cantor's organ music are well known; moreover, he has steadily upheld all that is best in English church music,—anthems by Purcell, Greene, Blow, and Boyce may be heard to the best advantage. Finally, St. Anne's has every reason to be proud of its music and its chief musicians.

For the use of two photographs our thanks are due to Mr. Churchwarden C. L. Cribb; and for much kind help in the preparation of this article and permission to use other illustrations, we are indebted to the Rector of St. Anne's, Soho, the Rev. J. H. Cardwell, M.A., who since his induction (in 1891) has discharged the duties of his important office with ceaseless activity and untiring zeal for the welfare of those among whom his lot is cast.

Dotted Crotchet.

SIR JOHN HAWKINS.

1719—1789.

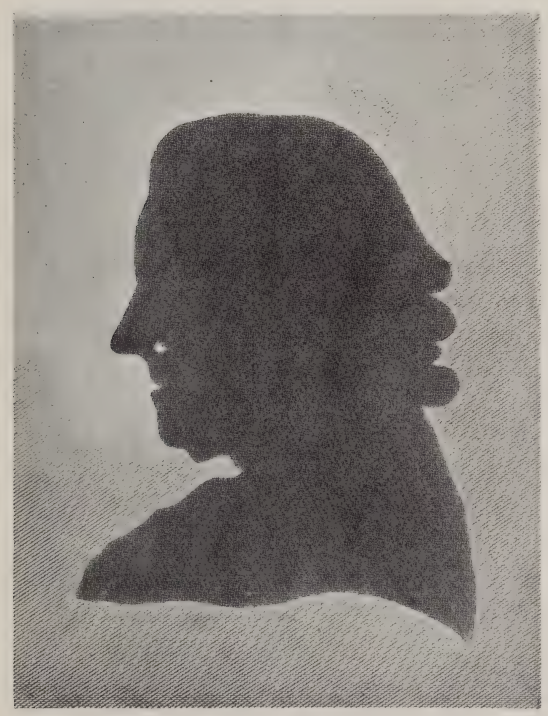
A BIOGRAPHICAL SKETCH.

The literature of music owes not a little to the patient investigations of enthusiastic amateurs. They are not always technically equipped,—they might fail in passing a qualifying examination as 'fifth hunters'—but the work done by them in a field so rich in result deserves full acknowledgment. Without mentioning the names of living writers, we may recall the musical-literary achievements of Chrysander, Otto Jahn, Thayer, William Chappell, Helmholtz (and his English translator, Ellis), A. J. Hipkins, and George Grove—all of honoured memory. To these must be added Sir John Hawkins, an English gentleman of the 18th century and an historian of music, who forms the subject of this Biographical Sketch.

John Hawkins—said to be a descendant of Sir John Hawkins, the famous navigator—was born in London, March 30, 1719. The son of a carpenter who rose to be a surveyor, he was at first articled to an architect, but he soon exchanged the designing vocation for the legal profession. Industry appears to have been a natural acquirement, as we read of him rising at four o'clock in the morning in order to study law and 'read the authors.' He ultimately set up in practice as a solicitor, and 'established himself in a respectable business,' clients being impressed by his probity and skill. Law, however, did not exclusively claim his attention. He devoted his leisure to the cultivation of literature and music. He wrote for the magazines, one of his earliest attempts in that direction being a short essay on 'True honesty distinguished from false,' which appeared in the *Gentleman's Magazine* of March, 1739. One of his musical friends was John Stanley, the celebrated blind organist of the Temple Church and Master of the King's Musick. Hawkins was so much struck with one of Stanley's compositions that he wrote some verses in praise of the sightless composer, and these found their way into the *Daily Advertiser* of February 21, 1741. A year later Hawkins wrote the words of 'Six cantatas for a voice and instruments,' which Stanley set to music;

they were sung at Vauxhall and Ranelagh, and proved to be so successful that the same collaboration resulted in a similar publication. Dr. Boyce and Dr. Ben Cooke were also included in the friendly circle of the music-loving young solicitor, who was in the habit of giving private concerts at his residence in Austin Friars. How interesting to have met, on those occasions, such an old-world trio of English composers as Boyce, Cooke, and Stanley!

Let us now pass to a Johnsonian episode. In the year 1749 Ivy Lane, under the shadow of St. Paul's Cathedral, could boast of a 'famous beef-steak house,' known as the 'King's Head.' At that



SIR JOHN HAWKINS.
AGED 62.

hostelry met the Club formed by Dr. Johnson and limited to nine members, Hawkins—for whom Dr. Johnson 'entertained an unusually strong affection'—being one of the elect. The 'nine' met every Tuesday evening at the 'King's Head' aforesaid; the Club, as Mr. Leslie Stephen says, 'gave Johnson an opportunity of displaying and improving his great conversation.'

The biographers of Hawkins state that he was an original member of the Madrigal Society on its foundation in 1741. This is an error. Proof thereof is furnished in the following information, extracted from the records of the Madrigal Society and kindly supplied by its genial secretary, Mr. J. Edward Street, for the purposes of this article. Mr. Street writes:—

Hawkins was *not* an original member (1741). The only entry relating to him is on September 27, 1752: 'Mr. Hawkins was proposed by Mr. Immyns.'

Presumably he was elected then and there, as there is no mention of his election. But thereafter his name appears regularly in the list of members, paying his monthly or quarterly subscription and an occasional extra contribution for special objects, *e.g.*, new music, &c. On July 10, 1754, occurs this entry: 'Sweet love, when love,' 'This merry month of May,' both presented by Mr. Hawkins.

In 1757, I find an evening's programme (eight numbers, titles not given) 'out of Mr. Hawkins's Italian Madrigals.' On 'May ye 2nd, 1764,' the Minutes record: 'Mr. Hawkins having offered the use of his Motets of Prenestini to the Society for copying of them; a motion was made by Mr. Dan Richards, and was unanimously agreed to, that the same should be done, and the expense thereof be paid out of the Stock of the Society.'

At the March Quarter, 1766, Hawkins's name appears as struck out from the list of members making their quarterly payments of 6*s.* 6*d.*, nor does his name appear in any subsequent list. Presumably, therefore, he retired from the Society at that date, though there is no note to that effect.

The marriage of Hawkins, early in 1753, to a lady of fortune, Miss Sidney Storer, made possible the preparation of his famous 'History of Music,' of which more anon. The death of his wife's brother in 1759 considerably augmented the financial resources of Hawkins, who thereupon gave up his solicitor's practice and lived the life of an industrious gentleman. The easy circumstances resulting from his marriage provoked a feeling of jealousy among some of his so-called friends. A funny story is told of his mother, who, on being congratulated on her son's good fortune, said: 'Lord, sir! good fortune, indeed! my John is a match for any lady; for, to let you know, he has a dozen of as handsome shirts as any gentleman in the land!'

His love of fishing doubtless influenced Hawkins in the choice of a residence. He bought a house at Twickenham (of which we give an illustration), where he had as distinguished neighbours, Horace Walpole and Garrick. At Twickenham he angled, and prepared an edition of the 'Compleat Angler'—not the least in importance of the hundred (or more) editions of that piscatorial classic—with a life of Izaak Walton and notes by himself. This edition was thrice printed during his lifetime, and again by his son, John Sidney Hawkins. He was made a Justice of the Peace in 1761, and four years later elected Chairman of Quarter Sessions. His activity as a Magistrate earned him his Knighthood, a well-deserved honour conferred upon him by King George III. on October 23, 1772. He published in 1763 a pamphlet entitled 'Observations on the state of the Highways, and on the Laws for amending and keeping them in repair.' This followed a scheme he had prepared for an Act of Parliament which ultimately became the Act under which the highways in the Kingdom were for many years regulated, a statute which forms the nucleus of the statutes now in force. His firmness in quelling riots in 1768 and 1769, and other magisterial achievements, must be placed to his credit as a civil administrator.

More than once he was urged to enter Parliament, but he always refused.

Another good-fellowship Club has to be mentioned. It was founded by Sir Joshua Reynolds—'our Romulus,' as Dr. Johnson called him—in 1764 and met weekly at the 'Turk's Head,' Gerrard Street, Soho. Johnson and Hawkins were both original members, also Edmund Burke and Oliver Goldsmith. Subsequently known as The Literary Club, the membership included Percy, of the *Reliques*, Garrick, Boswell, Gibbon, Adam Smith, Sheridan and Burney. No wonder that Dr. Johnson was in his glory in the midst of that brilliant circle which met weekly at Soho. If, according to Johnson, Hawkins was 'a very unclubable man,' it is not surprising that he resigned his membership owing, it is said, to the overbearing manner of Burke.

Hawkins had been an attached friend of Johnson's for thirty-four years. What more natural than that the great lexicographer should wish him to become one of his executors? This duty he shared with Sir Joshua Reynolds, both of whom attended the great man's funeral in Westminster Abbey in 1784. Hawkins thereafter wrote a 'Life of Johnson' (1787), an honest piece of work, though it was of course eclipsed by that masterpiece of biography associated with the name of Boswell. After paying this biographical tribute to his genius-friend, Hawkins laid down his pen. While engaged upon this his last literary production, the house in (or near) Queen Square, Westminster (now Queen Anne's Gate), in which he lived was burnt down. The loss of his library must have come as a great blow; fortunately, however, the books acquired by him for the purpose of his 'History of Music' (many of which formerly belonged to Dr. Pepusch) he had previously presented to the British Museum, where they are, of course, carefully preserved.

On May 14, 1789, Sir John Hawkins was seized with a paralytic attack at Islington Spa. A week later he died, aged seventy, at his house in Broad Sanctuary, Westminster.*

His death is thus recorded, none too kindly, in the *Public Advertiser* of Saturday, May 23, 1789:—

> Thursday morning, died at his house in Westminster, Sir John Hawkins, Knt., one of his Majesty's Justices of the Peace, and, as he often tells us in his Life of Johnson, sometimes Chairman at the Quarter Sessions. Sir John's literary abilities are known principally by *reports*, very few people having read his bulky performances. His last was the Life of Dr. Johnson which the trade very oddly employed him to write; it makes the first volume of Johnson's Works, and has been very aptly compared to a *mill-stone* hung about his neck—Sir John, however, as a man and a magistrate, was irreproachable.

On May 28 his remains were interred in the North Cloister of Westminster Abbey, at a spot now indicated by a stone which bears, at his special request, the simple inscription:—

> J. H.
> Obiit xx maii. MDCCLXXXIX.
> *Ætatis* LXX.

In regard to personality Sir John Hawkins appears to have been a somewhat austere man, due, perhaps, to his severe legal training, but William Ayrton remembered him as being gentle and kind to children. He had enemies in the literary circle in which he moved—Boswell, to wit, who was very jealous of Hawkins's friendship with Johnson. Moreover, his social success was militated

The Residence of Sir John Hawkins.

THE SOUTH SIDE OF TWICKENHAM COMMON IN 1760.

(*From an old print.*)

* A curious error, apparently started by Dr. Busby, has been made, even by present-day biographers of Hawkins, in stating that he *died at Spa*, the famous Belgian watering-place being implied, instead of *Islington* Spa, at which he met with his fatal illness, though he drew his last breath at his house in Westminster, as above stated.

against by a pompous drawl in his manner of conversation, as a wag epitaphly wrote :—

Here lies Sir John Hawkins
Without his shoes and stauckings.

Among the friendships which Sir John Hawkins could claim was that of Handel. He records some interesting reminiscences of the great—in two senses of the word—composer. We are told of Handel's 'broad hands,' and that 'he was in person a large made and portly man. His gait, which was ever sauntering, was rather ungraceful, as it had in it something of a rocking motion, which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance was placid, bespeaking dignity attempered with benevolence, and every quality of the heart that has a tendency to beget confidence and esteem.' No less interesting is the following anecdote, recorded by Miss Hawkins: 'Handel had done him [Hawkins] the honour frequently to try his new productions on his young ear; and my father, calling on him one morning to pay him a visit of respect, he made him sit down, and listen to the air "See, the conquering hero comes," concluding with the question: "How do you like it?" My father answering, "Not so well as some things I have heard of yours," he rejoined, "Nor I neither; but, young man, you will live to see that a greater favourite with the people than my other fine things."'

In addition to the publications already mentioned and the History of Music soon to be referred to, Hawkins wrote 'An Account of the institution and progress of the Academy of Ancient Music, with a comparative view of the music of the past and present times. By a Member.' This was issued (anonymously) in 1770. He also wrote a Memoir of Steffani, privately printed in oblong folio so as to be bound up with the famous duets of that composer, one to whom Handel certainly owed indebtedness. A copy of this Memoir is in the British Museum (Add. MS. 31493). To show the versatility of this solicitor-magistrate-historian of music, he wrote 'A dissertation on the Armorial Ensigns of the County of Middlesex and the Abbey and City of Westminster' (1780). His literary gifts descended to his children. John Sidney Hawkins, his son, wrote 'An enquiry into the nature and principles of thorough bass on a new plan' (1818), in addition to other works. Sir John's daughter, Miss Lætitia Matilda Hawkins, attained some celebrity as a novelist; but she is best known by the 'Anecdotes' and 'Memoirs,' from which some interesting matters may be gleaned.

We have left the consideration of the 'History of Music,' by Sir John Hawkins, till last because of its importance. The collecting of material for the work occupied its author for a period of thirty-two years. He tells us, in the Preface thereto: 'the ensuing volumes are the produce of sixteen years' labour, and are compiled from materials which were not collected in double that time.' The idea of writing a History of Music was suggested to him by Horace Walpole, who seems to have rendered some aid in so laudable an undertaking—to wit, a letter written by Walpole to Sir Horace Mann, British Minister at Florence, dated January 2, 1761, in which he says :—

> A friend of mine, Mr. Hawkins, is writing the History of Music: the sooner you could send us the following books the better; if by any English traveller, we should be glad :—
>
> 1. Tutte l'Opere, di Gioseffe Zarlino. Venezia. 1589: 2 vols., folio.
> 2. History of Music in Italian, by Gio. Andr. Angelini Bontempi. 1695, folio.
> 3. Dialogo della musica e della antica moderna, di Vincenzo Galilei. Folio, 1602, or 1541, in Firenze.
> 4. Musica vaga et Artificiosa, di Romano Micheli. Folio, 1615, Venezia.
> 5. Osservazioni per ben regolare il Coro dei Cantori della Capella Pontificia, by Andrea Adami da Bolsena. Quarto, 1711, in Roma.
>
> Any other books of character on the subject will be very acceptable; but when I review the list and see so many thundering folios, I don't expect that any gentleman will bring them in his breeches-pocket, or even in his cloak-bag.

Dr. Busby records that Hawkins was actuated by three different motives in undertaking the work: (1) his wish to investigate the principles of the science, (2) the desire to settle music upon somewhat like a footing of equality with the other sister arts, and (3) the chief impulse was his veneration for music—a veneration founded on his firm belief that 'it was intended by the Almighty for the delight and edification of mankind.' He spared neither time, pains, nor expense in getting together the material. For a time he resided at Oxford, where he took with him an engraver on purpose to secure copies of the portraits in the Music School. Hawkins himself says, referring to an enforced interruption to his historical studies :—

> Determining to avail himself of those intervals of leisure which the stated recesses from the exercise of his office (that of a magistrate) afforded, and which seemed too precious to be wasted either in sloth and indolence, or those fashionable recreations and amusements, to which he was ever disposed to prefer the pursuit of literature, he re-assumed his work; and with the blessing of health, scarcely interrupted for a series of years, has been able to present it to the world in the condition in which it now comes forth.

In regard to technical musical matters he gratefully acknowledges the help he received from Dr. Boyce, Dr. Ben Cooke, organist of Westminster Abbey, Mr. Marmaduke Overend, organist of Isleworth, and Mr. John Stafford Smith, of the Chapel Royal. Some 'Memoranda made by a member of the Chapel Royal from 1785-6' (MS.), and now in the possession of Dr. W. H. Cummings, confirms this in the following words :—

> Dr. Boyce corrected the plates; Dr. Cooke reduced the ancient music to modern, assisted by Mr. J. Stafford Smith, of the Chapel Royal, and Mr. Overend, of Isleworth.

The Preface to the History is dated 'Hatton Garden, 26th Aug. 1776.' The work appeared on November 23, 1776, with the following title :—

> A General History | of the | Science and Practice | of | Music, | By Sir John Hawkins. | In five volumes. |
>
> London, | Printed for T. Payne and Son, at the Mews-Gate | MDCCLXXVI.

The price of the five volumes, bound in boards, was six guineas. The work was dedicated to

King George III., who granted an audience to the author in order that he might present a copy to his Majesty in person. Tom Payne, the publisher of the History—who never before published on his own account—is said to have sunk £500 in its production. He kept a second-hand bookshop, at which the literary men of the day were wont to foregather—to talk, to exchange their quips and cranks, and to relieve the overburdened shelves of honest Tom Payne by frequent purchases. Concerning this 'nookery,' Miss Hawkins says :—

> The shop of Payne, the bookseller, at the Mews Gate, was at that time the resort of the London *literati*. This place was as little calculated as any could well be for the reception of the number who not only *frequented* it, but during certain hours of the day, were never out of it. It was, as is well known, though probably the traces of it may soon be gone [long ago gone !] at the gate of the lower Mews, opening into Castle Street, Leicester Fields ; an elbow-shed, rather than shop, and lighted by a skylight. Crossing obliquely the gate of the Mews, Payne had a good dwelling-house, the ground-floor windows of which, as seen from the street, were fairly barricaded with books.

In the same year that Hawkins issued his History of Music (complete), Dr. Burney published the first volume of *his* History! Unlike that of Hawkins, Burney's work was issued by subscription, and it is interesting to find that among the names of the subscribers is that of 'Sir John Hawkins, Knight'—a pleasant instance of kindly-feeling, non-animosity rivalry. The remaining three volumes of Burney's History appeared at irregular intervals, the third and fourth in 1789—thirteen years after the first volume had been issued, thus the worthy Doctor had the advantage of estimating, if not using, the valuable material which the no less worthy Knight had so industriously gathered together.

The appearance of two Histories of Music in the same year was productive of much discussion as to the relative merits of the two achievements. Burney, owing to a more attractive style, secured popular favour, as may be evidenced in a Catch (set to music by Dr. Callcott) which reads :—

> Have you Sir John Hawkins' History?
> Some folks think it quite a mystery.
> Musick filled his wondrous brain.
> How d'ye like him? is it plain?
> Both I've read and must agree
> That Burney's history pleases me.

This Catch in performance punningly sounds thus :—

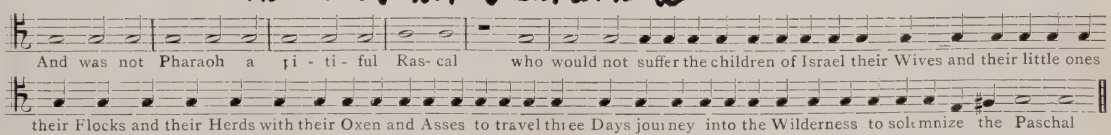
> Sir John Hawkins !
> Burn his history !
> How d'ye like him?
> Burn his history !
> Burney's history pleases me.

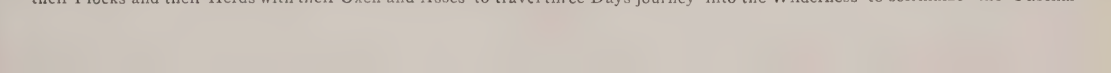
Posterity has, however, reversed the decision of the wits. 'Burney' has never been reprinted, while 'Hawkins' has attained that distinction. In the British Museum is a copy of the latter work containing many additions in the handwriting of its author. One of these additions, of an amusing nature and not hitherto printed, we give, partly in facsimile. It is evidently connected with the first foot-note of col. 1, p. 540, of the Novello edition :—

In the Practise of Chanting a Melody consisting of Notes, Breves and semibreves, amounting to or in number is applied indiscriminately long or short to the Verses of the Psalms: these form the measure in respect of Time for each Verse Where the Clause is Short the Intonation is necessary protracted where it is long the Intonation is by the like Necessity accelerated resembling the Beds of Procrustes which those whom he laid on them by stretching or amputating respectively their Limbs, were made to fit.

In ridicule of this Practise a merry Fellow adapted the following Words to the Notes of the Invocation in Tallis's Litany

And was not Pharaoh &c





Finally, as to the reprint. In the year 1852 Mr. J. Alfred Novello decided to re-issue the History of Music which Sir John Hawkins had given to the world seventy-six years before. It was a big undertaking in those days, and as a purely commercial speculation it could not have had much money in it. But Alfred Novello was nothing if not enterprising, and, moreover, he was stimulated by the energy and foresight of his invaluable assistant, Henry Littleton. If we turn to The Musical Times of May, 1852 (p. 374), we shall find therein set forth the *raison d'être* of this reprint :—

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24, Poultry.

Part I. was issued in November, 1852, and in The Musical Times of the following August the complete work was announced as 'now ready, price 35s., in two volumes; price 16s. supplementary vol. of portraits.' Those who assisted in the preparation of this reprint were Mrs. Cowden-Clarke (who read the proofs and prepared the indexes), Edward Holmes, Josiah Pittman, W. H. Monk, and Burford G. H. Gibsone, 'with occasional suggestions from other well-wishers.' The notes added by Sir John Hawkins in his private copy, already referred to, deposited in the British Museum, were inserted in the new edition which, of course, greatly increased its value, while the extra volume of portraits was printed from the original engraved copper plates. To quote from 'A Short History of Cheap Music': 'This undertaking was duly recognised by the musical public, and in fact it stands as a monument of the spirit and enterprise of the publisher at a time when musical literature was outside the reach of students.' It is interesting to know that the History was a favourite book of Charles Lamb, who, though no musician, had a keen appreciation of literary merit, and who derived much enjoyment from the anecdotes and incidents therein recorded.

The portrait of Sir John Hawkins, forming our special supplement, is from the original picture painted at the particular request of Dr. William Hayes. It forms one of the Music School Collection, Oxford, and is reproduced, for the first time in photography, by the special permission of the Curators of the Schools, through the friendly offices of Mr. Charles L. Stainer.

F. G. E.

CZECH NATIONAL OPERA.

The tourist visiting 'hundred-towered, golden Prague' is amply repaid by its beauty alone, and if a student of history, he will find much besides to interest him in a city which, being the most westerly outpost of the Slav race, has been the theatre of racial conflicts for more than 1,000 years. If in addition he happens to be a musician not irretrievably committed to the beaten track, a musical Athenian in quest of 'something new,' he will find measureless gratification in the doings of the Czech musicians of the place.

In the course of one of his artistic *tournées* Berlioz found himself in Prague, and tells of his amazement at finding in a spot so far removed, according to Parisian ideas, from the haunts of civilization, a public capable of appreciating works which represented the *dernier mot* of modern music. Clearly the Bohemians of that day were a musical race through and through, and had arrived at the appreciative, if not the creative stage of musical culture. The latter was yet to come. It is true that several composers of Bohemian origin had won a measure of fame in other countries. George Benda (1721-1795) wrote fourteen operas and melodramas for the German stage; Anton Reicha (1770-1836), as a pedagogic writer on theory, and composer of concerted music, became well and favourably known in Paris; and J. L. Dussek (1761-1812) is not unknown to fame; but no original or national tendencies were to be perceived in the music of either of these composers. The country was on the high road to complete Germanization, and the Czech spirit, even the Czech language, bade fair to die out altogether. Suddenly a change, an almost mysterious change was apparent in Bohemia. A wave of national sentiment passed over the country, half-forgotten feelings were revived, unexpected vital force revealed, and by a series of Cyclopean efforts the national ear wrested from the mire of oblivion into which it was sinking. In the face of constant repression on the part of an absolutist government the Czech language was reinstated, and the new spirit breathed into politics, literature, science, art, and finally into music.

To place on record the actual date of these happenings is difficult. The Czech Renaissance, sudden as it was, did not come about in a month or a year. According to Count Lützow, a distinguished Bohemian patriot and litterateur resident in London, it was the offspring of the

Romantic movement which was felt all over Europe at the end of the 18th century. As far as music is concerned, its first sign of life was the appearance in 1826 of an edition of Bohemian folk-songs, edited by Skroup, composer of the first Bohemian opera ('Dratemik'), but it was not in full swing till thirty-five years later, when Friedrich Smetana (1824-1884) returned to Prague from Gothenburg in Sweden, where he held a lucrative post up to the time when the news arrived that a so-called 'Interim Theatre' had been opened in his native city, in which pieces alternately German and Czech were to be performed. We who live in a free country cannot possibly realize what this news meant to a man of Czech blood. Smetana was on fire with patriotic enthusiasm, and vowed from that moment to devote his powers as a Bohemian artist to the service of his Fatherland. The outcome of this resolution was the composition of the 'Brandenburgers in Bohemia,' the first Bohemian national opera, and its production at the Interim Theatre in 1866. It was recently produced again in the course of a cycle of representative performances of national opera, of which more later. Up to that moment Smetana had worked, following the example of other Bohemian composers, for the outside world. He was a virtuoso pianist, having made his appearance as a wonder-child at the age of six. He had composed some clever pianoforte pieces, the symphonic poems known to British audiences, and some incidental music to certain plays of Schiller and Shakespeare,—much read and admired, by-the-way, in Bohemia—but now, to quote the eloquent words of Emanuel Chvala, the Bohemian artist 'felt that he must henceforth live in Bohemia, draw inspiration from the glorious history and native speech of the Fatherland, live with his people and share with them his joys and sorrows.' Alas, poor Smetana! His was the greatest sorrow of all for a musician, the sorrow of Beethoven. He became deaf, and in consequence so stricken with grief that his reason gave way and he eventually died in a lunatic asylum.

The music of the operas, eight in number, which Smetana wrote for the Czech people, even their titles with one exception, are practically unknown in England, though some of them are frequently performed in Germany, where jealousy of Bohemian art is less marked than in Austria itself. The overture to the 'Verkaufte Braut,' occasionally heard in our concert-rooms, is one of those preludes which suffers when severed from the parent stem. It is an essentially popular work, conceived in the spirit of comedy throughout, and the Overture is written to put the audience in the right *Stimmung* and not as a concert piece. A better example of his genius as a writer of instrumental music is his String Quartet in E minor, first played to an English

PRAGUE: THE HRADSCHIN SEEN FROM THE OLD BRIDGE.

audience at the Popular Concert of December 3, 1894, and since familiarized by the fine interpretations of the 'Bohemian String Quartet.' In this work we have learned to appreciate the composer's intense individuality and nobility of style. The Quartet is interesting too for another reason. It is autobiographical, bearing the title 'aus meinem Leben,' and the E held by the first violin at the end is the note which eternally haunted him during his deafness. Its effect is indescribably weird. But his domain was not that of absolute music, and those who wish to hear the real Smetana must visit Prague, where his operas are performed by artists to the manner born—chorus, orchestra, solo-singers—all are native to a man. Even the very theatre in which the operas are produced, the Royal Bohemian 'Landes und National-Theater' to give it its full title, has been erected by voluntary contributions sent from all parts of the world where the Czech race is to be found: from Bohemia, Moravia, Silesia, Northern Hungary, and even from the Czech colony in America. The audience which crowds this magnificent theatre from floor to ceiling, almost nightly, feels in it a sense of proprietorship, as well as intense sympathy with the performances of those national plays and operas of which words and music voice their patriotic aspirations. It is the ruling principle of the Direction to favour the development of indigenous talent. From the inauguration of the theatre in 1883 up to the end of 1894, there were 642 performances of Czech opera, as against 75 Russian, 386 French, 431 Italian and 366 German operas, all provided with a libretto translated into the Czech language.

In August last a cycle of performances of national operas by Smetana, Dvorák, Fibich, Kovarovic, and Nedbal was organized by the able Director of the theatre with the view of attracting tourists, and he has similar projects for the current year. At any time, the writer has reason to believe, a series of the most attractive of these works, with the possible addition of Dvorák's latest opera, 'Armida,' would be put on to synchronize with the visit of a party of English musicians, if such should be arranged, and the Director duly informed. The theatre is not run upon commercial lines, the expenses aggregating more than the receipts, plus the subsidy of the country (not of the Government, be it observed); and the desire of the Council of Direction to make known the treasures of lyric art which Bohemia possesses and wishes to share with the world at large, originates from motives partly patriotic but otherwise purely disinterested. The dispassionate onlooker, free as he may be from political bias, and unwilling to intervene between Montague and Capulet, cannot be blind to the fact that the Austrian Government does not view the enterprise with much favour, nor even with benevolent neutrality. This is proved by the veto placed upon placards announcing performances of Czech operas in Austrian watering-places. It is time that someone spoke out on this subject in the interest of universal art, for though the leaning of Smetana is towards Bohemian folk-song and dance, his art is not merely local—far less so than that of Grieg, Svendsen, and Sinding, whose music forms part of our daily musical pabulum. He had an individual style of his own, and uses moreover most of the resources of the modern Wagnerian orchestra, whilst showing here and there, especially in his recitatives, traces of the influence of Mozart.

The titles of his operas are as follow: 'The Brandenburgers in Bohemia,' and the 'Bartered Bride' (Verkaufte Braut) already mentioned; 'Dalibor,' a work into which the element of tragedy enters; 'The Two Widows,' an essay in 'conversational opera'; 'The Kiss,' and 'The Secret,' both conceived in a romantic vein; and 'Libuse.' The latter, which may be described as 'grand opera,' is less popular in character and upon a higher plane than the rest. All are full of patriotic allusions and absorbingly interesting to audiences of Czech race.

Of the other operas included in the cycle, Dvorák's 'Roussalka,' Fibich's 'The Fall of Arkana,' Kovarovic's 'Têtes de chien,' and Nedbal's 'Le Gros Jean,' much cannot be written within the limits of this article. The name alone of Antonin Dvorák (1841), Smetana's pupil, is enough to stimulate the interest of English readers. Zdenek Fibich (1850-1900) is but little known here, though chamber music experts are well acquainted with his pianoforte quartet and quintet (pianoforte, wind, and strings). He was a fervent partisan, but not a follower of Wagner, and died all too early. Charles Kovarovic (1862), the *chef d'orchestre* of the National Theatre, is a shining light of the modern Bohemian School. As a dramatic writer he is very strong, and in style more eclectic than his colleagues. Finally, Oscar Nedbal (1874), a young man still, known to us as the viola player in the Bohemian Quartet, and known to his compatriots as a conductor of great ability, is a composer with special aims of his own, bringing pantomime largely to the aid of the spoken word, and with considerable success.

Such are the men—three of them still living—whose works were chosen for the cycle to represent the native art of Bohemia, of which Smetana is the central figure. They are fortunate in their interpreters. As their names indicate, Madame Rose Matura, a prima donna of rare distinction, of whom the Czechs are very proud, Mlles. Slavík and Bobek, MM. Benoni, Mařák, Ptók and Kliment are of Czech nationality, but their vivacity and versatility are such that they might well be histrions from the banks of the Seine; indeed Charpentier is said to have preferred their rendering of his opera 'Louise' to that of his own company of Parisian artists. Nor is Teutonic, or better said, Wagnerian influence entirely absent from their impersonations. But the Slavic temperament, with its undercurrent of deep earnestness peeps through all, and so the visitor receives a series of very complex impressions difficult to analyse during one short visit. They convince him of one thing, however, that he is in the presence of a very remarkable manifestation of the

genius of the Slav race, which has resort more than any other, when suffering from griefs political and social, to Music the consolatress, and a special predilection for a combination of song and story which appeals to the patriotic side of its nature. In Russia patriotism comprehends loyalty to the head of the State—witness the perennial vogue of Glinka's 'La vie pour le Czar.' The Bohemians are mainly concerned with the patriotism of race.

W. W. Cobbett.

TCHAIKOVSKY'S LAST VISIT TO ENGLAND.

By Mrs. Newmarch.

The last year of Tchaikovsky's life was signalized by two events of special interest to the English public: his final visit to this country, when he received the honorary degree of musical doctor at Cambridge, and the creation of the Sixth, or 'Pathetic' Symphony. The last volume of the 'Life and Letters' of the composer, edited by his brother Modeste Tchaikovsky, contains some interesting notes on both subjects.

Tchaikovsky's inner life was marked by regularly alternating phases of light and shade. The acute moral tension which preceded his retirement from the Ministry of Justice was followed by the calm and happy summer of 1862. To the glad and hopeful mood which characterizes his correspondence at the beginning of 1877 succeeded the acute suffering consequent on his unfortunate marriage a few months later. So, too, the year 1893, destined to witness his unexpected death while still in the full vigour of his creative power, opened with no foreboding of sorrow, but rather in a mood of cheerful content, the result of his intense satisfaction in the progress of the Sixth Symphony. The creation of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years. In his letters written at this time there is a tone of comfort and spiritual refreshment, as of a man who has thrown off some oppressive cloud and stands once more in the sunlight.

The first mention of this Symphony occurs in a letter to his brother Anatole, dated February 10, 1893, in which he speaks of being completely absorbed in his new project. The following day, writing to his favourite nephew Vladimir Davidov, he enters into fuller particulars:—'I must tell you how happy I am about my work. As you know, I destroyed a Symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty play of sounds without any inspiration. Just as I was starting on my journey [the visit to Paris in December, 1892] the idea came to me for a new Symphony. This time with a programme; but a programme of the kind which remains an enigma to all—let them guess it who can. The work will be called "A Programme Symphony" (No. 6). This programme, which has no existence, is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again, I have settled down to sketch out the work, and it goes with such speed and ardour that in less than four days I have completed the first movement, and the rest of the Symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the *finale* will not be a great *allegro*, but, on the contrary, an *adagio* of considerable dimensions. You cannot imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much. Of course I may be mistaken, but it does not seem likely.'

This letter was dated from Tchaikovsky's country house at Klin, where he usually retired when he had any important work on hand. By March the *scherzo* and *finale* were both fully sketched out. The composer, growing more and more enamoured of his work, was impatient to complete the orchestration when the time arrived for his visit to England and he was reluctantly compelled to lay the Symphony aside.

The prospect of a journey abroad invariably filled Tchaikovsky with the most painful nervous apprehensions. He was only able to endure the prospect by keeping his mind fixed on the earliest possible date of his return. On this occasion the interruption of the creative inspiration at white heat made him the more unwilling to start westwards. We must bear these circumstances in mind when we read the intimate records of his visits to London and Cambridge, and discount what, at first sight, may seem ungracious features in his character.

Only those who know the Slavonic temperament *à fonds* can realize how completely an air of gentle and courteous attention may conceal an inward fever of irritability and profundities of unsuspected boredom. All who came in contact with Tchaikovsky will probably agree that he wore the hair-shirt of social martyrdom with perfect affability. Considering all he suffered from his dislike to publicity, and shyness before strangers, it is difficult to know what motive could have been strong enough to induce him to accept engagements abroad. Apparently it remained a mystery to himself, for he writes to his nephew V. Davidov as follows:—

London, May 17-29, 1893.

Is it not strange that of my own free will I have elected to undergo this torture? What fiend can have suggested it to me? Several times during my journey yesterday I resolved to throw up the whole thing and turn tail. But what a disgrace to turn back for nothing! . . . I suffer not only from torments which cannot be put into words (there is one place in my new Symphony—the Sixth—where they seem to me well expressed), but also from a dislike to strangers, and an indefinable terror—though of what the devil only knows. This state makes itself felt physically by pains in the lower regions and loss of power in my legs. However, it is for the last time in my life. Only for a heap of money will I ever go anywhere again, and never for more than three days at a time. And to think I must be on exhibition here for another fortnight!!! It seems an eternity . . . After Cambridge all my agitations will be over; my way will lie homewards and I shall suffer no more.

Life in London during the season he described as 'a punishment.' 'The devil knows that Paris is simply country as compared with London,' he writes to his brother. The inordinate length of

the luncheons and dinners to which he was invited impressed him more than their luxury and style. Once, he says, they sat at table from 7 to 11.30 p.m. What wonder that the 'hermit of Klin' suffered from his nerves and from all the horrors of morning dyspepsia.

On June 12 the recipients of the honorary degrees had all assembled, with the exception of Grieg, who was ill. They were to travel together to Cambridge. Next to Saint-Saëns, Tchaikovsky got on best with Boïto. The Russian composer had promised to send his brother a minute description of the ceremony, but probably he had not time. On his return to Russia, however, he took great pleasure in recounting his experiences to his friends. That they were agitating and painful at the moment we may readily guess from the account of the ceremony given in Monsieur Saint-Saëns's delightful volume 'Portraits et Souvenirs':—

> The next day, June 13th, came the ceremony of investiture, which took place in a hall of medium size, only accessible by invitation. A circular gallery was occupied by the undergraduates. They began by attiring us in ample robes of silk, with wide sleeves, parti-coloured red and white, and placed on our heads mortar-boards of black velvet with tassels and fringes of gold. Thus decked out we walked in procession through the town under a tropical sun. At the head of the group of doctors was the King of Bohonager, in a turban of cloth of gold, sparkling with fabulous jewels, and a diamond necklace. Dare I confess that being the enemy of the commonplace, and of the neuter-tints of our modern garb, I was enchanted with the adventure.

But it was long since Tchaikovsky had laid aside the civil uniform of the Ministry of Justice, and we may be sure that this pageantry and parade was very little to his taste.

His retrospective view of his visit is far more rosy. 'Cambridge,' he wrote from Paris to his friend and publisher Peter Jurgenson, 'with its peculiar customs which retain much that is mediæval, with its colleges that resemble monasteries, and its buildings recalling a very remote past, made a most agreeable impression upon me.' And writing to a friend a few days later, he says: 'At Cambridge I stayed with Professor Maitland. This would have been dreadfully embarrassing for me if he and his wife had not proved to be some of the most charming people I have ever met; and Russophiles into the bargain, which is the greatest rarity in England. Now all is over, it is pleasant to look back on my visit to England and to remember the extraordinary cordiality shown to me everywhere; although in consequence of my peculiar temperament while there I tormented and worried myself into fiddle-strings.'

Tchaikovsky's home-coming was by no means unclouded. The shadow of death was all around him. He was received with the intelligence that Albrecht—one of his dearest friends in Moscow—had passed away during his absence. A few days later came news of the death of Count Shilovsky, while his old school-friend the poet Apukhtin lay dying in St. Petersburg. But even these gloomy tidings failed to eclipse entirely the sense of joy and ardour that possessed him when he joined his nephew V. Davidov at Grankino, in the Government of Poltava. The peculiar charm and dead silence of the steppes acted like a soothing draught upon the composer's over-wrought nerves, and in a fortnight he was sufficiently refreshed to return to his home at Klin, and to the orchestration of the 'Pathetic' Symphony.

The work, perhaps because of the enforced interruption of his journey, did not run quite smoothly at first. 'Twenty years ago,' he writes to his brother, 'I should have rushed it through without a second thought, and it would have turned out all right. Now I am turning coward, and have lost my self-confidence. I have been sitting all day over two pages and yet they will not come out as I wish.' To Vladimir Davidov he says: 'The Symphony which I intended to dedicate to you—though I have now changed my mind—is progressing. I am very well pleased with its contents, but not quite so satisfied with the orchestration. It does not realize my dreams. To me, it will seem quite natural, and not at all astonishing, if this Symphony meets with abuse, or scant appreciation, at first. But I certainly regard it as quite the best—and especially the "most sincere"—of all my works. I love it as I never loved any one of my musical offspring before.' The Symphony is actually dedicated to his nephew, and the threat contained in this letter was merely a playful one, because the composer's letters had remained unusually long unanswered.

This high opinion of the 'Pathetic' Symphony is reiterated in many of his subsequent letters. To Jurgenson he says: 'On my word of honour, I have never felt such self-satisfaction, such pride, such happiness, as in the consciousness that I am really the creator of this beautiful work.' To the Grand Duke Constantine he wrote: 'Without exaggeration I have put my whole soul into this Symphony.' Tchaikovsky was easily disenchanted with his work by the adverse opinion of others, as was proved by the destruction of several early works, and by the complete revision of the second Symphony and the Pianoforte Concerto in B flat minor. It is all the more remarkable therefore that his estimation of his last Symphony survived the lukewarm attitude of the press, and the coldness of the orchestra at the rehearsals and after the first performance. Nothing was able to shake his conviction that this was his supreme masterpiece, or as he himself puts it in all simplicity: 'the best thing I ever composed or ever shall compose.' The Symphony was first performed in St. Petersburg, under the composer's conductorship, at a concert of the Russian Musical Society, on October 28, 1893. The following day, M. Modeste Tchaikovsky found the composer with the score of the Symphony before him. He had agreed to send it to Jurgenson at Moscow that very day, and could not decide upon a title. He did not wish to designate it merely by a number, and he had abandoned his original intention of describing it as a 'programme Symphony.' 'Why programme,' he said, 'since I do not intend to expound any meaning?' M. Modeste Tchaikovsky suggested 'tragic' as an appropriate label, but this did not quite please the composer.

Just as he was leaving the room the word 'pathetic' occurred to M. Modeste. 'Bravo, splendid!' exclaimed his brother, and immediately added to the score the name which has now become so familiar to us. This anecdote is only of importance because it serves to illustrate in a simple way how far the conjectures of the most enlightened commentators may wander from the truth. Hugo Riemann in his thematic analysis of the Sixth Symphony sees the solution of this title in a striking resemblance between the fundamental idea of this work and the chief theme of Beethoven's 'Sonata Pathétique,' of which Tchaikovsky never dreamed.

No sooner was the Symphony completed than the composer was absorbed in the planning of new works and the revision of old ones. As a young man, Tchaikovsky learnt some English, without the help of a teacher. He succeeded in reading 'Pickwick' and 'David Copperfield' in the original. When he took to conducting he had no leisure for his English studies. His favourite author in later life was George Eliot, who, in his opinion, had no rival but Tolstoi as a writer of fiction. He read and re-read all her novels in a French translation; but the 'Scenes from Clerical Life' touched him most profoundly. For a time he seriously contemplated founding the libretto of his next opera upon 'The Sad Fortunes of the Rev. Amos Barton.' The subject is undoubtedly quite outside the ordinary range of operatic libretti. We remember that Tchaikovsky's advisers thought Poushkin's novel in verse, 'Eugene Oniegin,' quite impracticable for this purpose, nevertheless the composer's faculty of profound pathos, and a certain similarity between his own philosophy of life and that of the writer whom he admired, would no doubt have enabled him to set this story of everyday existence to human and affecting music.

If M. Modeste Tchaikovsky emphasises, almost painfully, all the details of his brother's fatal illness, doubtless he has his reasons for doing so. His account of the composer's last days must set at rest for ever all insinuations of the gossip-mongers that there was something mysterious and unexplained about the manner of Tchaikovsky's death. On the evening of November 1, he supped with some friends—of whom Glazounov was one—at the Restaurant Leiner. The following day he was slightly indisposed, but his condition gave no anxiety to himself or his brother until evening, when serious symptoms set in. The brothers Bertenson, the two leading physicians in St. Petersburg, pronounced it to be a case of cholera, and it was notified to the district doctor. From the evening of November 1 until Sunday, November 5, Tchaikovsky struggled against the malady with such surprising vigour of constitution that there seemed some hope of recovery. During the Sunday, however, his strength failed rapidly, and he died at three o'clock the following morning. Two of the composer's brothers, his nephews Litke and Davidov, and one of the doctors were present, besides his faithful old servant Sofronov, who arrived from Klin only just in time to see his genius-master draw his last breath.

Occasional Notes.

There is in souls a sympathy with sounds,
And as the mind is pitched, the ear is pleas'd
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touched within us, and the heart replies.

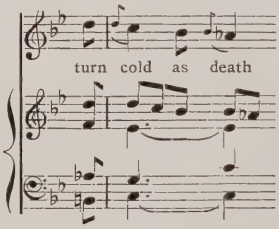
Cowper.

Reference has recently been made in German and English papers with regard to Haydn and the airs which he harmonized for George Thomson, of Edinburgh. That enterprising editor had previously secured the services of Kotzeluch and Pleyel, and, after Haydn, of Beethoven, Weber and Hummel. A letter written by the last-named when he forwarded his arrangements to Thomson is quaint and interesting. We think of Hummel generally as a clever, though somewhat dry composer, as a man who had little poetry in his nature. The letter which we subjoin shows, however, that he was not altogether destitute of that quality. The 'aggiunged' flat bears upon the emotional side of the art. The letter is in English, made, however, as will be seen, in Germany:—

'Dear Mr. Thomson!—A good deal of business and an Indisposition was the reason you did not receive these Songs a long time ago allready. Occasion to send them to You by a private way being very seldom, I thought it the best to send them by the post in the form of a lettre as the quickest and shortest way. I hope you will be content with my Accompaniments and Symphonies, being done quit as You desired it;—In No. 3, in the 6th bar of the Voice I aggiunged a flat by *a*, which You may put out again, if it don't please you; but I found it so more adapted to the word "Death."

Weimar the 4th of April 1832,
Your truly friend,
J. N. Hummel.'

The music referred to is: No. 3, 'A young lady laments the parting from her lover.' The first line is: 'What ails this heart of mine?' and the passage in question is as follows:—



Thomson put the song out altogether; at any rate it is not in the six-volume edition of 'Scottish Airs'; or 'The Select Melodies of Scotland,' also in six volumes. In the fourth volume of the former there is a setting of the words as a duet. The air was composed by William Clark, an Edinburgh organist.

The new works announced to be performed at Leeds Musical Festival (October 5-8) are three in number, viz.: 'The Witch's Daughter,' a cantata by Sir Alexander Mackenzie; 'Everyman,' a cantata (founded on the words of the old morality play) by Dr. Walford Davies; and a cantata, 'The Burial March of Dundee,' words by the late Professor Aytoun, set to music by Dr. Charles Wood. Sir Charles V. Stanford will again conduct the Festival.

The inclusion of Joachim Raff's 'Lenore' Symphony in the forthcoming feasts of music promised by the Philharmonic Society leads us to refer to its first performance in England, and an interesting incident in the life of its composer. It will cause no surprise to learn that the 'Lenore' Symphony received its first interpretation in England under the baton of Sir August Manns. We have before us the actual programme-book of that event,—Crystal Palace Saturday Concert, November 14, 1874—with an analysis of the work which, though not signed, is doubtless from the pen of 'G.' This analysis contains the translation of a letter written to Messrs. Breitkopf and Haertel by Mendelssohn, in which he bears testimony to Raff's gifts as a composer. Here is the letter, dated 'Leipzig, November 20, 1843,' when Raff was only twenty-one years of age:—

'Most respected Sirs,

'I have received the enclosed letter and compositions, and cannot refrain from submitting them to you in the hope that you may be able to indulge both the writer and myself with a favourable answer to our wish. Were the pieces only signed by some well-known name I am persuaded they would have a very large sale, for the contents are such that it would be difficult to believe that many of the pieces were not by Liszt, Döhler, and other eminent players. The composition is elegant and faultless throughout, and in the most modern style; but now comes the fact that no one knows the name of the composer, which entirely alters the case. Perhaps a single piece might be taken out of each set, or possibly you may find that one or two of those for which I personally care least (*e.g.* the Galops) are more suited for the public taste; in a word, perhaps you may somehow be induced to print something out of the collection.

'If my hearty recommendation will have any weight I most willingly add it to the request of my young friend. In any case I must ask you to try the pieces over, and refer them to those friends who usually advise you in such cases, and then let me know the result, returning the letter at the same time, but I trust with only a little of the music. Such is my hope, which I beg you to pardon and excuse.

Yours faithfully,
F. M. B.'

This letter had its desired effect, and one Raff composition after another—including the four 'Galops'—were published by Messrs. Breitkopf and Haertel owing to Mendelssohn's kindly recommendation of his 'young friend.'

'The Golden Legend' of Sullivan has almost eclipsed the earlier but not to be despised work on the same theme composed by the Rev. Henry Edward Hodson some five and twenty years ago. A recent performance—admirably given by the Ledbury Musical Society, under the able conductorship of Mr. T. Woodward—of Mr. Hodson's 'Golden Legend,' furnishes an opportunity for calling attention to his much-neglected cantata. The libretto,—compiled, we believe, by the Rev. James Baden Powell—founded on Longfellow's familiar poem, has certain points of resemblance to the later composition by Sullivan. But it is with Mr. Hodson's music that we are concerned. Here we find refinement and melodic interest, with dramatic fervour tempered by that artistic restraint that is not always found in modern strivings after effect. The music is tuneful and graceful. Evidence thereof may be found in *Elsie's* prayer, 'My Redeemer and my Lord,' the duet sung by *Elsie* and *Prince Henry*, 'Wilt thou as fond and faithful be?' and the sprightly 'Wedding March and Pageant Music'; while chorus singers will find scope for their energies in the fugue of the Epilogue, and several opportunities for the expressive rendering of music that is grateful to sing and that is free from difficulty. We are glad to hear that three performances of Mr. Hodson's 'Golden Legend' are contemplated; and for the sake of the earnest-minded composer, we trust that these few lines may be the means of promoting further interpretations of a work into which he has put so much heart-music.

Centenary celebrations may in truth be over-sentimentalized; but they serve a useful purpose if they are worthy and are regarded in a sympathetic spirit. This is especially the case in an art-work that, like some great rock, has stood fast for a hundred years or more and defied the ravages of time. Let us then, in pleasant retrospect, see what Beethoven was doing in 1804. His creative output for that year included two pianoforte sonatas and a symphony. But what sonatas! and what a symphony! when we know them to be the 'Waldstein,' the 'Appassionata,' and the 'Eroica.' It is true that he had begun the Symphony earlier than 1804; but it received its finishing touches in that year and, moreover, its original title 'Sinfonia grande Napoleon Bonaparte' was then changed by the angry composer to 'Sinfonia eroica.' Ferdinand Ries, Beethoven's pupil, records an interesting story relating to the composition of the *finale* of the 'Appassionata Sonata.' At Döbling, near Vienna, he and Beethoven 'went for an immense walk,' in the words of Sir George Grove, 'and did not get home till eight in the evening.' To continue Grove's account, 'During the whole time Beethoven had been humming and growling to himself, but without anything like a tune. On Ries asking him what it was, he replied that it was a theme for the *finale* of the Sonata. The instant they reached the house Beethoven sat down to the piano without taking off his hat, and for more than an hour pounded away at his new idea. Ries sat in a corner listening.' Fortunate Ries! Well, one hundred years have passed and much music has been composed—and forgotten—during that period; but these wonderful creations of that mighty genius retain all their pristine beauty and inexhaustible charm.

Professor Johann Kruse has announced his second Musical Festival, which is to be held in Queen's Hall during April, and to be conducted by Herr Felix Weingartner. The scheme includes the first appearance in London of Dr. Henry Coward's Sheffield Choir (300 voices), who will sing the choral portions of Beethoven's Ninth Symphony and Mass in D, Elgar's 'The Dream of Gerontius,' and Parry's 'Blest Pair of Sirens'—test-pieces *par excellence* for those renowned chorus-singers from Sheffield. The occasion will be looked forward to with unusual interest.

After all the trouble that has been taken in gathering together the information contained in the White Book from which we give extracts on p. 100, it would be a great pity if it failed to become of practical value in our own country. Something has already been done—Bournemouth, for instance, furnishes a splendid example—in the municipalization of music, but there is a large field for further effort in this direction. England should surely not be behind some of the smaller towns on the Continent in granting financial aid from municipal funds towards the promotion of an art that has an acknowledged influence on the well-being of the community.

Variety rather than novelty characterizes the prospectus of the Philharmonic Society—now ninety-two years old—for the coming season. The only actual 'first performance' will be that of a 'Symphonic Prelude to Byron's "Manfred,"' composed by Mr. A. von Ahn Carse, a clever student of the Royal Academy of Music. First performances in England of the following instrumental works are promised of a Concertstück for pianoforte and orchestra, by Franco da Venezia, with Ernesto Consolo as soloist; and a Violoncello Concerto by Joseph Jongen, in which the solo instrument will be in the capable hands of Jean Gerardy. The symphonies promised are: Beethoven, No. 4; Brahms, No. 2; Glazounov, No. 6; Mozart, in E flat; Raff, 'Lenore'; Schubert, in C; Schumann, No. 1. We gladly welcome the announcement of the revival of the 'Lenore' symphony of Raff, a composer who has been sadly and unjustifiably neglected of late. We make further reference to this in another 'Occasional note.' The scheme also includes Sir Charles Stanford's Clarinet Concerto (soloist, Mr. Charles Draper), Dr. Cowen's 'Indian Rhapsody,' Mr. Edward German's 'Rhapsody on March Themes,' Brahms's Rhapsody for contralto solo (Miss Muriel Foster) and male chorus, and Mendelssohn's Scherzo from his Octet in E flat (specially scored by the composer for the Philharmonic Society in 1829), in addition to other works of an interesting and attractive nature. The Prospectus bears striking testimony to the vitality of the veteran Society, and a successful season may be assured. An increase in the price of the cheapest seats at these old-established concerts has brought us the following letter, the writer of which (who sends his name and address) wishes to remain anonymous. This protesting communication speaks for itself.

Sir,—Will you come to the rescue of the one shilling concert-goers and help us to protest against the Philharmonic Society having raised the 1s. seats this season to 2s. 6d.? If some united remonstrance could be brought to bear on the Directors something might yet be done. That the London public resents this increased charge has been abundantly shown at the 'Pops.' this season. And now, a still older Society raises the price 150 per cent. Year after year I have seen the same faces in 1s. seats, and tickets for the seven concerts have been taken in February, when, as last year, it was possible. Will it be so now? I trow not. The most regular attendant I know for many years declines to pay the advance, and many will do the same.

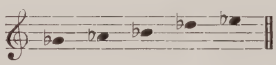
I trust that you, Sir, will use your powerful pen to advocate the cause of those who are not wealthy. I hope you will insert this letter, as you can do battle for us far better than

A One Shilling Concert-goer.

Weighty utterances indeed were those that fell from the lips of Professor Niecks at the Conference of the Incorporated Society of Musicians recently held in Glasgow. 'General Culture' was his watch-word, a cry which has need to be proclaimed from many towers. As the Professor said: 'The musician should be not only a complete professional, but also a complete man. Indeed, as art is part of humanity, the incompleteness of the man unfailingly affects the completeness of the musician.' This is excellently put. And is not the complete man the gentleman? Again, to quote further from Dr. Niecks, 'general culture not only helps the musician in his art, it also improves his worldly prospects and gives him a position in society. The individual that is nothing but a lawyer, chemist, engineer, merchant, or artist—that has no interests outside his department, cannot be regarded as a full member of society and the body politic, being a mere drudge, not a free citizen.' No truer words were ever spoken.

The lively interest widely felt in folk-songs by musicians and amateurs is ministered to opportunely in the series of three lectures on British Folk-Song, given at the Royal Institution by Mr. J. A. Fuller Maitland, on the 16th, 23rd, and 30th ult. It must be confessed that it is by no means an easy matter to deal adequately with such a subject before a miscellaneous audience, of whose power of aural analysis and technical acquirements the lecturer may justly entertain grave doubts. A pedagogic lesson on modes, finals, the pentatonic scale, and other subtle peculiarities of the old music, with diagrams to help the mind and slowly-performed illustrations to aid the ear, would be educational no doubt, but not at all to the taste of a Royal Institution audience seeking general ideas from authoritative sources. So Mr. Maitland, in the two lectures we have so far heard, did not venture to explain too much, and he paid his audience the compliment of assuming that their ears and mind could follow his luminous and erudite account of the evolution of the Folk-Song. The experts present were keenly interested, and the non-experts were satisfied by the implied flattery and by the admirable performance of the aptly-chosen examples sung by Miss A. K. Alston and Mr. J. C. McInnes, and others played by Mr. Maitland.

The first lecture was devoted to the consideration of the Celtic elements in British Folk-Song. The characteristic features were stated to be racial rather than national. One feature was the use of the pentatonic scale and the influence of that scale even on melodies that are not limited to five notes. 'The Groves of Blarney' (better known as 'The Last Rose of Summer') was instanced as an example. A point brought out was that the chief or tonic of the five notes was not always the same member of the series. Thus, adopting the black notes of the key-board as giving the relations of the pentatonic scale—



it will be seen that conceivably they can belong more or less definitely to modes of the keys of G flat, C flat, or D flat. The origin of the pentatonic scale was briefly discussed. It is doubtful whether it was evolved because primitive instruments for various reasons used it or because of some psychological necessity. The use of the 'skirl' in Scotch tunes, an ornament most probably derived from the vagaries of precentors, and the intrusion of what is known as the Scotch 'snap' in real Scotch tunes and in imitations thereof were regarded by Mr. Maitland as condemnable excrescences. James Hook's 'Within a mile of Edinboro' Town,' which was composed for performance in Vauxhall Gardens, was an example of this spurious style. The 'rhyme-structure' (a term for which Mr. Maitland apologised) of many folk-songs was described. It refers to the construction of tunes from two melodic phrases slightly varied on repetition. 'The Groves of Blarney' was again instanced as an example. Among the songs sung as illustrations in the course of the lecture were 'The Berkshire Tragedy,' which was much enjoyed, 'The Farmer's Daughter,' and 'My love's an arbutus.'

At the second lecture modal influences were dealt with. The Greek and ecclesiastical modes were described and their prevalence in British and Breton folk-music was illustrated. Allusion was made to the neglect of modal study by modern musicians—it is only in the sixteenth edition of his work on Harmony that Professor Prout has thought it worth while to go into the matter. German music was said to be more

modal in its chorales than in its folk-songs. The researches of M. Bourgault-Ducoudray were highly spoken of, and illustrations of modal usage were performed from his arrangements. 'The Pedlar,' 'Bristol Town,' and many other songs, the names of which we did not catch (no programme was issued), were performed to illustrate the use of all the modes in turn. Much of the Welsh music often claimed as old was declared to be clearly comparatively modern. The complex subject of the harmonization of the modes was briefly touched upon, and fuller consideration was reserved for the last lecture. In this connection we note that all the songs were performed with accompaniment. One could not help feeling that the peculiar character of the modal songs especially would have been more distinctly felt if they had been sung unaccompanied. A pentatonic or a modal melody derives its character from the play of certain limited or specially used tonal relations. An accompaniment almost inevitably introduces other tonal relations, and therefore more or less alters the mental effect of such a melody.

The Prospectus of the Elgar Festival has been issued by the Grand Opera Syndicate and Mr. Alfred Schulz-Curtius. As already stated three concerts will be given in Covent Garden Theatre on consecutive evenings, beginning on Monday, March 14. On the first evening 'The Dream of Gerontius' will be performed, and on Tuesday 'The Apostles' will be given for the first time in London. An orchestral concert is allocated to the third evening, at which a new orchestral work will be performed for the first time, and the programme will include the 'Sea Pictures,' to be sung by Madame Clara Butt. The Hallé Orchestra, the Manchester Chorus (275 voices), and soloists of repute will join their forces in interpreting the various works under the skilful direction of Dr. Hans Richter.

Mr. Charles A. E. Harriss, of Ottawa, has sent us an interesting souvenir of the First Cycle of Musical Festivals of the Dominion of Canada, inaugurated by him and successfully carried out in the spring of last year. The volume consists of all the programme-books of the various concerts so ably conducted by Sir Alexander Mackenzie, together with many portraits of those who showed a practical interest in this important series of music-makings. The letters written by Sir Alexander to The Musical Times, in which he graphically described his Canadian experiences on that auspicious occasion, find a place in the preface to this record of 'something attempted, something done.'

In reply to one or two inquiries concerning the Prize Competitions announced in our last issue, and in order to remove any misapprehension in regard to the conditions therein set forth, we desire to say (1) that competitors may enter for both prizes; (2) that the Prayer Book version of the Psalms may be adopted in selecting words for the anthem; and (3) that there are no restrictions as to the nationality of composers.

Madame Albani expected to sail for the Cape on the 30th ult. for a concert tour in the Colonies of South Africa, where she is sure to meet with that cordial reception which invariably attends her progress.

The performances of Wagner's 'Parsifal' in New York are specially reported in the letter from our American correspondent on p. 116.

A correspondent propounds a conundrum—at least we take it to be such—in asking: 'Can a deceased virtuoso be termed a finished artist?'

SUBSIDIZED MUSIC ABROAD:

GLEANINGS FROM A WHITE PAPER.

It is seldom that so interesting a Parliamentary Paper is issued as that contained in:—

> A Return from British Diplomatic or Consular Officers as to financial support, whether in the form of Subsidies, Guarantees, or Buildings or Sites for Buildings, given from State or Municipal resources to Dramatic, Operatic, or Musical performances in the countries to which such Officers are accredited, specifying in each case the amount or value and the conditions (if any) attached thereto.

This document—'Presented to the House of Commons by command of His Majesty, in pursuance of their Address dated March 2, 1903'—contains replies to the circular addressed by the Marquess of Lansdowne, Secretary of State for Foreign Affairs, to His Majesty's Representatives in Europe, North and South America, and Cairo. Lord Lansdowne's circular-letter reads:—

> Sir, Foreign Office, March 14, 1903.
>
> IN conformity with an Address of the House of Commons, copy of which is annexed, I request you to furnish me, in a form suitable for presentation to Parliament, with a Return as to the financial support, whether in the form of Subsidies, Guarantees, or Buildings, or Sites for Buildings, given from State or Municipal resources to Dramatic, Operatic, or Musical performances in the country to which you are accredited, specifying in each case the amount or value and the conditions (if any) attached thereto. I am, &c.
>
> (Signed) LANSDOWNE.

Replies appear to have been received from all the countries to which Lord Lansdowne's communication was addressed except Turkey! The information thus obtained and admirably set forth in this White Paper is of the highest importance in regard to State and Municipal aid towards the art of music. For the most part the replies deal, and that exhaustively, with the question of subsidized opera, from which it appears that, in this respect, Great Britain stands isolated from the Concert of Europe. But we may turn with profit to those portions of the Return which come within the range of practical politics in the land of 'Rule, Britannia'—the granting of public money by Municipalities and other representative bodies to musical societies in various parts of the world.

Taking the countries in the alphabetical order in which they appear in this White Paper, we find that in Hungary (the information is given under Austria-Hungary):—

> The State gives no support to concerts; the only undertaking of that kind which enjoys a regular subvention being the Philharmonic Society, and that is derived not from the State, but from the Municipal funds of Budapest.

Belgium, which subsidizes dramatic vocal art from the 'Budget of Agriculture [!] and Fine Arts,' does not neglect to aid concerts and choral societies. This is what Sir C. Phipps tells us:—

> The Government grants every year considerable subsidies to certain societies of symphonic concerts, such as those of the popular concerts and the Ysaye concerts at Brussels, and to several similar provincial societies.
>
> It also gives subsidies, but only as an exceptional measure, to choral and harmonic societies, in order to help them to organize great competitions or important musical performances.

Our nearest neighbour, France, comes out well in the information supplied by Sir Edmund Monson, His Britannic Majesty's Ambassador. After setting forth the State aid rendered to 'the four national theatres,' he goes on to say:—

> The State does not hold entirely aloof from dramatic and musical performances in Paris and the provinces,

but encourages them by means of money grants renewed as often as possible.

Thus in Paris, for example, the Chevillard and Lamoureux Concerts receive individually an annual grant of 15,000 fr. (£600), on condition that they (1) do not exceed a maximum price for the places; (2) perform the piece which has won the 'Prix de Rome' that year; (3) perform a minimum number of pieces by French composers.

So much for the French capital, and who will not echo the word 'capital!' when they read that—

In the provinces the popular concerts at Lille, Angers, Bordeaux, and Marseilles are visited annually by the officials of the Ministry of Fine Arts, and receive grants varying from 2,500 fr. (£100) to 5,000 fr. (£200). Certain concerts of less importance receive grants of 300 to 1,000 fr. (£12 to £40); lastly, a very large number of choral, harmonic, and other musical societies receive grants varying from 50 to 150 fr. (£2 to £6). Musical competitions are encouraged by the presentation of silver gilt or chased silver medals as prizes to one of the competing societies. The expenses thus incurred are met by the vote of a round sum of 85,000 fr. (£3,400).

The State, in short, encourages dramatical, lyrical, or musical enterprise by direct subsidies, and in return only imposes obligations on the national theatres, and on the Chevillard and Lamoureux concerts.

Russia, while well supporting its opera and theatres in St. Petersburg and Moscow, either from the Emperor's treasury or State funds, does not neglect to aid the smaller places in its vast dominions; for instance:—

The Abo Musical Society receives a State grant of £100, the Viborg Musical Society £200, the Tammerfors Orchestra £133, the Vasa Orchestra £200, and each of these institutions receives a Municipal grant of £100.

Saxony seems to be a particularly favoured land. Many a conductor and treasurer of a British Choral Society will read the following with feelings almost akin to envy. And who can estimate the educational value of these well-bestowed aids from public funds?

The number of towns and large villages which give subventions for musical performances is very great.

Usually this subvention takes the form of a grant to a Director, who either supplies a band on specified days, or gives a certain number of concerts yearly with low entrance fees.

Often no conditions are made, the sole object being to promote music in the community. According to the size of the place, and what is expected, the subventions range between £10 and £75 per annum; in some cases there are town orchestras, which receive far higher sums.

Annaberg pays its Municipal Musical Director £150 a year.

Bautzen pays its Municipal Musical Director £75, besides £150 to keep up an orchestra of twenty men. He also has the theatre gratis for two Symphony Concerts yearly.

Glauchau gives its Musical Director £50, besides £180 for the orchestra. Fifteen performances of an hour each have to be given free per annum, and five popular concerts with tickets at a penny a-piece.

Zschopau has appointed a Director, who gets £45 from the Town Treasury and £15 from the Church Treasury. He also gets a residence, and a building for instructing his men, and a garden, all for the moderate charge of £40 10s.

The music of Spain is more or less an unknown quantity, but amid various subventions set forth by Sir M. Durand we find that at Barcelona—

The Provincial Deputation has established classes of music at the 'Casa de Caridad' Asylum, for the inmates, and also grants a subvention of 1,000 pesetas yearly to the 'Liceo Filarmónico Dramático Barcelonés of Queen Isabella II,' of 500 pesetas to the Spanish Naval Asylum, and of 3,500 pesetas to the Municipal School of Arts and Trades.

Under the heading Guipuzcoa—the smallest but most densely populated of the Basque provinces on the Bay of Biscay—we read:—

The Municipality of San Sebastian pays a subvention of 1,190 pesetas to the Municipal Academy, 500 pesetas to the 'Orféon Donostiarra,' and 400 pesetas to the Society of Fine Arts, which also receives a grant from the Provincial Deputation of 5,000 pesetas.

Furthermore, at Seville:—

The Municipality contributes towards the maintenance of the Choral Society known as 'El Orféon Sevillano.'

Switzerland is by no means behind larger States in its public-spirited attitude towards music. The following figures speak for themselves:—

NAME OF CANTON.		AMOUNT OF GRANT.	
		Fr.	£
Berne - -	The Town grants:—		
	To the Theatre (of which 7,000 fr. are for the orchestra) - - -	11,000	440
	To the Symphonic Society -	7,000	280
	To the Musical Society of the Conservatoire - -	800	32
	To the Town Band - -	1,000	40
Lucerne -	To the Director of Music for the Town - - -	5,000	200
	To the Orchestra of the Town - - - -	6,500	260
	To the Town Band - -	2,000	80
	(The above are placed on the Budget of the Commune of Lucerne.)		
Bâle-Ville -	To the Town Band - -	3,000	120
	To the Musical Society -	1,000	40
	To other similar Societies -	1,500	60
St. Gale -	To the Town Theatre -	7,000	280
	To the Concert Society -	300	12
	To the Town Band - -	500	20
Vaud - -	Various Choral Societies receive small subventions of from - - - -	200-400	

Lastly, the United States cut a very poor figure in this White Paper. We learn that 'No financial support is given in any form to dramatic, operatic, and musical performances from Federal funds,' and that 'the only instances of support being given to performances of this nature from Municipal funds occur at Boston and San Francisco.' Concerning these far-separated cities we read that:—

The City of Boston maintains a Music Department, which gives free public out-door band concerts in summer and indoor concerts of vocal and instrumental music during the winter. The cost of this Department for the year ending the 31st January, 1903, was $15,229 4c., or about £3,045.

At San Francisco music is supplied at the Golden Gate Park on Sundays and certain week-days. The cost is partly defrayed from Municipal funds, the musicians being paid at the ordinary rate of $5 (£1) a day.

The foregoing may prove useful to those who are doing splendid educational work in their various performances up and down the country, but who would be greatly relieved and encouraged by even a little financial help from Municipal funds. The Return also furnishes information as to subventions granted to Schools of Music. This feature of a very valuable document we may refer to on a future occasion.

Church and Organ Music.

And let the roring Organs loudly play
The praises of the Lord in lively notes;
The whiles, with hollow throates,
The Choristers the joyous Antheme sing,
That al the woods may answere, and their
eccho ring. Spenser.

CHURCH HYMNS—A NEW EDITION.

Nearly thirty years have come and gone since the Society for Promoting Christian Knowledge issued 'Church Hymns, with tunes. Edited by Arthur Sullivan.' The Preface thereto is dated 'Easter, 1874,' and we have before us a copy of the first edition, purchased in June of that year, a modest octavo book, bound in limp cloth of dark maroon colour, for which the sum of two shillings was paid. Now comes the new edition—very much akin to 'Hymns Ancient and Modern' in appearance and size—issued by the same Society, but with Dr. Charles H. Lloyd as editor of the music. A few comparative notes on the two books may not be without acceptance.

When the 'Tune-book to Church Hymns'—as the book is called in the original Preface—was first issued in 1874, not a little speculation was rife as to what Sullivan had made of it. He had then freed himself from an ecclesiastical office, and, with his 'Box and Cox' and 'Thespis' achievements, he had begun to make himself known as a composer of humorous music. However, his early training as one of the Children of the Chapel Royal, his London organistships,—St. Michael's, Chester Square, and St. Peter's, Cranley Gardens—not to mention his anthem compositions, inspired confidence. In the first edition of 'Church Hymns' twenty-six tunes by Sullivan appeared therein for the first time, in addition to seven arranged or adapted by him. Some of these tunes have since become very popular, notably two settings of children's hymns—'Hushed was the evening hymn,' and 'Brightly gleams our banner.' On the subject of children's hymns Sullivan showed his common sense, as set forth in the following paragraph from his Preface:—

> In the majority of cases where the words are set to an unison tune, a harmonised version is given as well; but in some instances this has not been thought necessary, notably in the Children's Hymns, where a bright, taking melody has been the first consideration—a melody that children can learn easily and willingly, and which requires only a simple Organ, or, for school use, Harmonium accompaniment.

It is a pity that composers and editors have not more generally heeded Sullivan's wise words in regard to catering for the bairns, instead of harmonizing simple melodies in a manner which often destroys their naïveté.

Like 'The Hymnary,' issued two years earlier, 'Church Hymns' originally appeared in crotchet notation, but with a curious line-end device which may be explained in the words of the Preface:—

> The marking of the divisions of the lines in the music is an important question, upon which no settled rules have ever yet been laid down. In the present work the following plan has been adopted:—The Long Metres are distinguished by a single *broad* bar at the end of the first and third lines, and a *double* bar at the end of the second line and at the close; and, the great aim being to guide the eye as far as possible, a similar principle has been acted upon in other metres, wherever it seemed likely to facilitate that object.

We may now turn from the old to the new edition. Here we find that while it contains sixty-six more hymns than its predecessor, 'some 250 hymns in the old edition have been omitted, carrying with them a number of tunes for which there was no further need.' The Preface further states:—

> Open notes have generally been substituted for the black notes of the old edition, as being easier to read; and, with a few special exceptions, double bars have been placed to correspond with the end of each line of the words.

While the dates of composers—not to say the birth-years of those still in the flesh—may very well have been relegated to the index, it seems a pity that the names of *authors* are not given at the end of each hymn. The absence of numbers to the verses may cause confusion, and we venture to doubt the practical advantage that may accrue from the insertion of metronome rates. The speed at which a hymn-tune can be properly sung must depend upon circumstances, of which not the least important is the size of a congregation. Again, the same tune—*e.g.*, 'Melcombe'—not infrequently demands elasticity in regard to speed; its rate of progress must be regulated by the character of the hymn—praise or prayer—with which it is associated.

In the selection of a musical editor the compilers of 'Church Hymns' did well in securing the services of Dr. Charles H. Lloyd, Precentor of Eton. It is true that he has not had the experience of a parish church organist, but his musicianship and artistic insight are indisputable. A new edition of a hymnal is, to some extent at least, fettered by the traditions of its predecessor, but we should have been glad if Dr. Lloyd had not retained the maimed melodic version of 'Croft's 148th' (No. 44). The original dotted note in 'Rockingham' reappears, but not the original rhythmic form of 'Bedford.' It is strange that editors should go on perpetuating the unwarrantable alteration of William Gardiner, the Leicestershire stocking-maker, who changed the original *triple* rhythm of the composer, William Wheall, a true musician, to the quadruple version. Surely a tune which, in its beautiful triple form, stood the test of a hundred years, should be allowed to appear in the manner in which the composer wrote it.

We gladly welcome so many (thirty-eight) children's hymns. The selection is excellent—both words and music—and the original form of Gauntlett's 'Once in royal David's city' is a step in the right direction. In this juvenile section three new tunes deserve special commendation—they are the settings of 'The morning bright with rosy light' (No. 637), by Dr. Lloyd; 'Father, while the shadows fall' (No. 620), a charming evening-hymn, by Mr. A. M. Goodhart; and 'Sweetly sang the angels' (No. 636), a strain which the children will love to sing, by Mr. T. F. Dunhill.

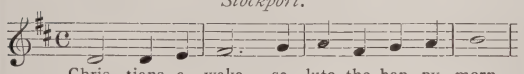
With the index as an informant, we find that the book contains twenty-seven *new* tunes, of which Dr. Lloyd has contributed eleven. The other composers who have rendered aid in this respect are Mr. A. Herbert Brewer, Mr. T. F. Dunhill, Mr. A. M. Goodhart, Dr. Basil Harwood, Mr. H. S. Irons, Mr. F. S. Kelly, Professor Horatio Parker, Sir Hubert Parry, Dr. C. W. Pearce, the late Sir John Stainer and Sir Charles Stanford; there are in addition two tunes by anonymous composers. Time alone will determine how many of these twenty-seven contributions to the Church's song will survive. It is not the gift of every composer to write a good hymn-tune, one that shall in truth be as 'wings of song' upon which the combined praises of congregated worshippers may be upward borne, therefore we may be excused for passing detailed criticism on the new matter here set before us; but in addition to the children's tunes already mentioned, we may point to a setting by Dr. Lloyd of Christina Rosetti's hymn beginning 'None other Lamb, none other Name' (No. 479), and the two tunes by

anonymous composers (Nos. 14 and 87), as those that are likely to become favourites.

'A special feature has been made of Plain Song tunes, of which about sixty have been included,' and to quote further from the Preface, 'the selection and harmonization of these demanded technical knowledge of an exceptional kind.' This is perfectly true, and in this connection the Editor is to be congratulated in having secured the invaluable assistance of Dr. Basil Harwood. The copious indexes are all that could be desired, and Dr. Lloyd has discharged his editorial duties with conspicuous success. The book is a welcome contribution to the worship-song of the Church.

'CHRISTIANS, AWAKE.'

The memory of the composer of the tune to John Byrom's famous Christmas hymn, 'Christians, awake, salute the happy morn,' has recently been honoured in Stockport Parish Church, of which he was at one time organist. On December 27, as representing the subscribers, Mr. Robert Hollingdrake, J.P., unveiled a memorial tablet bearing the following inscription :—

> In memory of **John Wainwright**
> who was born in Stockport, sometime Organist
> of this Church, who left as an heritage to
> the Church at large a Tune whose sound
> is gone out into all lands where the praise
> of our Incarnate Lord is sung. In 1757 he
> resided in Manchester, and became Organist
> of the Collegiate Church. He was buried at
> this Church January 8th 1768 aged 45 years.
>
> *Stockport.*
>
> 
>
>
> "*He hath put a new song in my mouth.*"
> Psalm xl. 3.

The dedicatory service—in which the choirs of St. Mary's, St. Peter's, St. Thomas's, St. George's and Christ Church, Stockport, took part—naturally included 'Christians, awake,' sung in procession, in which the congregation heartily joined. The sermon—from the appropriate text, 'Let us now praise famous men such as found out musical tunes, and recited verses in writing'—was preached by the Rev. E. G. Swain, of King's College, Cambridge, son of Mr. Charles Swain, organist of Stockport Parish Church, who has been the mainspring in the movement whereby his distinguished predecessor has thus been commemorated. Immediately after the Benediction the bells of the church chimed out, 'Christians, awake'—a beautiful ending to a memorable service. We gave a history of the hymn (with a facsimile illustration) and its tune in our issue of December, 1902, p. 794.

Mr. Burnham Horner has been the recipient of several presentations upon his retirement from the office of organist of St. Luke's Church, Redcliffe Square, Kensington. These gratifying gifts were from the congregation, the Vicar (the Rev. Evan J. Hopkins)—with whom Mr. Horner has been associated as organist for some thirty years—and the gentlemen of the choir.

A new three-manual organ, built by Mr. J. Jepson Binns, of Leeds, has recently been erected in St. George's Congregational Church, West Hartlepool. The dedication and inauguration of the instrument took place on the 13th ult., when Dr. A. L. Peace gave a recital with much acceptance. A week later Mr. Alfred Hollins skilfully tested the qualities of the organ. On that occasion the anthem which he specially composed for THE MUSICAL TIMES, 'O, worship the Lord,' was sung for the first time, and to his masterly accompaniment. The organ, which is the gift of Mrs. G. H. Baines, has given every satisfaction.

VIOLIN, TRUMPET, AND ORGAN.

An exceedingly interesting music-making was given in the church of St. Botolph, Bishopsgate, at the close of Evensong, on Sunday, the 10th ult., which took the novel form of a Violin, Trumpet, and Organ Recital. We give the complete programme, prepared by Mr. John E. Borland, organist of the church, with whom were associated, in the interpretation of the music, Miss Lilian Butler (violin) and Mr. Walter Morrow (trumpet) :—

TRUMPET AND ORGAN	'Lègende' ...	... Orlando Morgan
VIOLIN AND ORGAN	Adagio in E ...	... Gustav Merkel
TRUMPET AND ORGAN	Fantasia in F ...	... Auguste Chapuis
VIOLIN AND ORGAN	'Rêverie' ...	Henri Vieuxtemps
TRUMPET AND ORGAN	Andante and Allegro Energico in B flat ...	... ... G. Alary

A CHOIR MAGAZINE.

'The Songster' is the title of a choristers' magazine issued quarterly in connection with the choir of St. Michael's Church, Highgate, of which the organist, and the editor of the periodical, is Mr. George T. Fleming. No complaint can be made on the score of variety in regard to the contents of this brightly-written magazine. The articles range from 'Notes on the anthems in use at St. Michael's,' to 'Jokettes for the Juniors,' the latter department needing special care in a church publication. However, all tastes have to be considered, as the advertisement pages of 'The Songster' testify. The idea of such a magazine is good, and if we have spoken a warning word, it is only from a desire to help forward all that is best in church music and its associations.

THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for the Fellowship diploma :—

J. Almond, Bolton.
J. A. Bairstow, Galashiels.
E. P. Brookes, Hovingham.
F. C. Butcher, Birchington.
M. E. Cooke, Lancaster.
W. G. B. Fuller, Bournemouth.
E. F. Horner, London.
L. Illingworth, London.
J. S. Macdonald, London.
C. H. Merrill, London.
E. J. Pickles, Bradford.
F. Radcliffe, Stalybridge.
W. E. Robinson, Birmingham.
H. M. Sheaves, Manchester.
T. H. H. Walrond, Rugby.
R. Ward, Taunton.
T. H. Weatherly, London.

ORGAN RECITALS.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.—Adagio in D, *Smart.*

Dr. D. J. Wood, St. Leonard's, Exeter.—Study in A flat (Op. 56, No. 4), *Schumann.*

Mr. W. Prendergast, Winchester Cathedral.—Andante Pastorale in G, *Charles Wesley.*

Mr. Clarence Eddy, Norwich Cathedral.—Seventh Sonata (New), *Guilmant.*

Mr. C. H. Moody, Town Hall, Birmingham.—Fantasia on 'The Harmonious Blacksmith,' *Lux.*

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Voluntary for double organ, *Purcell.*

Mr. Louis H. Eaton, Trinity Church, San Francisco.—Sonata in E flat (No. 1), *Bach.*

Mr. H. A. Fricker, George Street Chapel, Grimsby.—Sonata in D (in the style of Handel), *Wolstenholme.*

Mr. Urquhart Cawley, Parish Church, Eltham.—Sonata in E flat minor (No. 6), *Rheinberger.*

Mr. W. Mullineux, Town Hall, Bolton.—Storm Fantasia, *Neukomm.*

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Introduction and Allegro, *F. E. Bache.*

Mr. Edward G. Croager, St. Luke's Church, Hampstead.—The Question: The Answer, *Wolstenholme.*

Mr. Francis Burgess, St. John-the-Baptist, Tilbury.—Minuet and Trio in B flat, *A. H. Brewer.*

Mr. F. W. Drake, St. Saviour's Church, Guildford.—Fantasie Overture in D, *Garrett.*

Mr. D. Randell, Parish Church, Hay.—Allegretto in E.—*Wolstenholme.*

Mr. H. Crackel, Congregational Church, Whittington Moor.—Festal March, *Calkin.*

Mr. W. Henry Maxfield, St. John-the-Evangelist, Altrincham.—O Sanctissima ('The Sicilian Mariners'' hymn, so called), *Chipp.*

Mr. F. Handel Woodward, St. Paul's, Heaton Moor.—Elevation (Op. 25), *Guilmant.*

Mr. James C. Casson, the Parish Church, Ulverstone.—At Evening, *Dudley Buck.*

Mr. Franklyn Mountford, St. James's, Handsworth.—Finale in the French style, *J. C. Bridge.*

Mr. W. J. Kipps, St. Mary's, Long Crendon (dedication of new organ).—Concert Overture in C minor, *Hollins.*

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Variations on the Chorale 'Sei Lob und Ehr,' *Hesse.*

Mr. Thos. H. Hickson, St. John's, Birkdale.—Meditation (Op. 40, No. 4), *C. W. Pearce.*

Mr. Shallcross, Christ Church, Luton.—March for a Church Festival, *Best.*

Mr. C. E. Juleff, St. John's, Taunton.—Fantasia and Chant Séraphique, *Guilmant.*

Mr. Walter Fitton, St. Mary's, Kilburn.—Sonata (Op. 89),—said to be its first performance in England—*Guilmant.*

Mr. D. Duncan Baillie, All Saints', Lewes.—Fanfare in D, *J. C. Bridge.*

Mr. Leonard Henniker, Holy Trinity, Ramsgate.—Allegro, from Concerto in D, *John Stanley.*

Mr. H. J. Gilberthorpe, St. Margaret's, Topsham.—Tempo di minuetto, *Cutler.*

Mr. Louis H. Torr, the Parish Church, Emsworth.—Grand Chœur, *Hollins.*

Mr. W. M. Brooke, St. Lawrence, Bourton-on-the-Water.—Sketch in D flat, *Schumann.*

Mr. A. Brown Thompson, Wesleyan Church, Tantobie.—Fanfare, *Lemmens.*

Mr. R. H. Turner, Parish Church, Portsmouth.—Pastorale, *Corelli.*

Mr. T. Burgess Lane, the Parish Church, Darwen.—Air with variations in A, *Hesse.*

Dr. Abernethy, Battersea Polytechnic (all the pieces by British composers).—Overture, *E. H. Thorne.*

Master J. S. Duckworth, St. John's Church, Driffield.—Sonata No. 3, *Mendelssohn.*

Mr. Chastey Hector, St. Michael's Church, Handsworth.—'Austrian Hymn' variations, *E. T. Chipp.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Ernest Alden, Edith Grove Congregational Church.
Mr. D. Duncan Baillie, All Saints' Church, Lewes.
Mr. William Bishop, St. Mary's Parish Church, Carleton-in-Craven.
Mr. A. Chatfield, Parish Church, Kidderminster.
Mr. L. A. Collingwood, St. Thomas's Hospital.
Mr. H. Cuthbert Davies, St. Paul's Church, Finchley.
Mr. F. W. A. Drake, Hither Green Baptist Church.
Mr. W. T. Giles, Parish Church, Millbrook, Plymouth.
Miss Lilian M. Irvine, St. Catharine's Church, Neasden-cum-Kingsbury.
Mr. R. F. Jarman, Parish Church, Monkwearmouth.
Mr. D. Jenkins, Moriah Congregational Chapel, Celfynydd.
Mr. C. Claude Pearson, St. Michael's Church, Stoke Newington Common.
Mr. G. S. Pelmear, St. John's Church, Middlesbrough.
Mr. Edward Potter, St. John-the-Evangelist, Hammersmith.
Mr. Caradog Roberts, Bethlehem Congregational Church, Rhosllanerchrugog.

Reviews.

Gavotte and Musette, and *Valse Mélancolique*. From the Orchestral Suite composed by Theophil Wendt (Op. 16, Nos. 1 and 2). Pianoforte arrangement.

[Novello and Company, Limited.]

The more we see of Mr. Wendt's music the better we like it. These two movements present in old forms so much that is fresh and charming that we can only regret the absence of the remaining numbers of the orchestral suite to which they belong. It is difficult to write gavottes and musettes that avoid stereotyped phraseology and effects, but Mr. Wendt has succeeded remarkably well where so many have failed. The opening theme is crisp, flowing and tuneful, even 'catchy'; harmonically and contrapuntally the piece is interesting, and a profusion of dynamic changes lends variety to a delightful movement. The Musette also is unconventional. Short passages of ponderous gravity alternate with others of airy grace and wilfulness, an occasional descending semiquaver quintuplet run adding to the humour displayed throughout in many a trill and droning bass. We thank Mr. Wendt for a really unhackneyed and masterly specimen of old dance forms.

Even more fascinating is the 'Valse Mélancolique,' a captivating orchestral movement of a light character. Once more the subject-matter is chosen with great felicity and with an eye to effective contrast. The opening theme, as befits the title of the piece, bears a cold, forlorn aspect which a light scheme of harmonization tends to emphasize. Matters assume a different aspect when the brighter second section of the subject appears, and especially when an expressive violoncello 'song' theme is added as a counterpoint below the first section. The trio is quite one of the most charming things we have come across for some time. The melody, assigned, we fancy, to violoncelli, is laden with sighs and longing. Intervals of ascending and descending sevenths and ninths play an important part in it, and an unusual number of directions for alterations in speed and dynamics, pauses on and between different beats of the bars, gives the languorous music an air of hesitancy and capriciousness which is captivating to a degree. The composer rouses himself from his reverie and melancholy in a vigorous and impassioned crescendo, leading after twenty bars of an exciting stringendo to a furious outburst *ffff* on a long-sustained chord of the dominant minor thirteenth on a pedal F sharp. The return to the 'cold' first subject is beautifully managed—fragments of the theme stealing shyly and cautiously, as it were, out of the grey mist of a high violin tremolo. Given good effective orchestration, this beautiful piece should prove a real acquisition to the repertoire of orchestral societies. We speak deliberately when we express the opinion that it is not unworthy of Tschaïkovsky in his lighter mood.

About Music, and what it is made of. By Oliveria Prescott.

[Methuen and Co.]

Miss Prescott is favourably known as the authoress of a book entitled 'Form, or design in vocal and instrumental music.' In the volume now before us she pleasantly and concisely sets forth much interesting matter on such interesting themes as 'Home music in England,' 'From Madrigal to modern style,' 'The rise of opera,' 'The course of oratorio,' and 'The making of symphonies,' and treats of them in a manner that fully justifies the title of her book. As a pupil of the late Sir George Macfarren, Miss Prescott would scorn the superficial sophisms of some makers of books on music; yet while she is thorough, she is by no means pedantic or dogmatic. The educational value of her pages admits of no question; and this attractive volume would not only make a good school prize for music, but might be read with advantage by children of older growth. A slight correction is needed in the music-type example (*b*) on p. 69; and we confess to a liking for the natural sign to the first F in the second line of the example on p. 32, as, while the modulation to G is so clearly indicated by the sharpened F, the return to the main key (C) has no such guide-post, so-to-speak. But these things do not detract from the general excellence of an acceptable and readable volume.

(*Continued on page 113.*)

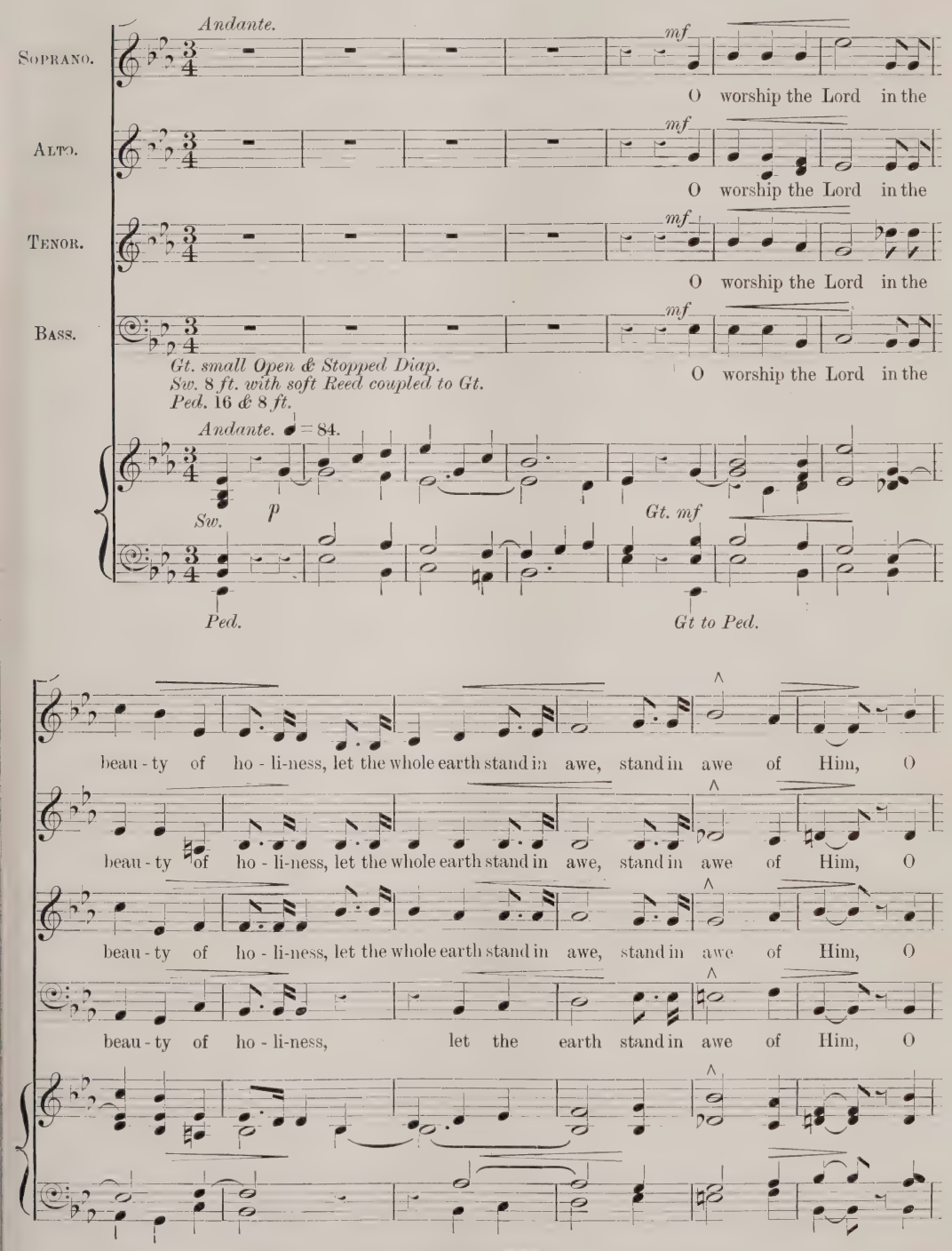
O worship the Lord.

ANTHEM FOR GENERAL USE.

Psalm xcvi. 9, 4; xxxiv. 18; cxlv. 8; 1 Chron. xxix. 13; and part of a Hymn.

Composed expressly for *The Musical Times* by ALFRED HOLLINS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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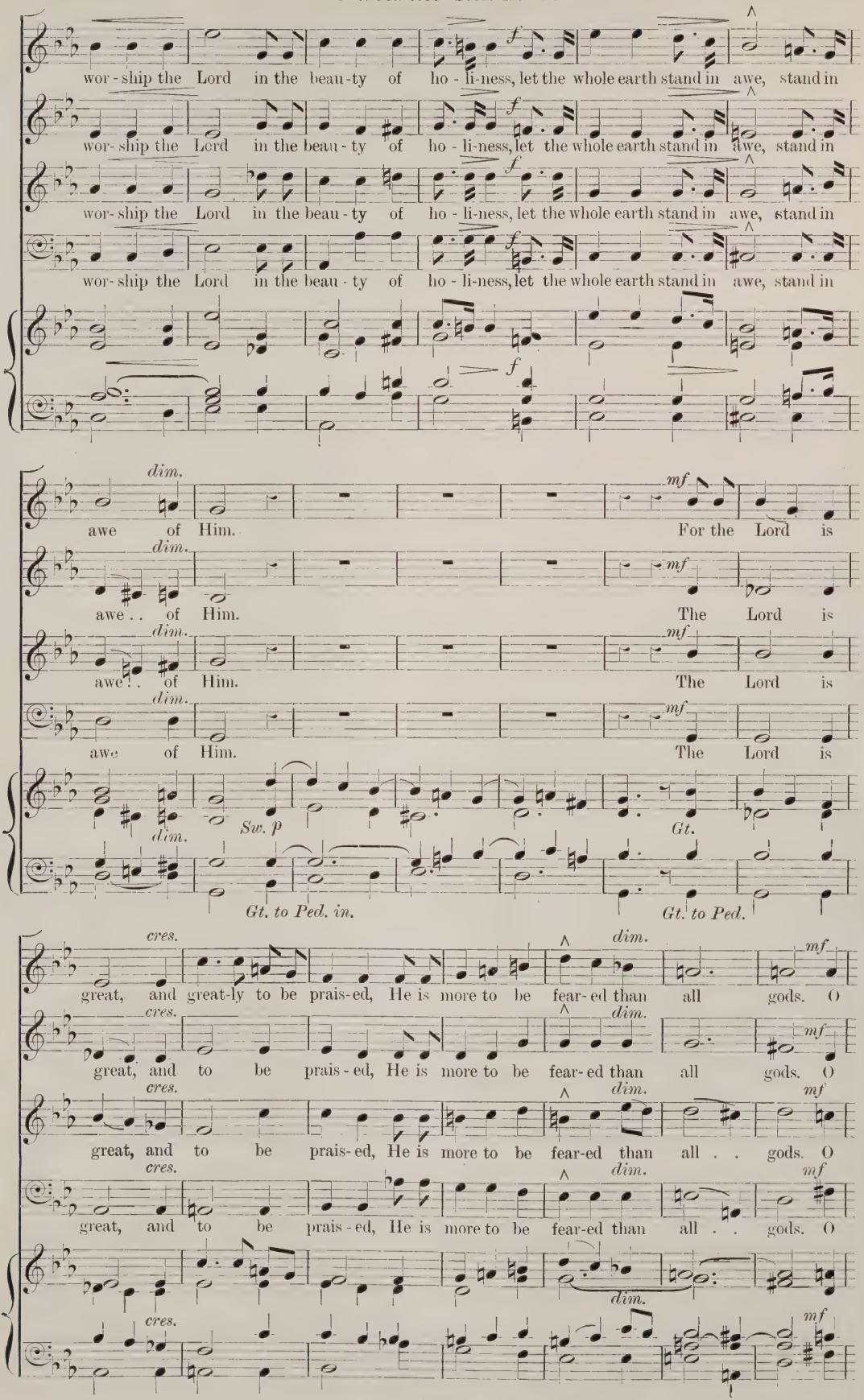

wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
f
dim.
mf
awe of Him. For the Lord is
awe . . of Him. The Lord is
awe . . of Him. The Lord is
awe of Him. The Lord is
Sw. p
Gt.
Gt. to Ped. in.
Gt. to Ped.
cres.
great, and great-ly to be prais-ed, He is more to be fear-ed than all gods. O
great, and to be prais-ed, He is more to be fear-ed than all gods. O
great, and to be prais-ed, He is more to be fear-ed than all . . gods. O
great, and to be prais-ed, He is more to be fear-ed than all . . gods. O

wor - ship the Lord in the beau - ty of ho - li-ness, for the Lord is great, and

wor - ship the Lord in the beau - ty of ho - li-ness, for the Lord is great, and

wor - ship the Lord in the beau - ty of ho - li-ness, for the Lord is great, and

wor - ship the Lord in the beau - ty of ho - li-ness, for the Lord is great, and

add Large Open to Gt. & Horn to Sw.

cres. great - ly to be prais- ed, He is more to be fear - ed, *Poco più lento.* He is more to be fear - ed than

cres. great - ly to be prais- ed, He is more to be fear - ed, He is more to be fear - ed than

cres. great - ly to be prais- ed, He is more to be fear - ed, He is more to be fear - ed than

cres. great - ly to be prais- ed, He is more to be fear - ed, He is more to be fear - ed than

Poco più lento.

cres. *pp Sw. (Horn in.)*

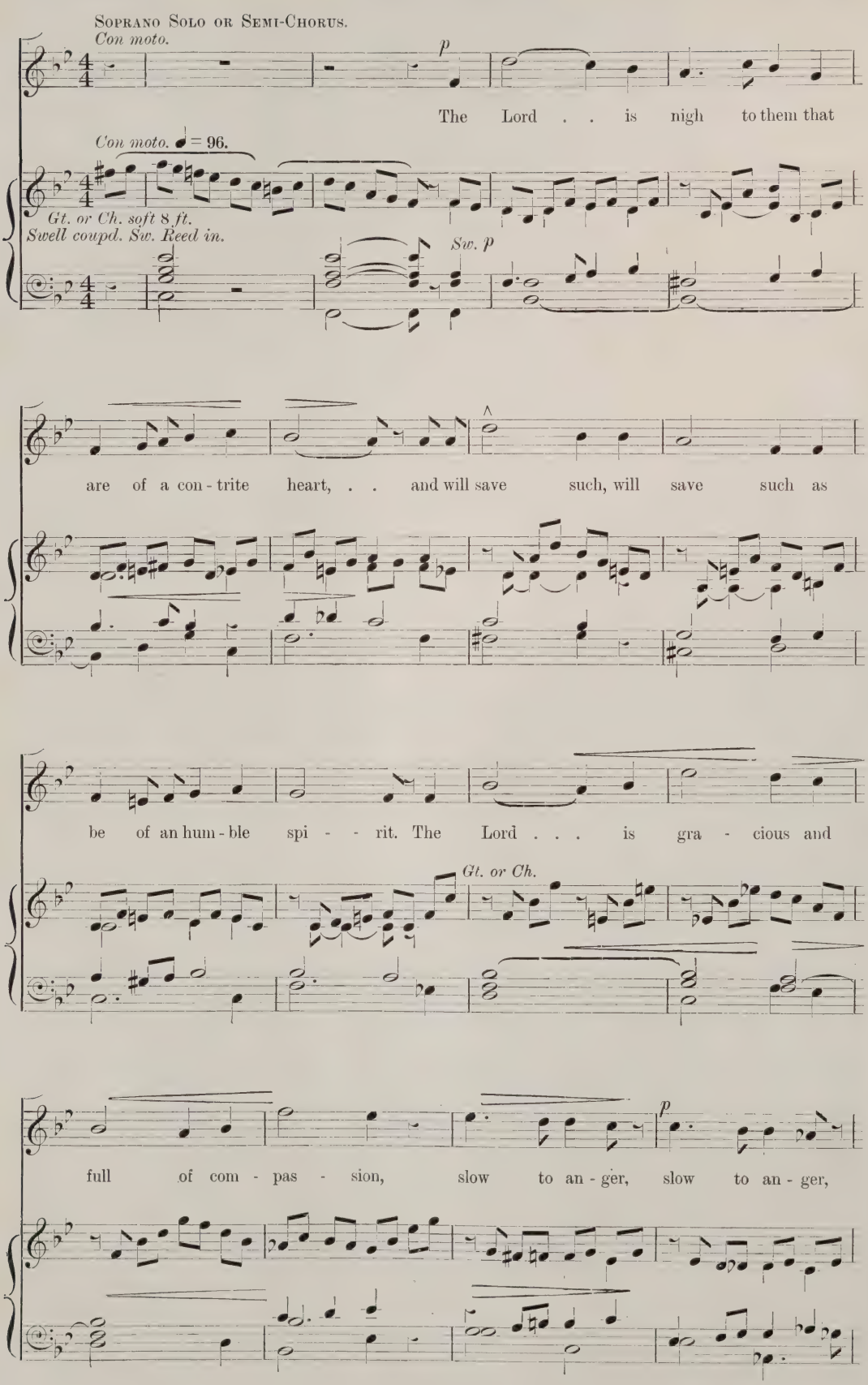
Ped. open 32 ft. (to Sw.)

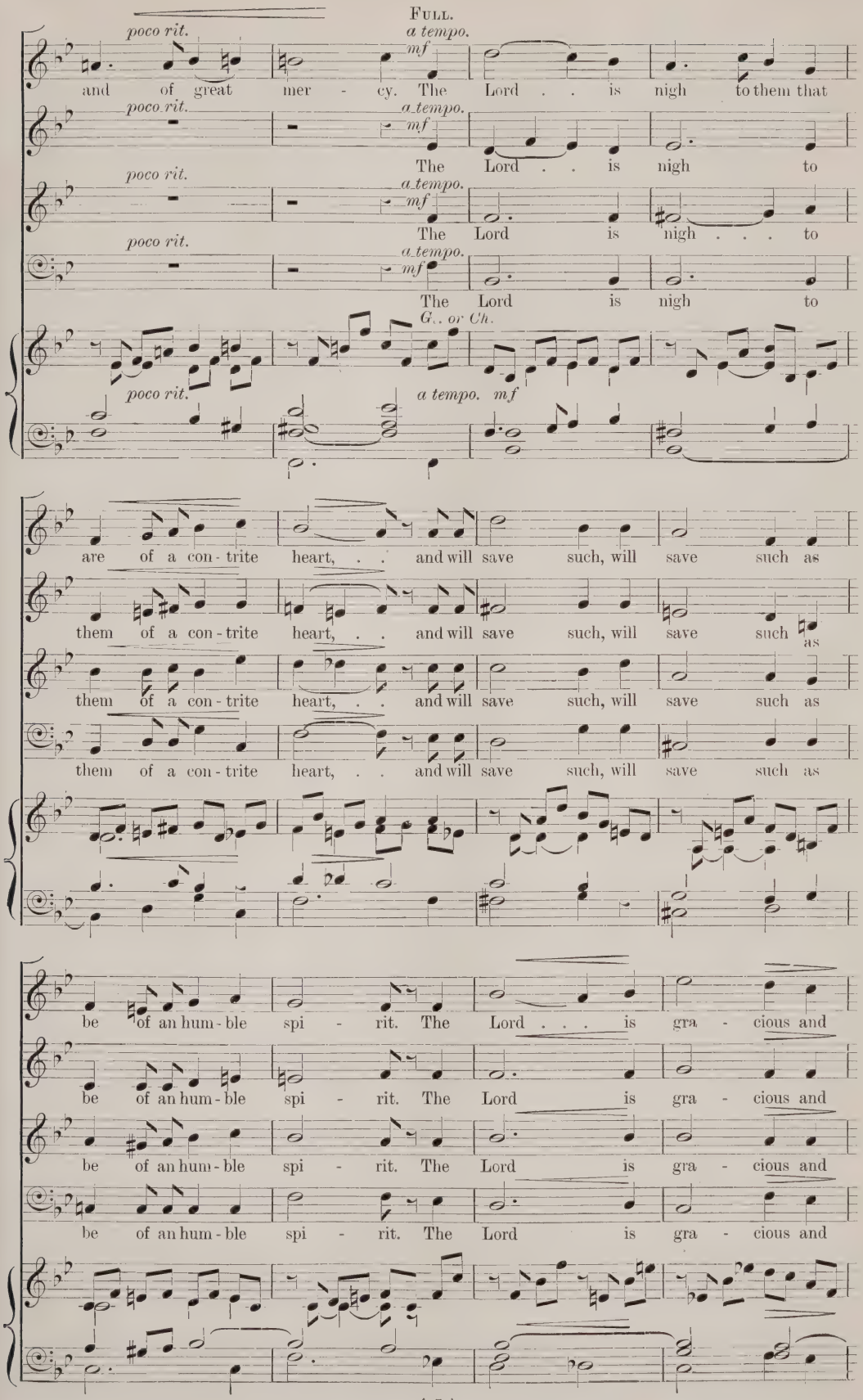
all . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. .

all gods. O wor-ship the Lord in the beau-ty of ho - li - ness. .

all . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. .

all gods. O wor-ship the Lord in the beau-ty of ho - li - ness. .


Soprano Solo or Semi-Chorus.
Con moto.
p
The Lord . . is nigh to them that
Con moto. ♩ = 96.
Gt. or Ch. soft 8 ft.
Swell coupd. Sw. Reed in.
Sw. p
are of a con - trite heart, . . and will save such, will save such as
be of an hum - ble spi - - rit. The Lord . . . is gra - cious and
Gt. or Ch.
full of com - pas - sion, slow to an - ger, slow to an - ger,
p


Full.
poco rit.
a tempo.
mf
and of great mer - cy. The Lord . . is nigh to them that
The Lord . . is nigh to
The Lord . . . is nigh . . . to
The Lord is nigh to
G. or Ch.
are of a con - trite heart, . . and will save such, will save such as
them of a con - trite heart, . . and will save such, will save such as
be of an hum - ble spi - rit. The Lord . . . is gra - cious and

p *pp poco rit.*

full of com - pas - sion, slow to an - ger, slow to an - ger, and . . of great

p *pp poco rit.*

full of com - pas - sion, slow to an - ger, slow to an - ger, and of great

p *pp poco rit.*

full of com - pas - sion, slow to an - ger, slow to an - ger, and of great

p *pp poco rit.*

full of com - pas - sion, slow to an - ger, slow to an - ger, and of great

Poco più lento.

pp

mer - cy. The Lord . . is nigh to

pp

mer - cy. The Lord . . is nigh to

pp

mer - cy. The Lord . . is nigh to

pp

mer - cy. The Lord . . is nigh to

Sw. Solo Reed, with Tremulant. *Poco più lento.*

Ch. soft 8 ft. Sw. uncoupled.

pp *a tempo.*

Più mosso. marcato. *poco rit.*

f

them. . . . . Now therefore, our God, we thank Thee, and

marcato. *poco rit.*

f

them. . . . . Now therefore, our God, we thank Thee, and

marcato. *poco rit.*

f

them. . . . . Now therefore, our God, we thank Thee, and

marcato. *poco rit.*

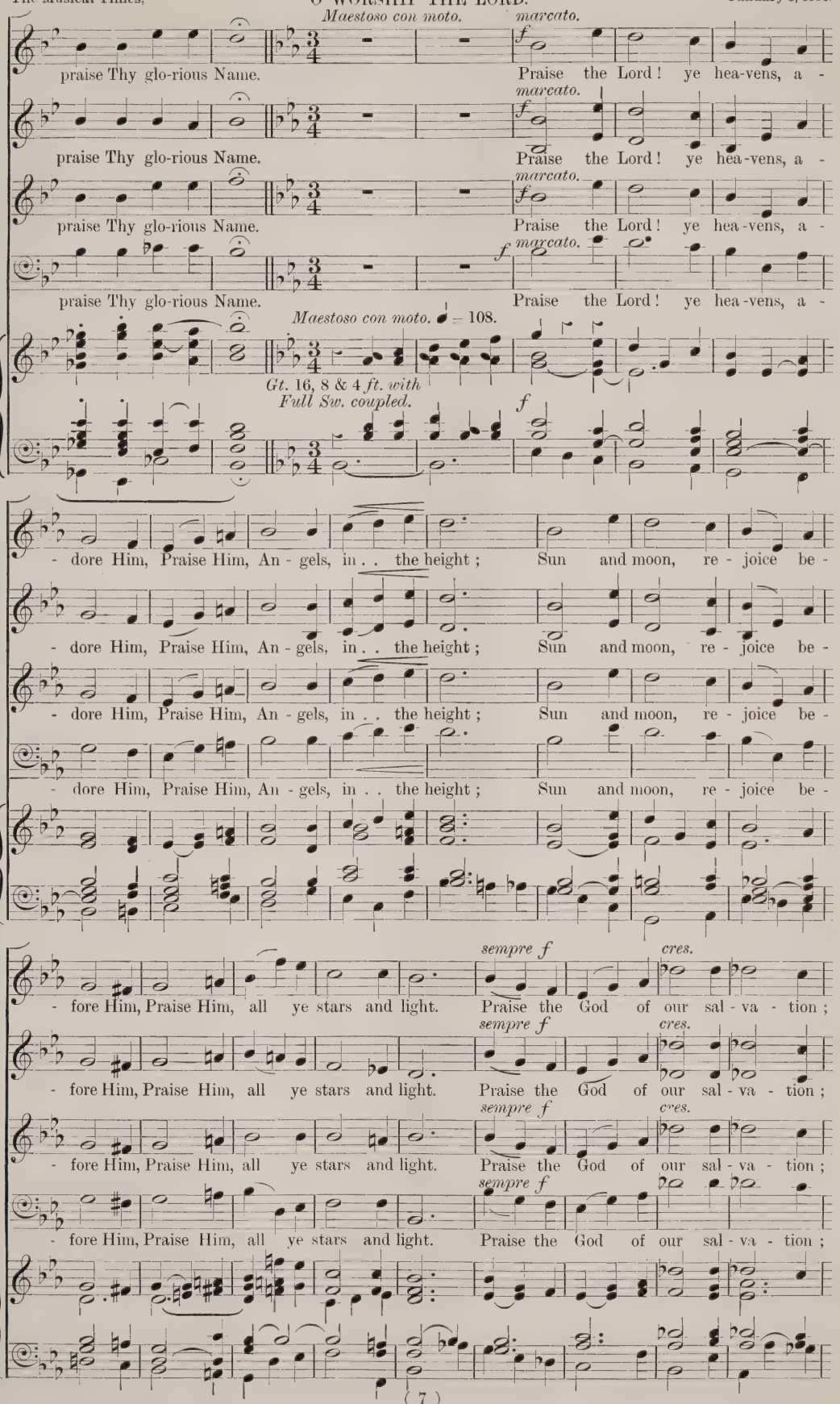
f

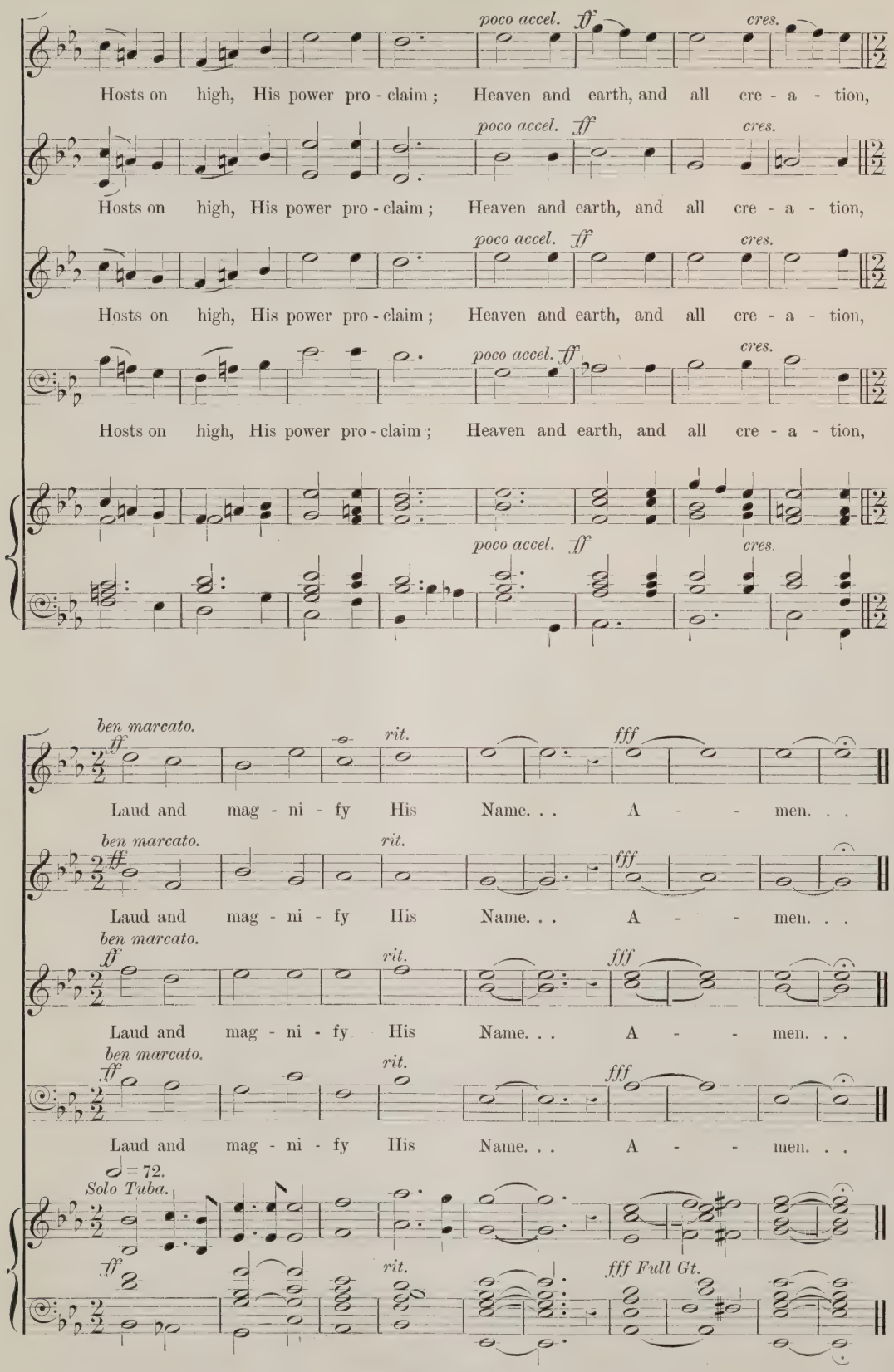
them. . . . . Now therefore, our God, we thank Thee, and

Più mosso. ♩ = 104.

Sw. Diap. Trem. off. *Gt. f Sw. coupled.* *poco rit.*

Gt. to Ped.


Maestoso con moto.
marcato.
f
praise Thy glo-rious Name.
Praise the Lord! ye hea-vens, a -
Maestoso con moto. ♩ = 108.
Gt. 16, 8 & 4 ft. with
Full Sw. coupled.
- dore Him, Praise Him, An - gels, in . . the height; Sun and moon, re - joice be -
- fore Him, Praise Him, all ye stars and light. Praise the God of our sal - va - tion;
sempre f
cres.



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Benedicite, omnia Opera

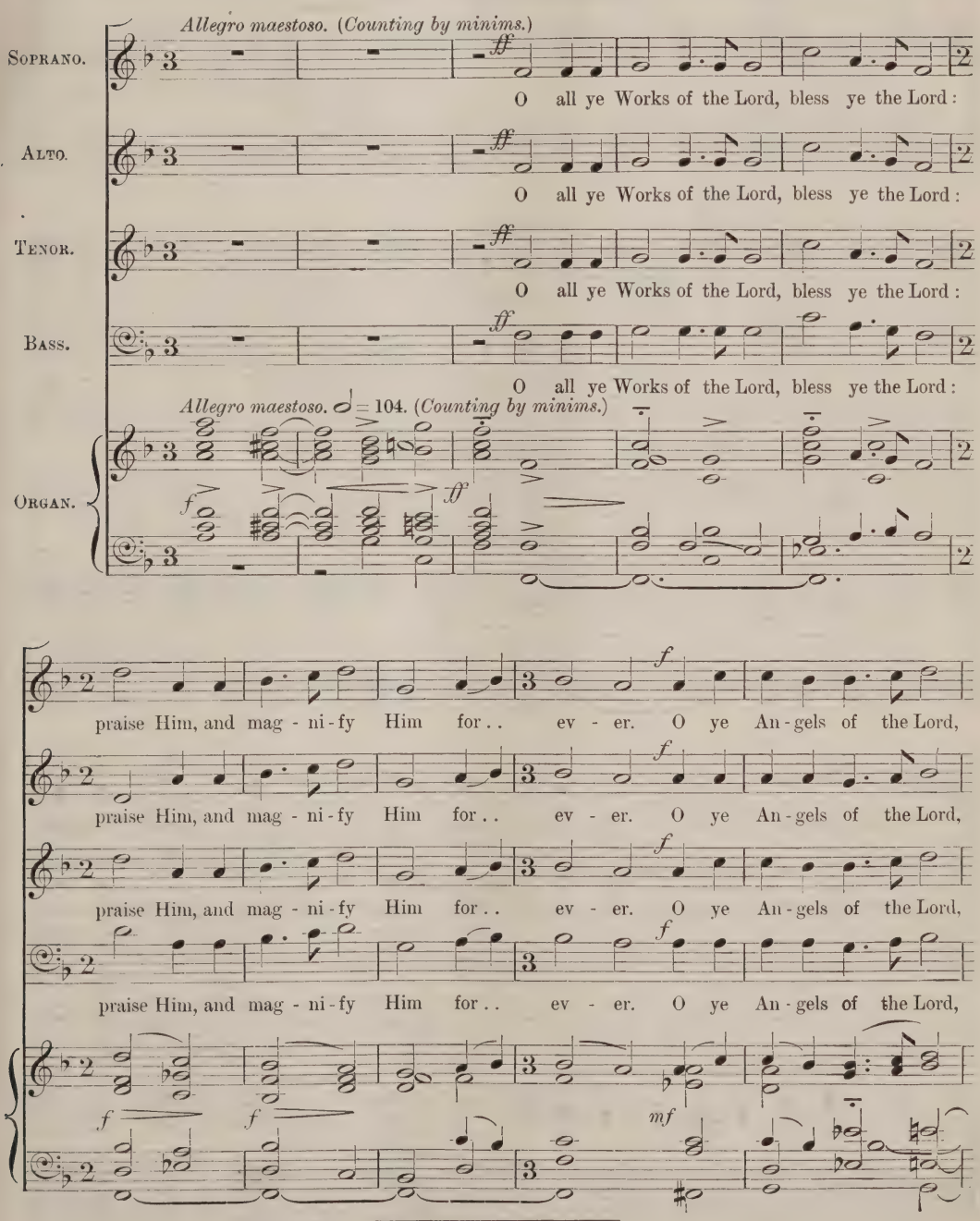
SET TO MUSIC IN THE KEY OF F

BY

CHARLES MACPHERSON.

(Sub-Organist of St. Paul's Cathedral.)

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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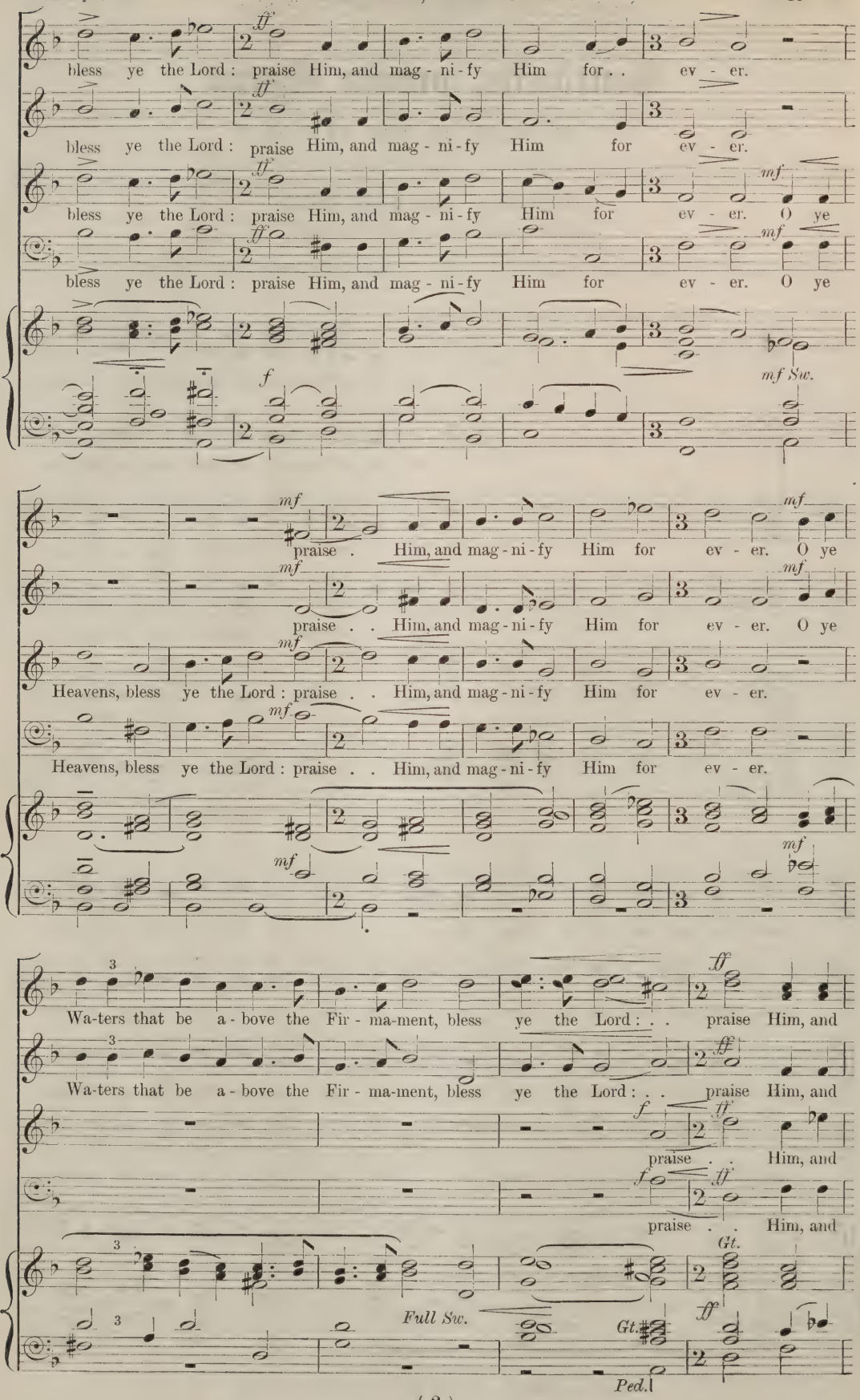

bless ye the Lord: praise Him, and mag - ni - fy Him for . . ev - er.
bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er. O ye
bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er. O ye
mf Sw.
praise . Him, and mag - ni - fy Him for ev - er. O ye
praise . . Him, and mag - ni - fy Him for ev - er. O ye
Heavens, bless ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
Heavens, bless ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
Wa-ters that be a - bove the Fir - ma-ment, bless ye the Lord: . . praise Him, and
Wa-ters that be a - bove the Fir - ma-ment, bless ye the Lord: . . praise Him, and
praise . . Him, and
praise . . Him, and
Gt.
Full Sw.
Gt.
Ped.

BENEDICITE, OMNIA OPERA.

f *cres.*

mag - ni - fy Him for . . ev - er. O all ye Powers of the Lord,

f *cres.*

mag - ni - fy Him for ev - er. O all ye Powers of the Lord,

f *cres.*

mag - ni - fy Him for ev - er. O all ye Powers of the Lord,

f *cres.*

mag - ni - fy Him for ev - er. O all ye Powers of the Lord,

f *cres.*

ffz *dim.*

bless ye the Lord: praise Him, and mag - ni - fy Him for . . ev - er.

ffz *dim.*

bless ye the Lord: praise Him, and mag - ni - fy Him for . . ev - er.

ffz *dim.* *mf*

bless ye the Lord: praise Him, and mag - ni - fy Him for . . ev - er. O ye

ffz *dim.* *mf*

bless ye the Lord: praise Him, and mag - ni - fy Him for . . ev - er. O ye

ffz *dim.* *Sw.*

cres.

Sun and Moon, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

cres.

Sun and Moon, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

mf *cres.*

senza Ped. *Ped.*

mf *cres.* *f* *ff*

O ye Stars of Heaven, bless ye the Lord: praise . . Him, and mag-ni-fy

ev - er.

ev - er.

mf *cres.* *f* Gt. *ff*

senza Ped.

Him for ev - er.

mf

O ye Showers and Dew, bless ye the Lord: praise . . Him and

mf

O ye Showers and Dew, bless ye the Lord: praise . . Him and

mf (*Ch.* 8 & 4 *ft.*)

Ped.

mf

O ye Winds of God, bless ye the Lord: praise . . Him, and

mag-ni-fy Him for ev - er.

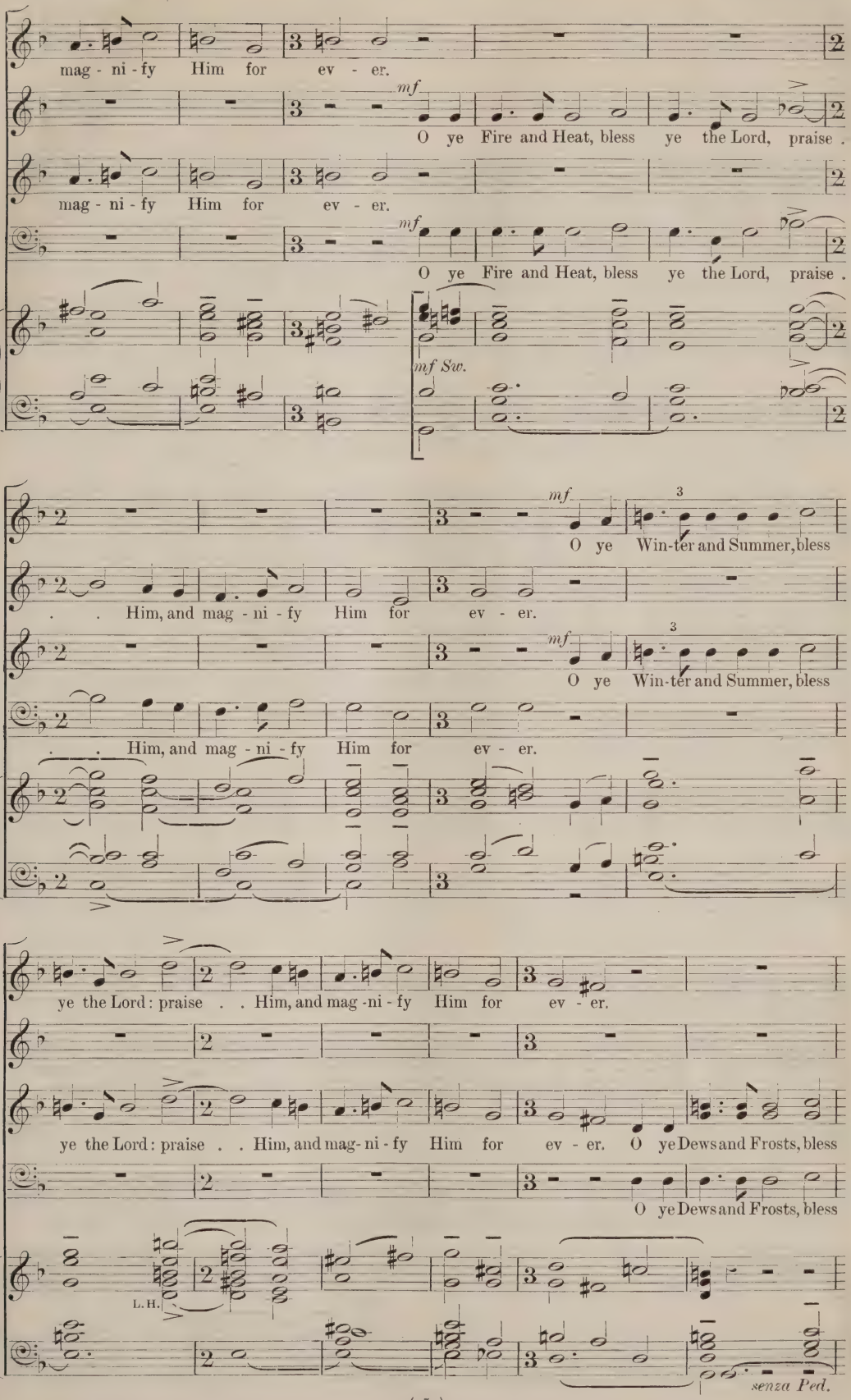
mf

O ye Winds of God, bless ye the Lord: praise . . Him, and

mag-ni-fy Him for ev - er.

mf

L.H.


mag - ni - fy Him for ev - er.
mf
O ye Fire and Heat, bless ye the Lord, praise .
mag - ni - fy Him for ev - er.
mf
O ye Fire and Heat, bless ye the Lord, praise .
mf Sw.
mf
O ye Win-ter and Summer, bless
. . Him, and mag - ni - fy Him for ev - er.
mf
O ye Win-ter and Summer, bless
. . Him, and mag - ni - fy Him for ev - er.
ye the Lord: praise . . Him, and mag -ni - fy Him for ev - er.
ye the Lord: praise . . Him, and mag- ni - fy Him for ev - er. O ye Dews and Frosts, bless
O ye Dews and Frosts, bless
L. H.
senza Ped.

mf

O ye

mf

O ye

ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.

ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.

Ped.

Frost and Cold, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

Frost and Cold, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

ev - er.

mf

ev - er. O ye Ice and Snow, bless ye the Lord: praise . . Him, and mag- ni - fy Him for

mf

O ye Ice and Snow, bless ye the Lord: praise . . Him, and mag- ni - fy Him for

Ch.

Ch.

ev - er.

mf

O ye Nights and Days, bless ye the Lord: praise . . Him, and mag - ni - fy

mf

ev - er. O ye Nights and Days, bless ye the Lord: praise . . Him, and mag - ni - fy

Sw.

mf

O ye Light and Dark - ness, bless ye the Lord: praise Him, and

mf

O ye Light and Dark - ness, bless ye the Lord: praise Him, and

Him for ev - er.

Him for ev - er.

Ch.

mag - ni - fy Him for ev - er. O ye Light - nings and Clouds, bless ye the Lord:

f

mag - ni - fy Him for ev - er. O ye Light - nings and Clouds, bless ye the Lord:

f

O ye Light - nings and Clouds, bless ye the Lord:

f

O ye Light - nings and Clouds, bless ye the Lord:

(*Sw.*) *f* < *ff*

BENEDICITE, OMNIA OPERA.

poco rit. *molto rit.* *Tempo ma maestoso.*

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

molto rit. *Tempo ma maestoso.*

poco rit. *f Sw.* *ff* *Gt.* *f*

Earth bless . . the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless . . the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless . . the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless . . the Lord: yea, let it praise Him, and mag - ni - fy

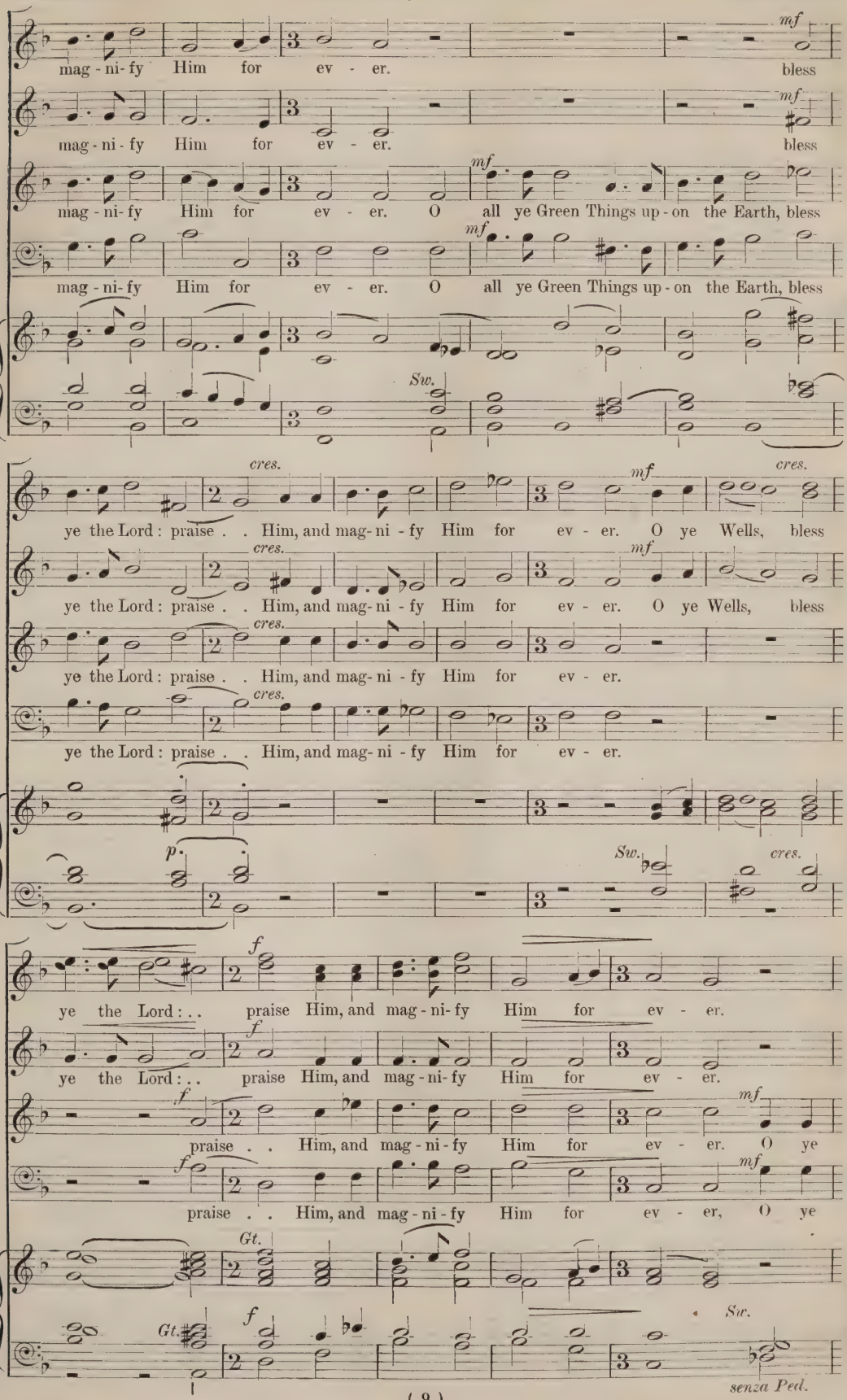
Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

f


mf
mag - ni - fy Him for ev - er. bless
mag - ni - fy Him for ev - er. bless
mf
mag - ni - fy Him for ev - er. O all ye Green Things up - on the Earth, bless
mf
mag - ni - fy Him for ev - er. O all ye Green Things up - on the Earth, bless
Sw.
cres.
mf
cres.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. O ye Wells, bless
cres.
mf
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. O ye Wells, bless
cres.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
cres.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
p.
Sw.
cres.
f
ye the Lord: . . praise Him, and mag - ni - fy Him for ev - er.
f
ye the Lord: . . praise Him, and mag - ni - fy Him for ev - er.
f
mf
praise . . Him, and mag - ni - fy Him for ev - er. O ye
f
mf
praise . . Him, and mag - ni - fy Him for ev - er, O ye
Gt.
Gt.
f
Sw.
senza Ped.

Seas and Floods, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

Seas and Floods, bless ye the Lord: praise . . Him, and mag - ni - fy Him for

Ped.

mf *cres.* *f*

O ye Whales, and all that move in the Wa- ters, bless ye the Lord: praise . . Him, and

ev - er.

ev - er.

Ch. *Sw.* *Gt.*

mf *Sw.* *cres.* *Gt.* *f*

senza Ped.

ff

mag - ni - fy Him for ev - er.

mf

O all ye Fowls of the Air, bless ye the Lord:

mf

O all ye Fowls of the Air, bless ye the Lord:

Ped.

BENEDICITE, OMNIA OPERA.

mf

O all ye Beasts and Cat - tle,

praise Him, and mag - ni - fy Him for ev - er.

mf

O all ye Beasts and Cat - tle,

praise Him, and mag - ni - fy Him for ev - er.

Ch.

rit. *Tempo 1mo.* *f*

bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er. O ye

rit. *f*

O ye

rit. *f*

bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er. O ye

rit. *f*

O ye

Tempo 1mo.

Sw.

add *rit. cres.* *Full Sw. open.*

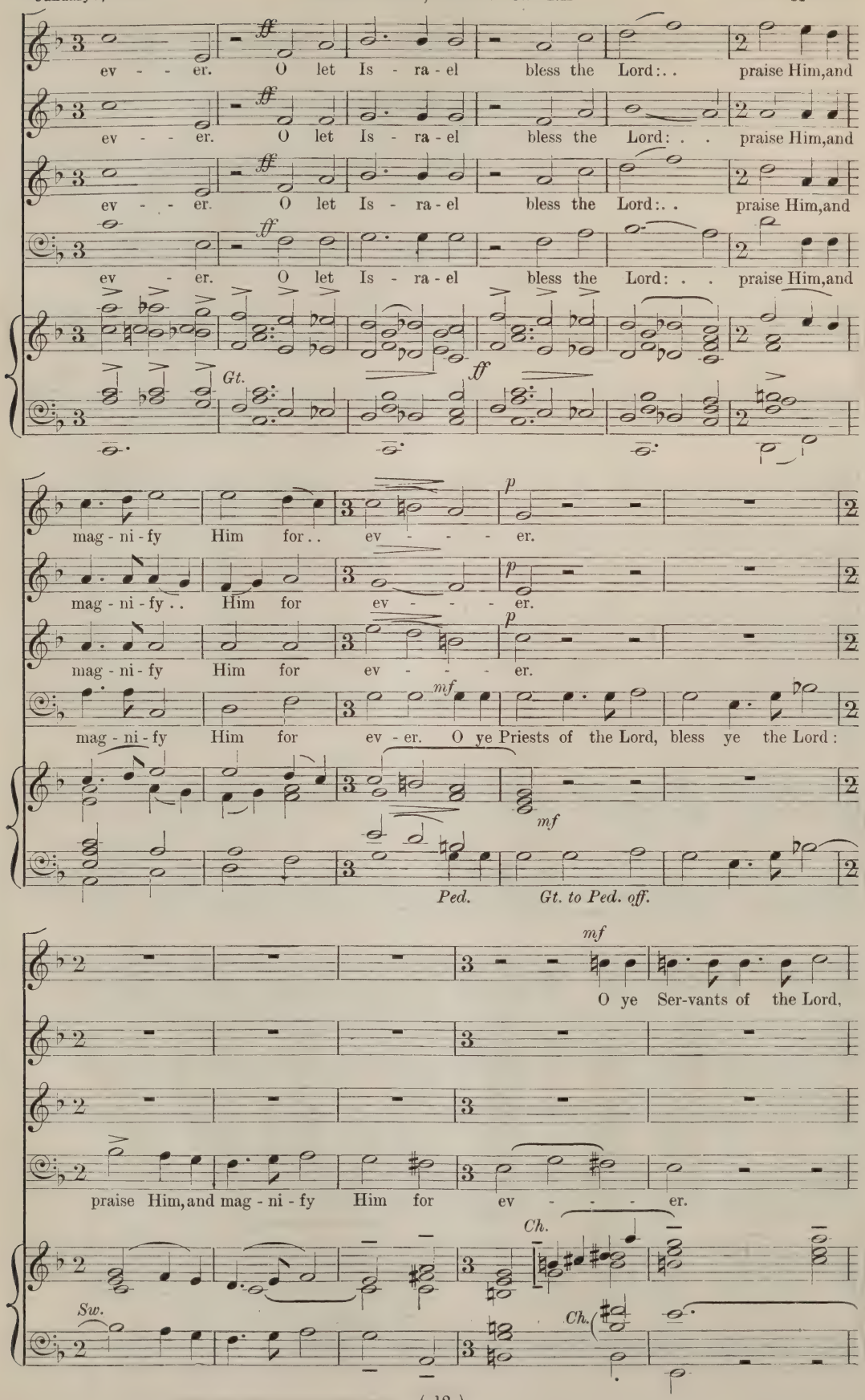
Chil - dren of Men, bless ye the Lord: praise Him, and mag - ni - fy Him for . .

Chil - dren of Men, bless ye the Lord: praise Him, and mag - ni - fy Him for . .

Chil - dren of Men, bless ye the Lord: praise Him, and mag - ni - fy Him for . .

Chil - dren of Men, bless ye the Lord: praise Him, and mag - ni - fy Him for . .

(*open.*)


ff
ev - - er. O let Is - ra - el bless the Lord: . . praise Him, and
ev - - er. O let Is - ra - el bless the Lord: . . praise Him, and
ev - - er. O let Is - ra - el bless the Lord: . . praise Him, and
ff
ev - er. O let Is - ra - el bless the Lord: . . praise Him, and
Gt.
ff
mag - ni - fy Him for . . ev - - - - er.
p
mag - ni - fy . . Him for ev - - - - er.
p
mag - ni - fy Him for ev - - - - er.
p
mag - ni - fy Him for ev - er. O ye Priests of the Lord, bless ye the Lord:
mf
mf
Ped.
Gt. to Ped. off.
mf
O ye Ser-vants of the Lord,
praise Him, and mag - ni - fy Him for ev - - - - er.
Ch.
Sw.
Ch.

bless ye the Lord: praise Him, and mag-ni-fy Him for ev - - - - - er.

p

legato. *pp*

O ye

pp *legato.*

O ye

Sw.

p

Sw. pp

Ped.

Spi - rits and Souls of the Right - eous, bless ye the Lord: praise . . Him, and

Spi - rits and Souls of the Right - eous, bless ye the Lord: praise . . Him, and

legato.

Ped.

pp

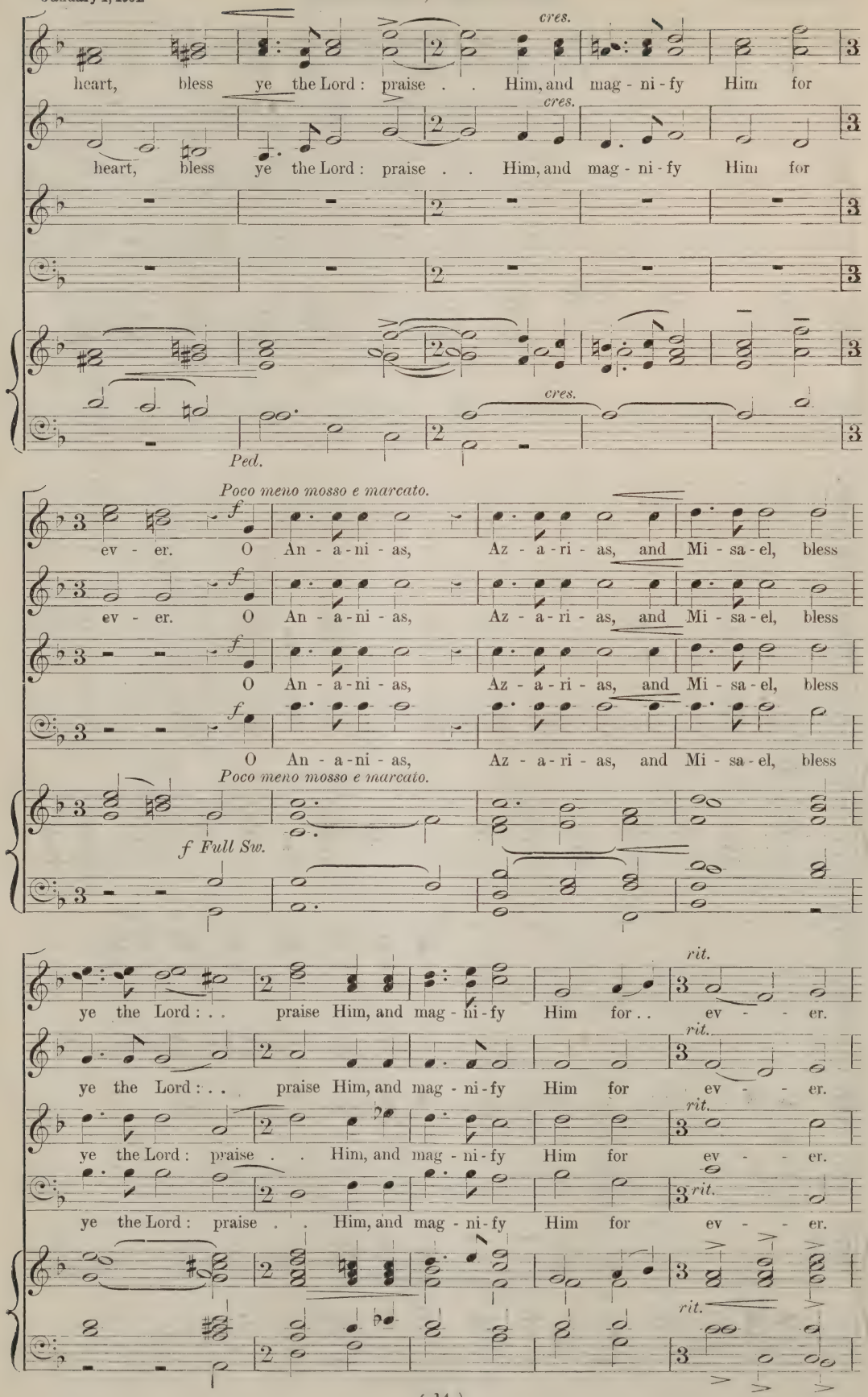
O ye ho - ly and hum - ble Men of

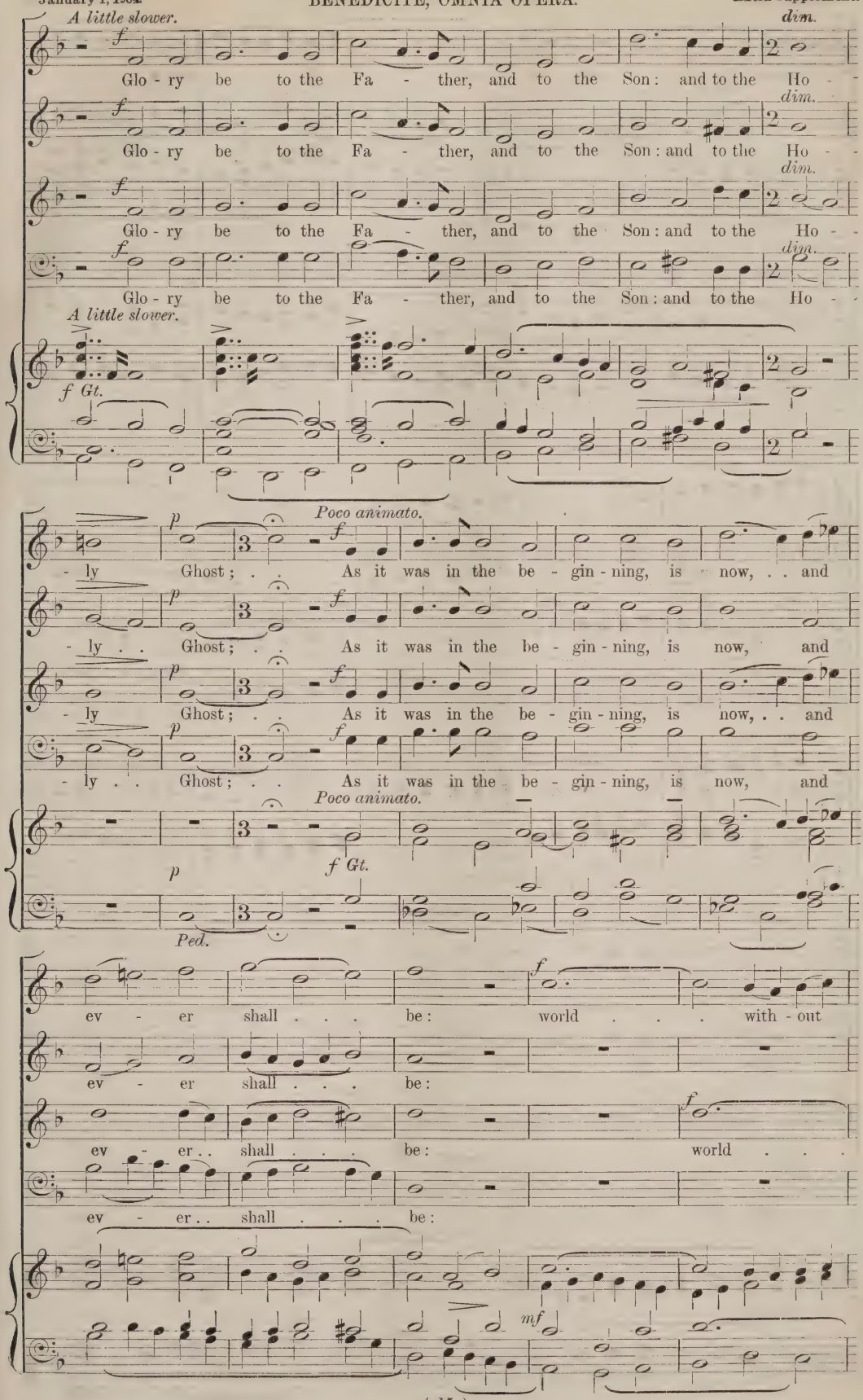
pp

O ye ho - ly and hum - ble Men of

mag - ni - fy Him for ev - - - - er.

mag - ni - fy Him for ev - - - - er.


cres.
heart, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
heart, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
Ped.
Poco meno mosso e marcato.
ev - er. O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
ev - er. O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
Poco meno mosso e marcato.
f Full Sw.
rit.
ye the Lord: . . praise Him, and mag - ni - fy Him for . . ev - - er.
ye the Lord: . . praise Him, and mag - ni - fy Him for ev - - er.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - - er.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - - er.
rit.


A little slower.
f
dim.
Glo - ry be to the Fa - ther, and to the Son: and to the Ho - -
Glo - ry be to the Fa - ther, and to the Son: and to the Ho - -
Glo - ry be to the Fa - ther, and to the Son: and to the Ho - -
Glo - ry be to the Fa - ther, and to the Son: and to the Ho - -
A little slower.
f Gt.
Poco animato.
p
- ly Ghost; . . As it was in the be - gin - ning, is now, . . and
- ly . . Ghost; . . As it was in the be - gin - ning, is now, and
- ly Ghost; . . As it was in the be - gin - ning, is now, . . and
- ly . . Ghost; . . As it was in the be - gin - ning, is now, and
Poco animato.
f Gt.
Ped.
ev - er shall . . . be: world . . . with - out
ev - er shall . . . be:
ev - er . . shall . . . be: world . . .
ev - er . . shall . . . be:
mf

end, . . . with - out end, . . . A - - men, A - - -

f

world . . . with - out end, . . A - - men, A -

. . with - out end, ... with - out end, . . A - men, A - - -

f

world . . . with - out end, with - out end, A - - - - -

- - - - men, . . . A - - men, A - men, world . . .

- men, A - - men, A - - - - men, A - - - men,

- men, A - - - - - - men, A - - - - - - men, A - men,

- men, A - - - - - - men, A - - - - - - - - - men,

poco rit. *Largamente.* *cres.* *ff*

. . . with - out . . end. A - - - - - - men.

poco rit. *cres.* *ff*

world with - out . . end. A - - - - - - men.

poco rit. *cres.* *ff*

world with - out . . end. A - - - - - men.

poco rit. *cres.* *ff*

world with - out end. A - - - - - - men.

Largamente.

poco rit. *ff*

O give thanks unto the Lord.

ANTHEM FOR EASTER.

Psalm cxviii. 1, 14, 22—24;
St. Matthew xxviii. 1, 2, 5, 6;
Romans vi. 4, 9. (*R.V.*)

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The Musical Times by
W. WOLSTENHOLME.

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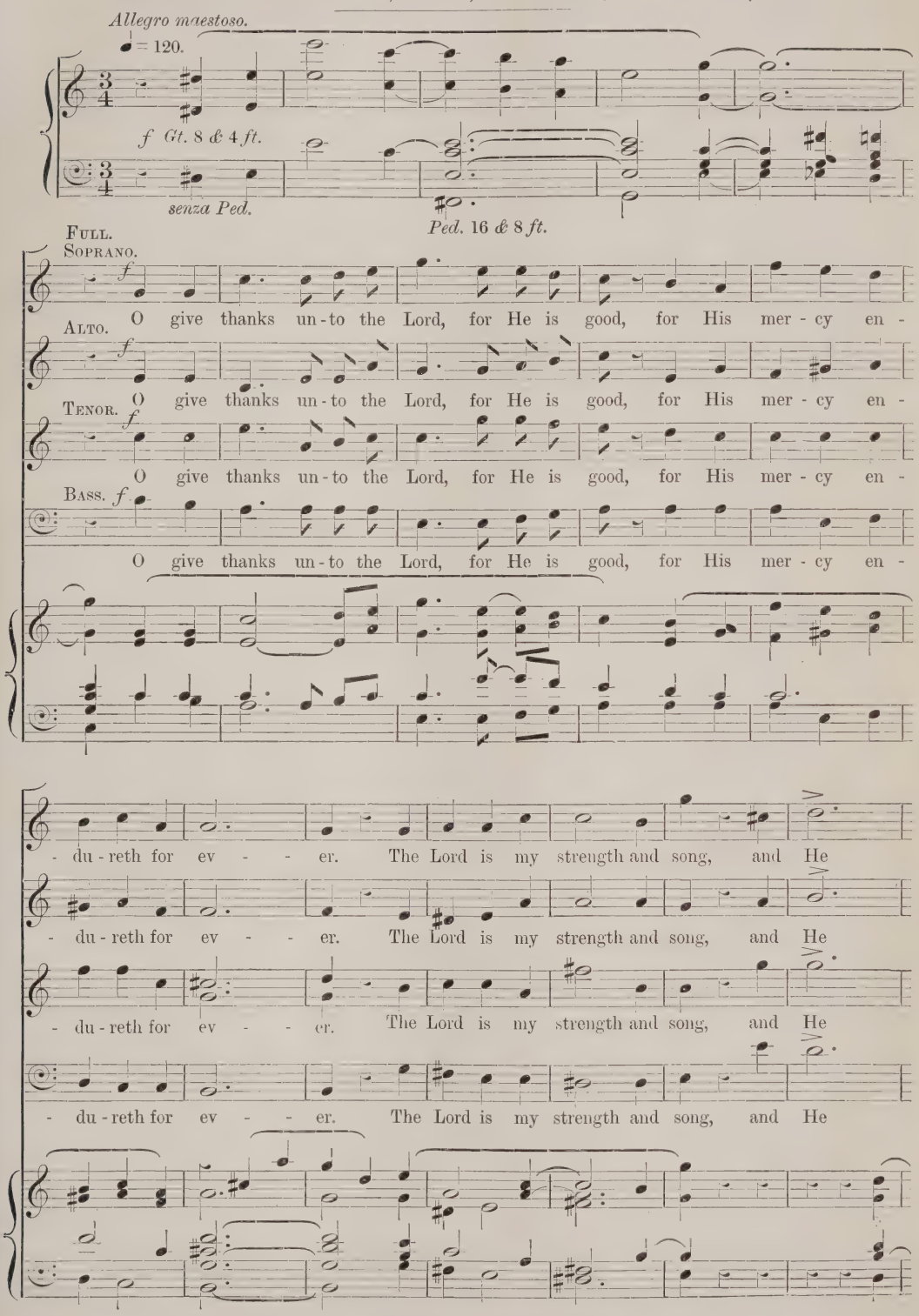

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mf

is be - come my sal - va - tion. The stone which the build-ers re - ject - ed

mf

is be - come my sal - va - tion. The stone which the build-ers re - ject - ed

mf

is be - come my sal - va - tion. The stone which the build-ers re - ject - ed

mf

is be - come my sal - va - tion. The stone which the build-ers re - ject - ed

mf 16 & 8 *ft.*

f *mf*

is be - come the head . . of the cor - ner. . . This is the Lord's

f *mf*

is be - come the head . . of the cor - ner. . . This is the Lord's

f *mf*

is be - come the head . . of the cor - ner. . . This is the Lord's

f *mf*

is be - come the head . . of the cor - ner. . . This is the Lord's

f

do - ing, it is mar - vel - lous . . in our eyes. This is the

f

do - ing, it is mar - vel - lous in our eyes. This is the

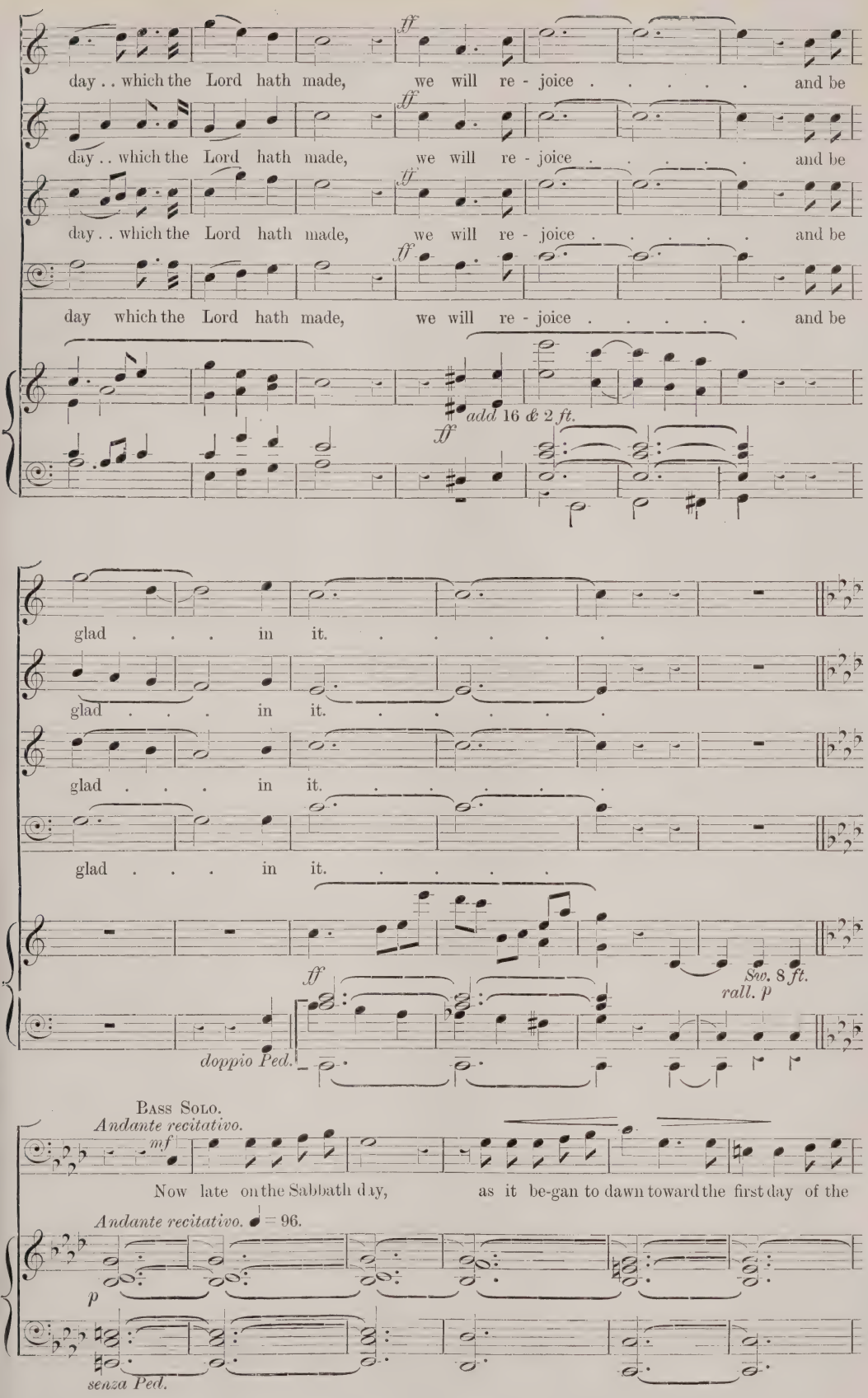
f

do - ing, it is mar - vel - lous in our eyes. This is the

f

do - ing, it is mar - vel - lous in our eyes. This is the

p *f* 8 & 4 *ft.*


ff
day . . which the Lord hath made, we will re - joice . . . . . and be
day . . which the Lord hath made, we will re - joice . . . . . and be
day . . which the Lord hath made, we will re - joice . . . . . and be
day which the Lord hath made, we will re - joice . . . . . and be
add 16 & 2 ft.
glad . . . in it. . . . . .
glad . . . in it. . . . . .
glad . . . in it. . . . . .
glad . . . in it. . . . . .
Sw. 8 ft.
rall. p
doppio Ped.
Bass Solo.
Andante recitativo.
mf
Now late on the Sabbath day, as it be-gan to dawn toward the first day of the
Andante recitativo. ♩ = 96.
p
senza Ped.

week, came Ma - ry Mag-da-lene and the o-ther Ma - ry to see the

sep - ul-chre. And an an - gel of the Lord des - cend - ed from

heav'n, and came and roll'd a-way the stone, and said un- to the wo - men :

Andante. (a tempo.)

p

Fear not ye, . . for I know that ye seek Je - sus, Je - sus, which hath been

Andante. (a tempo.)

p Sw. or Ch.

cru - ci - fied. He is not here; for He is ris - en,

ff

f Gt. 16 & 8 ft.

Ped.

p

ev'n as He said: Come, see the place where the Lord lay.

p Ch. 8 ft. Flute.

senza Ped.

Allegro.

FULL.

Like as Christ . . was rais - ed from the dead through the glo - ry of the

Like as Christ was rais - ed from the dead through the glo - ry of the

Like as Christ . . was rais - ed from the dead through the glo - ry of the

Like as Christ was rais - ed from the dead through the glo - ry of the

Allegro. ♩ = 80.

Gt. 8 & 4 ft.

Ped.

Fa - ther, so we al - so might walk in new - ness of life.

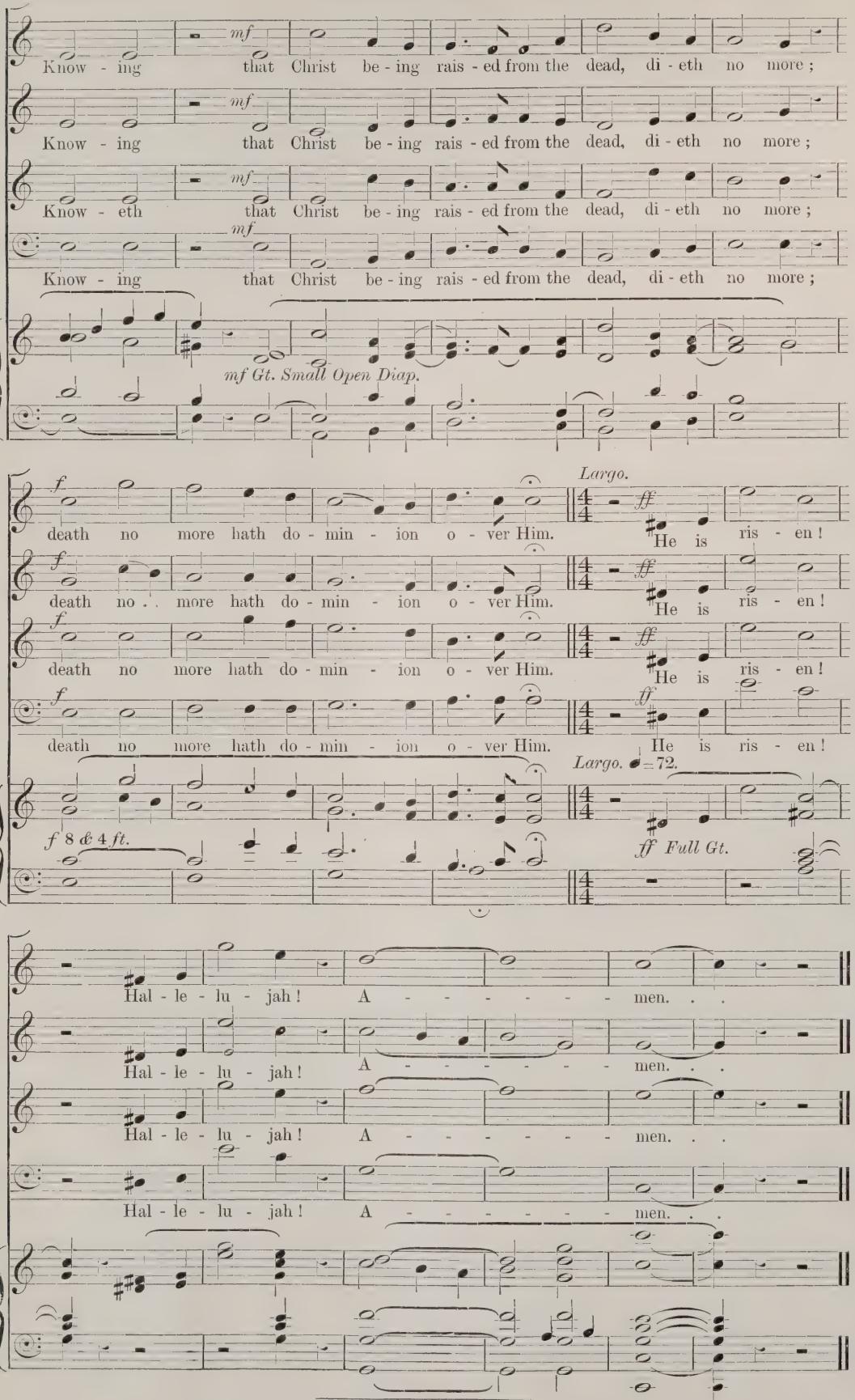
Fa - ther, so we al - so might walk in new-ness of life.

Fa - ther, so we al - so might walk in new-ness of life.

Fa - ther, so we al - so might walk in new-ness of life.

p Ch. 8 & 4 ft. Flutes.

Ped.


mf
Know - ing that Christ be - ing rais - ed from the dead, di - eth no more;
Know - ing that Christ be - ing rais - ed from the dead, di - eth no more;
Know - eth that Christ be - ing rais - ed from the dead, di - eth no more;
Know - ing that Christ be - ing rais - ed from the dead, di - eth no more;
mf Gt. Small Open Diap.
f
death no more hath do - min - ion o - ver Him.
Largo.
ff
He is ris - en!
death no more hath do - min - ion o - ver Him.
He is ris - en!
death no more hath do - min - ion o - ver Him.
He is ris - en!
death no more hath do - min - ion o - ver Him.
He is ris - en!
Largo. ♩ = 72.
f 8 & 4 ft.
ff Full Gt.
Hal - le - lu - jah! A - - - - - - - men. . .
Hal - le - lu - jah! A - - - - - - - men. . .
Hal - le - lu - jah! A - - - - - - - men. . .
Hal - le - lu - jah! A - - - - - - - men. . .

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AS IT BEGAN TO DAWN

ANTHEM FOR EASTER

COMPOSED BY

St. Matthew, xxviii. 1—7, and part of a Hymn.

GEORGE C. MARTIN.

LONDON NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. ♩ = 60.
pp Sw.
p Gt.
rall.
p add to Sw.
a tempo.
Ped. soft 16 ft. coupled to Sw.

rall.
mf add to Sw.
a tempo.
rall.

f add to Sw.
a tempo.
rall.
Full Sw. closed.
a tempo.

rall.
ff Sw. open.
a tempo.
rall.

Rather quickly.

TENORS.

mf

As it be-gan to dawn toward the first day of the week, came Ma - ry Mag - da -

BASSES.

mf

As it be-gan to dawn toward the first day of the week, came Ma - ry Mag - da -

Rather quickly. ♩ = 100.

mf Gt. Diap.

Ped.

p

- le - ne and the o - ther Ma - ry . . to see the sep - ul -

p

- le - ne and the o - ther Ma - ry . . to see the sep - ul -

p Sw.

SOPRANO.

f

And be - hold, there was a

ALTO.

f

And be - hold, there was a

TENOR.

f

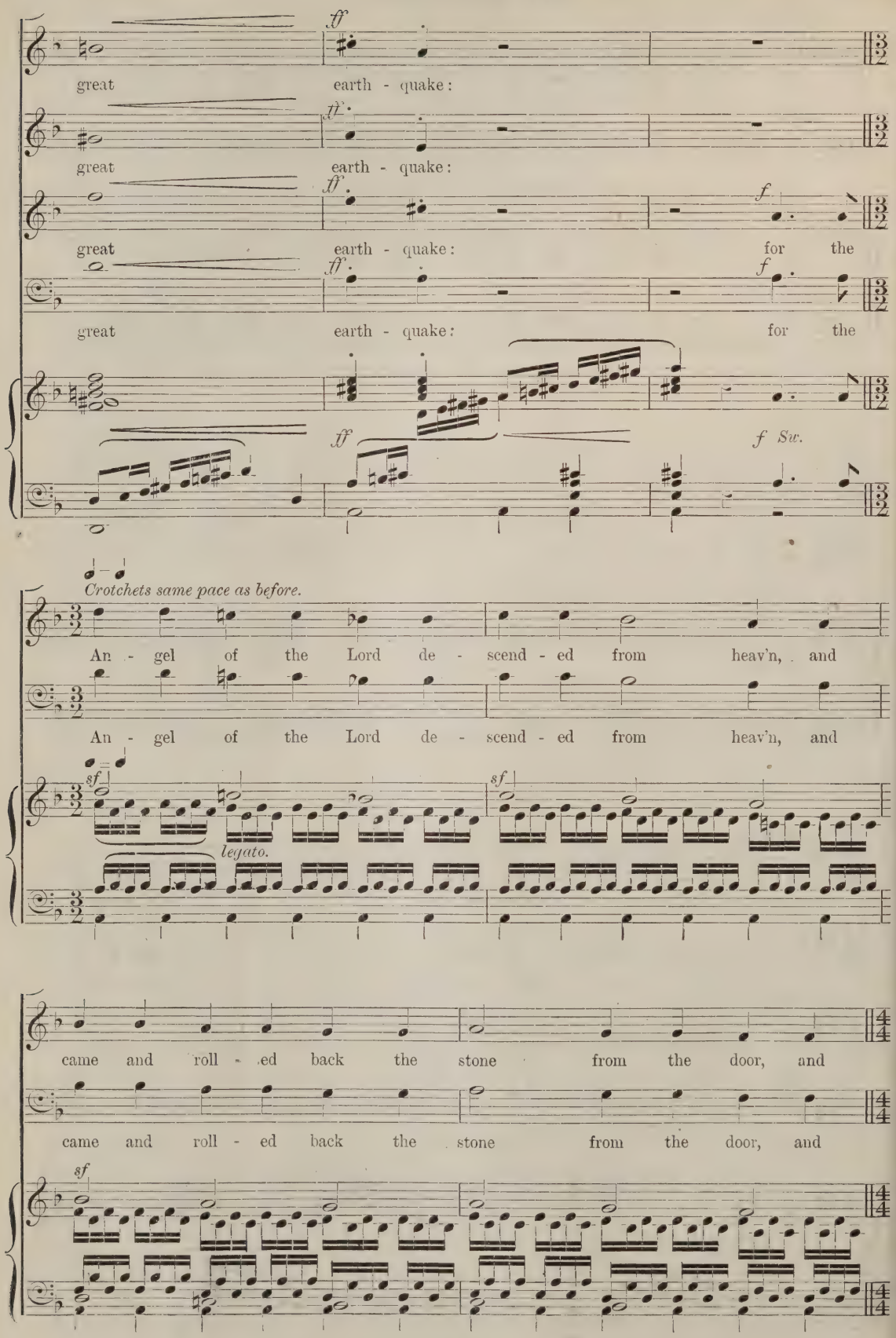
- chre. And be - hold, there was a

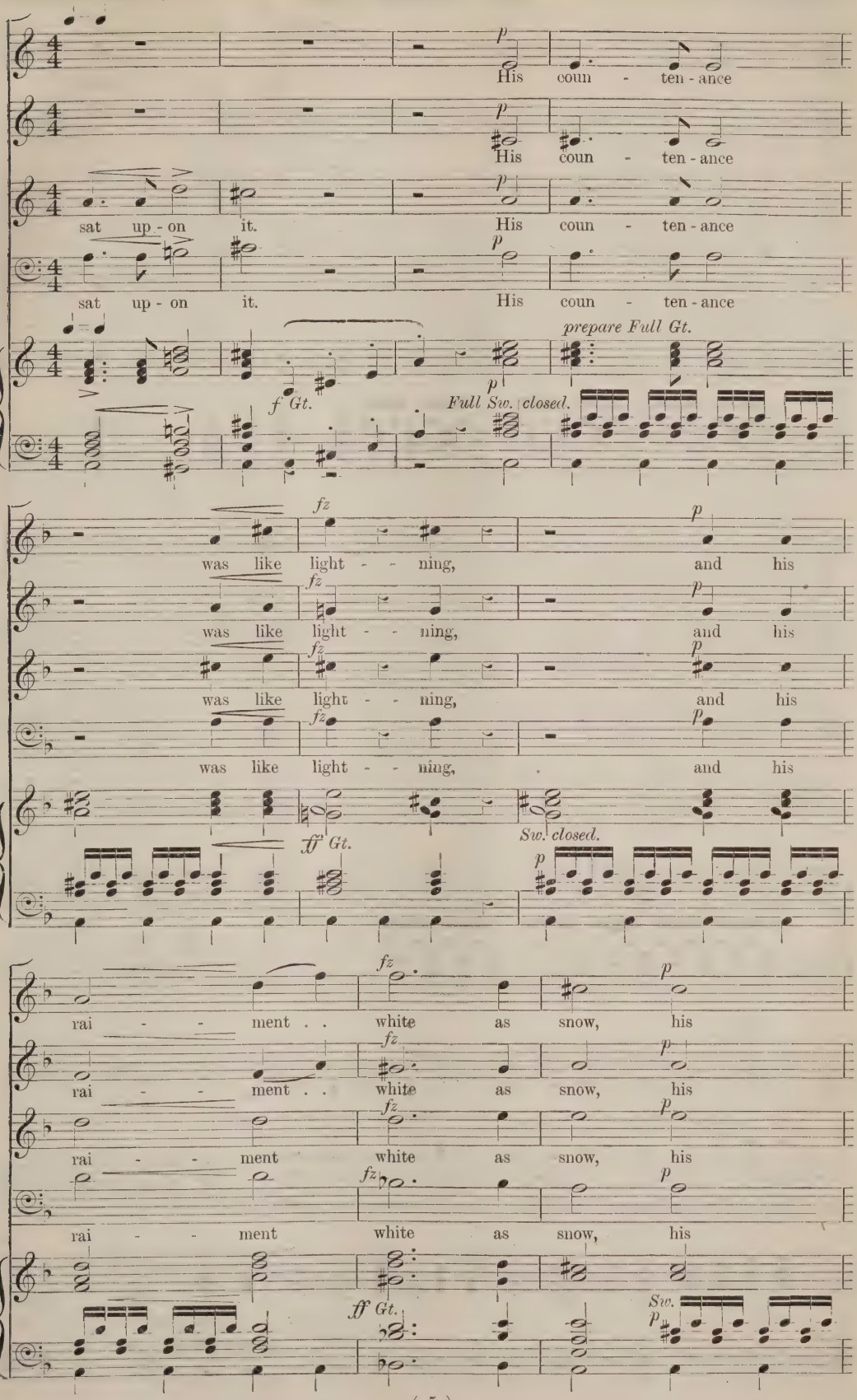
BASS.

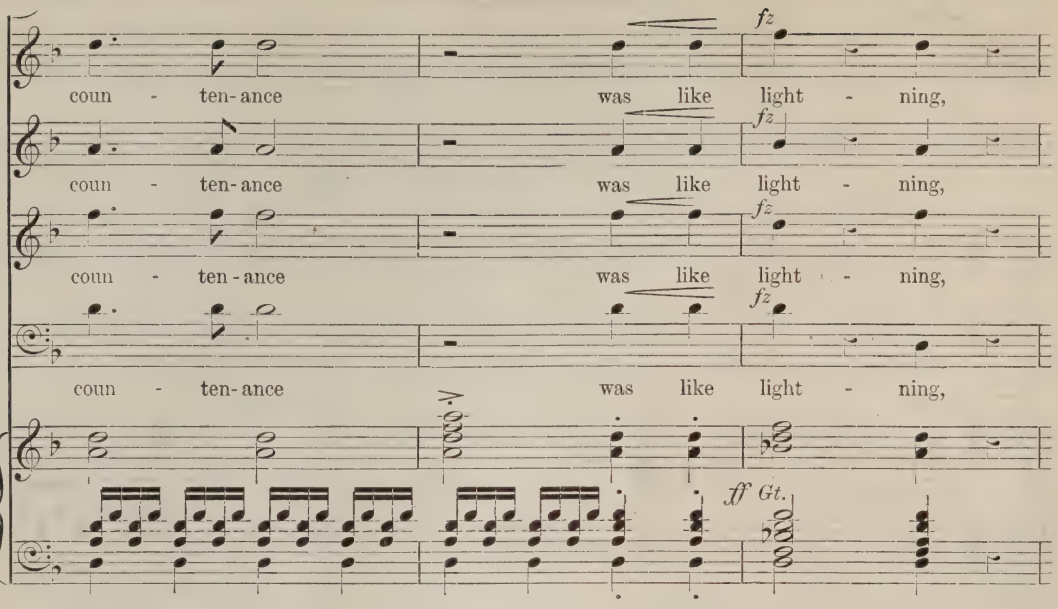
f

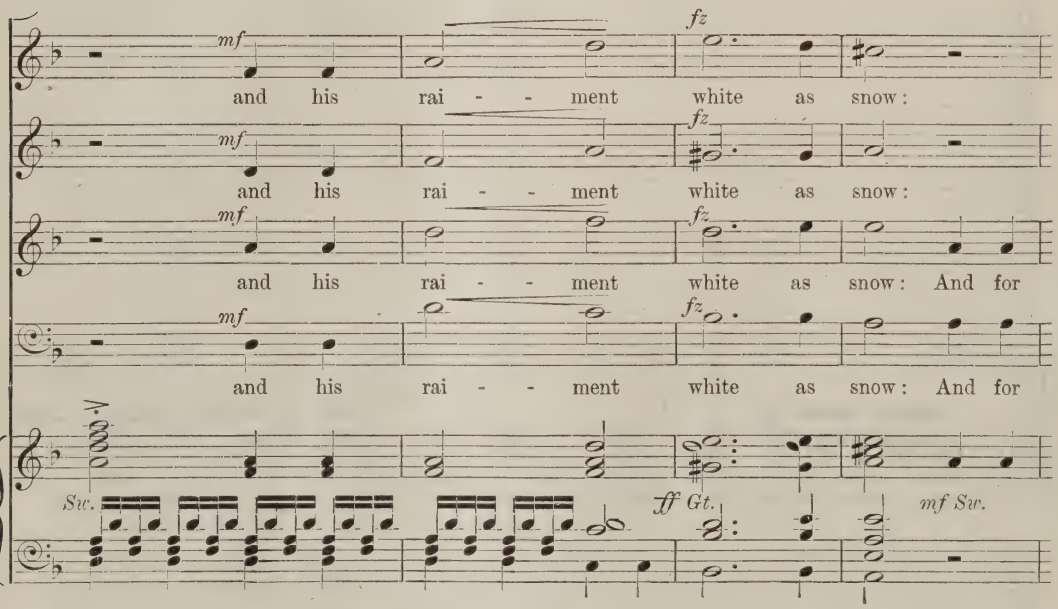
- chre. And be - hold, there was a

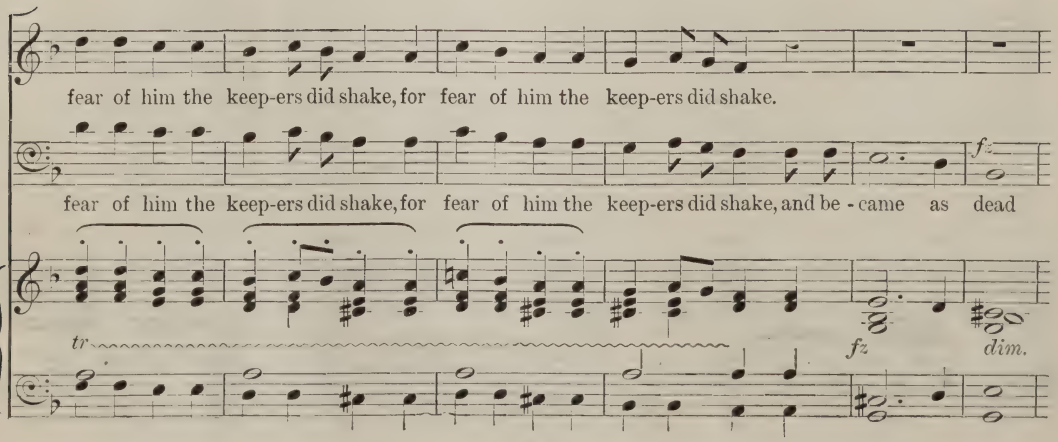
f Gt. 16, 8 & 4 ft.

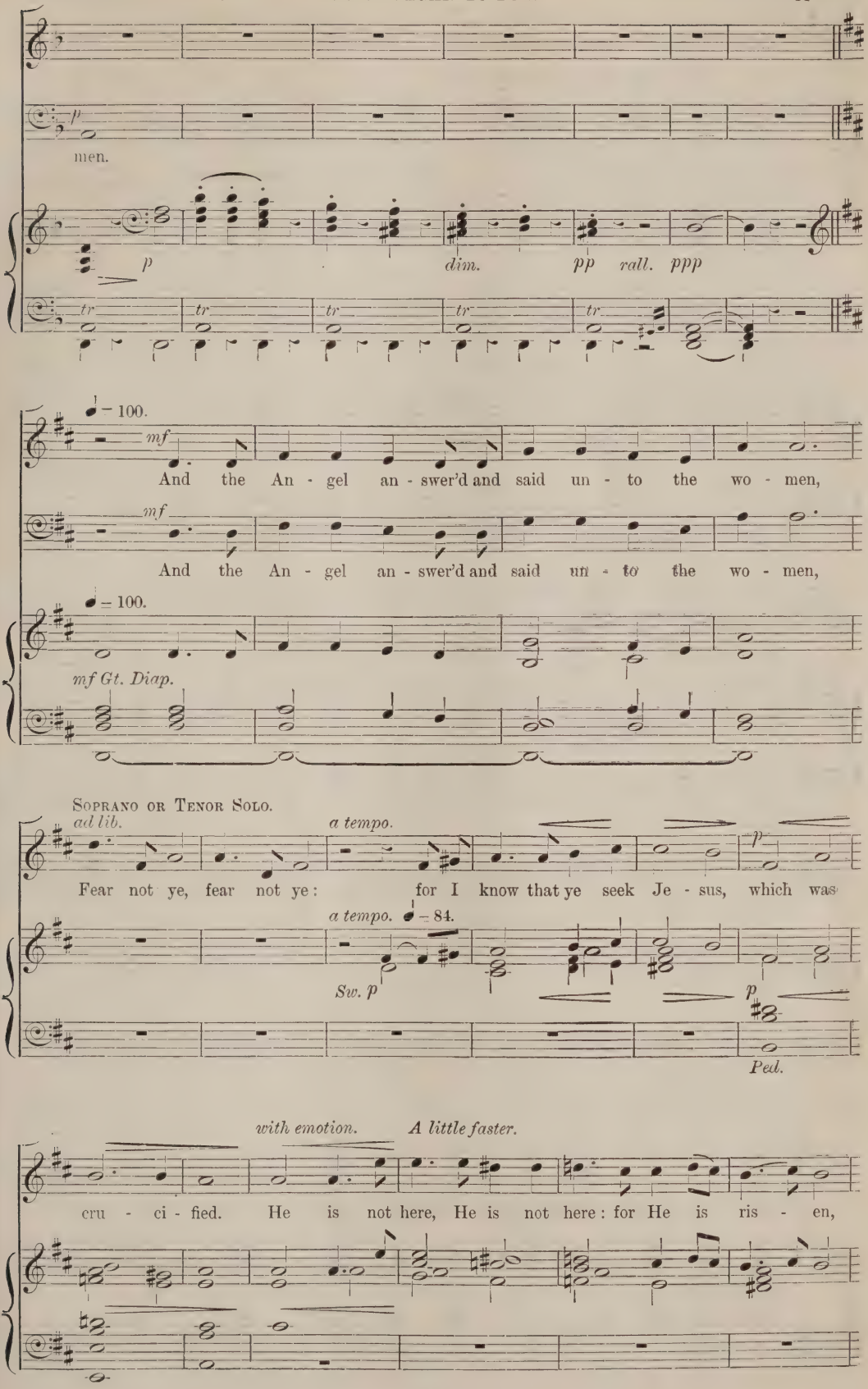

ff
great earth - quake:
great earth - quake:
ff
f
great earth - quake: for the
ff
f
great earth - quake: for the
ff
f Sw.
Crotchets same pace as before.
An - gel of the Lord de - scend - ed from heav'n, and
An - gel of the Lord de - scend - ed from heav'n, and
sf
sf
legato.
came and roll - ed back the stone from the door, and
came and roll - ed back the stone from the door, and
sf


His coun - ten - ance
His coun - ten - ance
sat up - on it. His coun - ten - ance
sat up - on it. His coun - ten - ance
prepare Full Gt.
f Gt.
Full Sw. closed.
was like light - - ning, and his
was like light - - ning, and his
was like light - - ning, and his
was like light - - ning, and his
ff Gt.
Sw. closed.
rai - - ment . . white as snow, his
rai - - ment . . white as snow, his
rai - - ment white as snow, his
rai - - ment white as snow, his
ff Gt.
Sw.


fz
coun - ten-ance was like light - ning,
fz
coun - ten-ance was like light - ning,
fz
coun - ten-ance was like light - ning,
fz
coun - ten-ance was like light - ning,
ff Gt.


mf
fz
and his rai - - ment white as snow:
mf
fz
and his rai - - ment white as snow:
mf
fz
and his rai - - ment white as snow: And for
mf
fz
and his rai - - ment white as snow: And for
Sw.
ff Gt.
mf Sw.


fear of him the keep-ers did shake, for fear of him the keep-ers did shake.
fz
fear of him the keep-ers did shake, for fear of him the keep-ers did shake, and be - came as dead
tr
fz
dim.


men.
p
dim.
pp
rall.
ppp
tr
♩ = 100.
mf
And the An - gel an - swer'd and said un - to the wo - men,
And the An - gel an - swer'd and said un - to the wo - men,
mf Gt. Diap.
Soprano or Tenor Solo.
ad lib.
a tempo.
Fear not ye, fear not ye: for I know that ye seek Je - sus, which was
a tempo. ♩ = 84.
Sw. p
Ped.
with emotion.
A little faster.
cru - ci - fied. He is not here, He is not here: for He is ris - en,

p *cres.* *rall.*

as He said. He is not here, . . He is not here: . . for He is

p *cres.* *rall.*

ris - en, as He said. Come,

dim - in - u - en - do. pp *pp* *Vox Angelica.*

32 *ft.*

see the place . . where the Lord lay, . . . where the

senza Ped. *Ped.*

Recit. *f* *a tempo.*

Lord lay. And go quick-ly, and tell His dis - ci - ples that He is

pp *Recit.* *a tempo.*

rall.

ris - en from the dead, He is ris - en from the

Full Sw. closed. *rall.*

Moderato.

dead.

FULL.

f

Je - sus Christ is risen to - day, . . Al - - le - lu - ia!

f

Je - sus Christ is risen to - day, . . Al - - le - lu - ia!

f

Je - sus Christ is risen to - day, . . Al - - le - lu - ia!

f

Je - sus Christ is risen to - day, . . Al - - le - lu - ia!

Moderato. ♩ = 60.

f Gt.

Our tri - umph - ant ho - ly day, . . Al - - le - lu - ia!

Our tri - umph - ant ho - ly day, . . Al - - le - lu - ia!

Our tri - umph - ant ho - ly day, . . Al - - le - lu - ia!

Our tri - umph - ant ho - ly day, . . Al - - le - lu - ia!

rall. e cres. *ff* *fff* *f a tempo.*

Now a - bove the sky He's King, Al - - le - lu - ia!

rall. e cres. *ff* *fff* *f a tempo.*

Now a - bove the sky He's King, Al - - le - lu - ia!

rall. e cres. *ff* *fff* *f a tempo.*

Now a - bove the sky He's King, Al - - le - lu - ia!

ff *fff* *f a tempo.*

rall. e cres.

Now a - bove the sky He's King, Al - - le - lu - ia!

rall. e cres. *ff* *fff* *f a tempo.*

Where the.. An - gels ev - er sing.. Al - - - le -

Where the.. An - gels ev - er sing.. Al - - - le -

Where the.. An - gels ev - er sing.. Al - - - le -

Where the.. An - gels ev - er sing.. Al - - - le -

- lu - ia! Christ is ris - en, Al - le - lu - ia, Al - le - lu - ia, A - - men,

- lu - ia! Christ is ris - en, Al - le - lu - ia, Al - le - lu - ia, A - men, Christ is ris - en,

- lu - ia! Christ is ris - en, Al - le - lu - ia, Al - le - lu - ia, A - men, Christ is ris - en,

- lu - ia! Christ is ris - en, Al - le - lu - ia, Al - le - lu - ia, A - - men,

cres.

Christ is ris - en, Al - le - lu - ia, Al - le - lu - ia,

cres.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Christ is ris - en,

cres.

Al - le - lu - ia, Christ is ris - - en,

cres.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

cres.

Christ is ris - en, Christ is ris - en,

Al - le - lu - ia, Al - le - lu - ia, Christ is . . ris - en, . . Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Christ is . . ris - en, . . Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Christ is . . ris - en, . . Al - le - lu - ia, Al - le - lu - ia,

Christ is ris - en from the dead,

A men, Christ is ris - en from the dead,

A - - - men, Christ is ris - en from the dead,

A - - - men, Christ is ris - en from the dead,

ff animato.

Christ is ris - en from the dead, He is ris - en, He is ris - en, He is

ff animato.

Christ is ris - en from the dead, He is ris - en, He is ris - en, He is

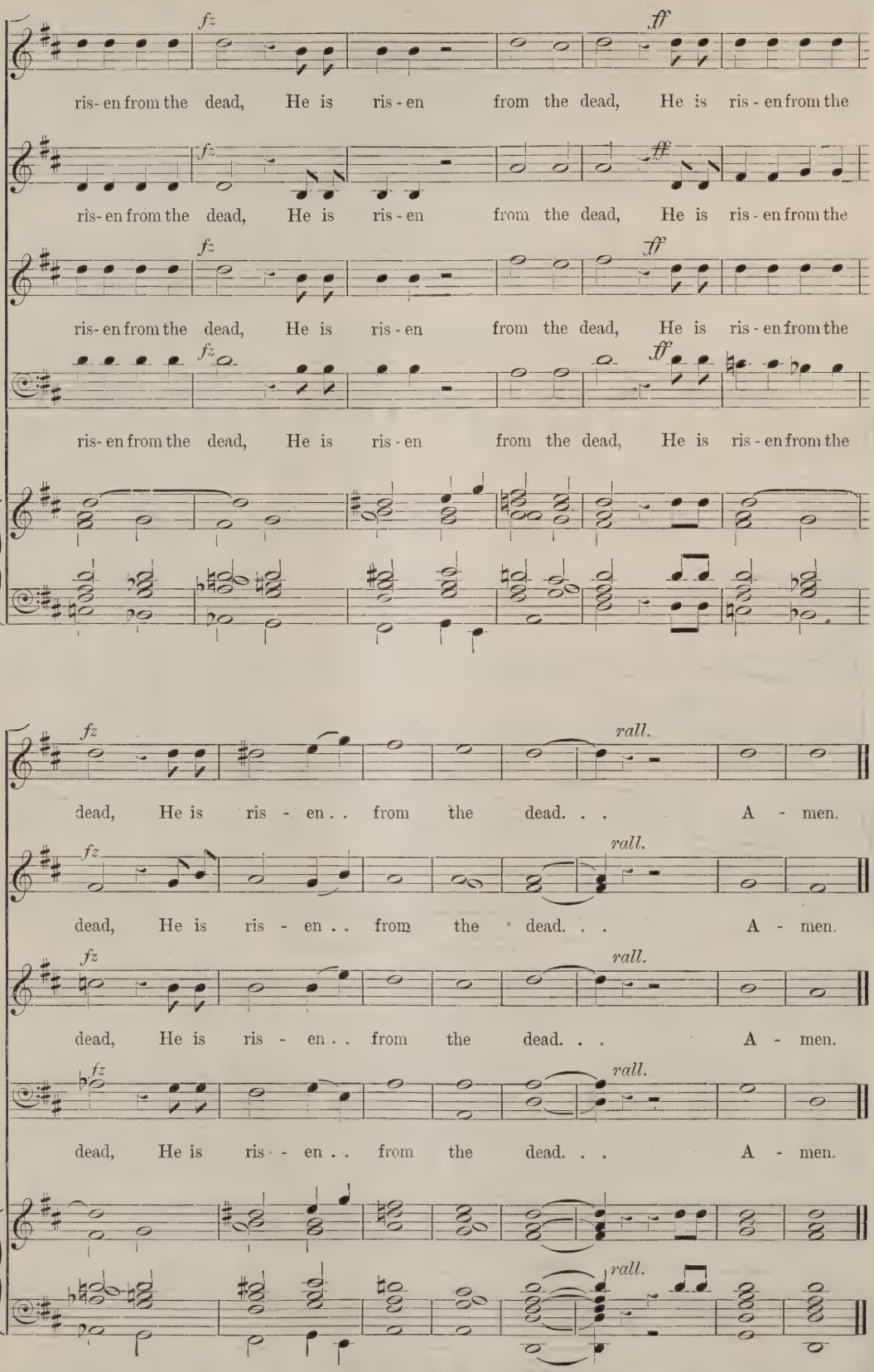
ff animato.

Christ is ris - en from the dead, He is ris - en, He is ris - en, He is

ff animato.

Christ is ris - en from the dead, He is ris - en, He is ris - en, He is

ff animato.



Also published in Novello's Tonic Sol-fa Series, No. 1375, price 1½*d.*

(Continued from page 104.)

The Witch of Atlas (after Shelley). Tone-poem (No. 5) *for Orchestra.* By Granville Bantock. Full Score.

[Novello and Company, Limited.]

Mr. Bantock is one of the most industrious of composers. His facility seems remarkable even in these days of technique run riot. The work under notice is programme music of the most pronounced type, the full score which lies before us containing long quotations from Shelley's poem. The music must consequently be judged as programme music pure and simple, and no other standard should be applied. It is essentially one of those modern works in which beautiful orchestration *per se* must be regarded as a valuable asset. It is here carried to such a pitch of perfection, the orchestral colour is so beautiful in itself and so successful in its suggestion of poetical ideas, that it can be enjoyed on its own account and defended as an end in itself, instead of merely a means to an end.

Shelley's poem presents a composer with a 'programme' after Mr. Bantock's own heart. Such lines as—

'Tis said she first was changed into a vapour,
And then into a cloud, such clouds as flit,
Like splendour-winged moths about a taper,
Round the red West when the sun dies in it.

call for, and at the hands of our composer receive, very delicate and fanciful treatment. Sustained *pp* chords for trumpets, trombones, and tuba (all muted), soft harp arpeggios, persistent, fluttering little string figures *pp* above gently-sustained melodic phrases for oboe, horn, solo violin, and solo viola, produce a piece of exquisite colour and poetic suggestiveness. In great contrast to this delicate conception stands the *Marziale, con anima* illustrating the words:—

And then she called out of the hollow turrets
Of those high clouds, white, golden and vermilion,
The armies of her ministering spirits—
In mighty legions, million after million.

Here the composer produces sonorous effects, such as Liszt and Tschaïkovsky loved. We have the same reiteration and sequential treatment of one-bar phrases, the same rushing chromatic scale passages in *tutti* strings, or *tutti* wood-wind, the same rhythmical energy which may mean a great deal or nothing at all, according to the listener's views on programme music.

Fortunately Mr. Bantock is not without a keenly-developed sense of beauty, and though in this symphonic poem his colour-sense is more markedly in evidence than that of thematic beauty, we do not mean to imply that the work is all colour, *et præterea nihil.* A long-drawn melody of considerable beauty is developed at some length in the section describing how Old Silenus is 'teased' by Driope and Faunus to 'sing them something new,' and how they

. . . found the lady lone,
Sitting upon a seat of emerald stone.

Then again, at the words (we must use the terms generally applicable to a choral work) 'For she was beautiful: her beauty made the bright world dim,' &c., we meet with much that charms and interests, both melodically and harmonically, apart from all considerations of orchestral colour. Taken as a whole the work is a notable effort in a direction towards which modern music seems to trend, and conductors who appreciate a poetic and convincing musical interpretation of a beautiful poem, and a masterpiece of orchestral scoring, may be recommended to give Mr. Bantock's work a hearing.

FLUTE MUSIC.

The Flute Players' Journal—Venezia, Barcarolle, and Allegro, by Percy Stranders.

La Flûte de Pan, by Paul Wachs.

Four Melodious Studies, by G. Kummer (with pianoforte accompaniment by A. P. Vivian).

Die Puppe und Der Hampelmann, by F. Sabathil.

[Rudall, Carte, and Company.]

The above are all original compositions for the flute, and not, as is often the case with flute literature, arrangements of popular airs. The pieces by Mr. Stranders are full of graceful and musicianly ideas, and very well written for the instrument. The accompaniments are of such importance that the two movements may be fairly described as duets. 'La Flûte de Pan' depends mainly for its effect upon scale and arpeggio passages rather than upon flowing themes. It is, however, a very effective solo. Herr Kummer's Studies are rather more conventional in style, but they are skilfully written for the display of good technique. The accompaniment by Mr. A. P. Vivian, who, as everyone knows, is one of our best flautists, furnishes an unobtrusive support to the solo instrument. The remaining two pieces, by F. Sabathil, are very pretty studies, and would make acceptable and contrasting contributions to a concert programme. *Die Puppe* (Slumber Song) is pretty and smooth, and *Der Hampelmann* (Jumping Jack) is very lively and brilliant.

Mozart. By Ebenezer Prout. *Beethoven.* By J. S. Shedlock. *Gounod.* By Henry Tolhurst. *Sullivan.* By H. Saxe Wyndham. Bell's Miniature Series of Musicians. Edited G. C. Williamson.

[George Bell and Sons.]

This series of biographies forms a companion to Messrs. Bell's 'Miniature Series of Painters.' The books, in size about 6 in. by 4 in., and published at one shilling each, are very daintily got up and are companionable. No better selection could have been made in the choice of Professor Prout and Mr. Shedlock to write the monographs on Mozart and Beethoven respectively, and Mr. Ernest Ford contributes a chapter to the Sullivan biography on 'Sullivan as composer.' These handy little books, in addition to being illustrated, contain an amazing deal of information presented in a sort of Brand's Essence or Bovrilized form. They are sure to find their way into many a pocket.

Te Deum, Benedictus and Jubilate in G. By Bertram Luard-Selby.

Benedicite in D. By H. Elliot Button.

O God of Wisdom. Hymn. By Willem Coenen.

[Novello and Company, Limited.]

The Morning Service in G by the organist of Rochester Cathedral is admirably designed to meet the requirements of the majority of church choirs; moreover, it may be specially recommended to clergymen who object to over much repetition. The Te Deum is strong diatonic music, easy to read, grateful to sing, and simple to follow. The Benedictus and Jubilate are planned on the same lines, and the service is worthy of wide acceptance. Mr. Button has written for the Benedicite two melodious quadruple chants, with alternative accompaniment for certain verses directed to be sung in unison by the adult and junior members of the choir. The Gloria is set separately to music developed from the first chant. The arrangement is well designed to avoid the monotony of the 'Song of the three children.' The words of Mr. Coenen's hymn, by Ernest S. Rogers, are intended for the marriage ceremony. The music, while possessing emotional warmth of expression, is devotional.

ANTHEMS.

Blessed is the Man. By Herbert W. Wareing.

Blessed be the Lord my strength. By E. Markham Lee.

Except the Lord build the house. By Eaton Faning.

O God of my righteousness. By Maurice Greene.

If the Lord Himself. By Thomas Attwood Walmisley.

[Novello and Company, Limited.]

There is a freshness in Dr. Wareing's anthem 'Blessed is the Man' which should appeal to a wide circle of church musicians. The setting of the initial phrase admirably accentuates the declaration of the words, and conviction rings in the music of the subsequent section. Tonal contrast is obtained by a passage for tenor and basses in four-part harmony, and the working of the opening chorus for the *finale* gives a sense of completeness. The anthem 'Blessed be the Lord my strength' by Dr. Markham Lee makes less demands on its exponents than the foregoing work; but the music is interesting, and the various entrances of the voices,

while by no means difficult of execution, are calculated to keep a choir alert.

Dr. Eaton Faning always writes with keen perception of what is effective, and this fact will doubtless encourage choirs to acquire the absolute precision demanded in the contrapuntal portions of his anthem 'Except the Lord build the house.' The design includes passages for semi-chorus and for basses in unison, while towards the close the soprano voices are divided into two parts whereby effective vocal contrast is obtained.

The two anthems by Greene and Walmisley, it need scarcely be said, are not new; that by Dr. Greene has been edited and furnished with an organ accompaniment at the experienced hands of Mr. John E. West, and that by Thomas Attwood Walmisley is a revised octavo edition of one of the finest of this esteemed composer's anthems. Dr. Greene's 'O God of my righteousness' opens with a duet for soprano and tenor, the parts for which are written in imitation and possess much musical interest. This is followed by solos for tenor and soprano, the latter requiring careful singing. The conclusion is a spirited chorus in free counterpoint. These anthems—by two eminent masters of English church music—imperatively demand a well-trained and intelligent choir to do them justice; but the care and attention necessary to their study will be well repaid by those whose privilege it is to sing them. For the benefit of any who are not acquainted with Walmisley's fine compositions, it may be said that this Thanksgiving anthem, 'If the Lord himself,' contains a fine bass solo, and concludes with an imposing Hallelujah chorus in fugal form.

PART-SONGS.

I love a Lass. Words by George Wither; and *Love and Beauty.* Words by Robert Greene. Composed by W. H. Bell.

Woodman, Shepherds, come away. Words by James Shirley; and *Lacking my Love.* Words by Edmund Spenser. Composed by John E. West.

Charm me asleep. Words by Herrick; and *Let me the canakin clink.* Words from Shakespeare's 'Othello.' Composed by John B. McEwen.

[Novello and Company, Limited.]

Mr. W. H. Bell has written a distinctive setting for S. A. T. B. of George Wither's quaint little poem on a faithless fair one. The part-writing is interesting, having the modern tendency to let the harmonic scheme grow out of the independent course of each voice, while change of sentiment or thought is suggested by juxtaposition of distantly-related keys. Those so contrasted in this piece are the major keys of A, C, and E, with a *Coda* in the initial key consisting of four bars, a repetition of the close of the first verse, which has a humorous effect. The composition is decidedly clever. The same method is pursued in 'Love and Beauty,' a notably effective harmonic transition from G minor to A major being made at the words 'until he die,' followed by a quick return to the initial key of F. The subsequent passage will require a nice balance of tone, the alto and tenor parts being embroideries of melodic themes which should be given out more prominently by the sopranos and basses.

Mr. John E. West has adopted the old style of writing in setting music to James Shirley's and Edmund Spenser's poems, and not without good reason, for they date respectively from the 16th and 17th centuries. 'Woodman, Shepherds, come away' is a vivacious part-song abounding in ingenious contrapuntal devices and effective entrances for the voices, but it will need careful practice and great crispness of attack to do it justice. 'Lacking my Love' makes less demands on its executants, but it is not less interesting on that account, and it has the merit of being flowing and expressive.

Mr. John B. McEwen's part-songs are excellent specimens of their kind. 'Charm me asleep' is a beautiful setting of Herrick's lines, the music is pleasing and graceful, and richly harmonized. It might fulfil the poet's request and make one weep, but certainly not sleep. 'Let me the canakin clink' is a direct contrast to the foregoing. Bright, breezy and bold, the music is as full of reckless jollity as are the lines, and the roulades which finish each verse put the finishing touch to an exhilarating and attractive composition.

Obituary.

MADAME ANTOINETTE STERLING.

With regret we record the death of Madame Antoinette Sterling, which took place at 70, Belsize Park Gardens, Hampstead, on the 10th ult. She was born at Sterlingville, in the State of New York, and she could trace her descent from the family of John Bradford, the martyr burnt at Smithfield in 1555, through William Bradford, one of the first company of the Pilgrim Fathers who crossed the Atlantic in 'The Mayflower' and who became the second Governor of Plymouth Colony, New England.

As a child Antoinette Sterling possessed a remarkable voice, which subsequently settled into a contralto of great richness and volume. She studied under Signor Abella at New York in the year 1867. In the following year she crossed the Atlantic, and some special research we have made in regard to this her first visit to Europe may clear up some mis-statements. She arrived in England in 1868, and took some lessons, given gratuitously, from Mr. (now Dr.) W. H. Cummings. He foresaw that she would make a greater singer of ballads than exponent of oratorio, and told her so; at the same time he urged her, as she had some knowledge of the language, to take up the singing of German *Lieder*. Furthermore, he invited some of the critics to his house in order that they might hear her sing, but she received no London engagements. Whether this was before or after she studied (in that same year, 1868) in Germany—under Madame Marchesi, at Cologne, and Pauline Viardot, at Baden-Baden—we are unable to say; but we have traced some public appearances of the American contralto in the provinces. During her sojourn in London she stayed with Miss Elizabeth Philp, the song composer, whom she accompanied on a concert tour in the West of England in the autumn of 1868. At Falmouth, Miss Philp's birthplace, two concerts were given on August 12 and 24. In a notice of the former of these the *Falmouth Packet* stated:—'"The Irish King's ride," a ballad also by Miss Philp (which we have heard is a great favourite in London) was magnificently sung by Miss Sterling, who fairly electrified the audience with the rich, full, contralto tones that floated from her lips. This gifted young artist was applauded in everything she sang, and twice encored.' The advertisement of the second concert announced her as 'Miss Sterling, the eminent contralto from New York, and who has created such a *furore* throughout Germany.' Therefore, it seems that she had previously appeared in public in the Fatherland and with success. She sang at a concert at Truro, at Bury St. Edmund's (on September 17), and probably elsewhere.

In 1873 Dr. Cummings, who heard her sing in Ward Beecher's Tabernacle, at New York, urged her to visit England again, and promised to do all he could on her behalf. She soon came to London, and made it her home. The first formal appearance of Madame Sterling took place at the Promenade Concerts, Covent Garden Theatre, under Rivière's auspices, on Guy Fawke's Day, 1873. Although a 'Classical night' (conducted by Benedict), the American singer showed some pluck in singing Bach's 'Cradle Song' (from the 'Christmas Oratorio') at a Promenade Concert in those unregenerate days; but she immediately scored a tremendous success, not a little due to her weird interpretation of Hullah's 'The Three Fishers.' Curiously enough, however, the newspapers of the day are silent as to her appearance! Engagements rapidly poured in upon her—the Crystal Palace, Sacred Harmonic, Philharmonic, the 'Pops.,' and other leading concert institutions being eager to secure her services. She also sang at the concerts given nightly by Messrs. Novello in the Royal Albert Hall during the autumn of 1874, and at the Gloucester Festival of the same year. She wisely relinquished oratorio singing, and devoted her energies to ballads, in the rendering of which she made a great reputation. She introduced such favourite songs—most of which were specially composed for her—as Sullivan's 'Lost Chord' (first sung at the Ballad Concert of Messrs. Boosey, St. James's Hall, January 31, 1877), Cowen's 'The Better Land,' Molloy's 'Darby and Joan,' and Barnby's 'When the tide comes in,' &c.

Her majestic voice, remarkable appearance and striking personality combined to produce a spell-bound impressiveness in other songs, *e.g.*, 'The Three Fishers' (a great favourite of hers), 'The Three Ravens' (how thrillingly she sang that), 'The Sands of Dee,' 'Caller Herrin'' and others of a similar nature. Faults might be found with her interpretations from a super-technical point of view, and her eccentricities were not unknown; but for all that the intense feeling she threw into every strain she sang, and the clear enunciation of every word that fell from her lips, captivated her hearers. In 1875 Madame Sterling married Mr. John Mackinlay. His death occurred, while accompanying his wife on her Australasian tour, at Adelaide, in 1893. One of their sons, Mr. M. Sterling Mackinlay, has made successful appearances as a vocalist, and their daughter has adopted the stage as a profession. During the latter years of her life Madame Sterling devoted her energies to various philanthropic interests. She was ever ready to help forward any charitable or religious work by her gift of song—a gift in which her devout spirit had its full outlet, and her kindliness of heart its warmest expression.

The funeral took place, on the 13th ult., at Golder's Green Crematorium, Hampstead. Among those present, in addition to Madame Sterling's two sons, were the veteran Manuel Garcia, Dr. W. H. Cummings, Mr. Arthur Boosey, Mr. Alfred Littleton, and Mr. J. M. Coward, who played a selection of music on the Mustel organ.

MISS SABILLA NOVELLO.

An interesting link with the musical past has been severed by the death of MARY SABILLA NOVELLO, which, we regret to record, took place at the Villa Novello, Genoa, on the 8th ult., at an advanced age. The youngest surviving daughter of Vincent Novello, she well maintained the traditions of that mentally endowed family. Following the example of her elder sister Clara (the Countess Gigliucci), Miss Novello adopted the profession of a vocalist. She made her debut at Drury Lane Theatre, under Macready's management, on January 7, 1843, in a curious *rifacciamento* from Rossini and Donizetti called 'The Maid and the Magpie.' Concerning the performance the *Musical World*, doubtless from the pen of Mr. J. W. Davison, stated:—

> Miss Sabilla Novello is extremely young, interesting, and of no inconsiderable personal grace and attraction; she has a lovely natural soprano voice, carefully cultivated in the very best school—we say, a *natural* voice, to distinguish it from the many *soprani* who, by artifice, raise their pitch above its legitimate register, thereby injuring its quality and risking uncertain intonation. Miss Novello has the pure metal, and has moulded it with industry and taste; and she is in truth already an accomplished artist—there is nothing strained nor astonishing in her singing, which we take to be one of the surest auguries of future high excellence; and her youth and freshness of organ are additional promises of a most surprising vocal career.

Notwithstanding all the promises held out in the foregoing eulogy—a splendid 'send off' for a young artist—they were not to be fulfilled, as a delicacy of throat compelled her to relinquish the career of a professional singer. Miss Novello thereupon occupied herself during the remainder of her residence in England with teaching, in which connection she compiled a 'Vocal School' and wrote 'Voice and Vocal Art; a treatise written for the use of teachers and students of singing, with anatomical illustrations of the vocal instrument.' An excellent linguist, she translated Mozart's 'Succinct Thorough-bass School,' Albrechtsberger's Theoretical works, &c. Her literary gifts found an outlet in the following books, illustrated by herself: 'Hoho and Haha: their adventures'; 'Bluebeard's Wives: a veracious account of their several deaths'; and 'Bluebeard's Widow, and her sister Anne.'

Half-a-century ago Charles Cowden-Clarke wrote of his sister-in-law: 'There is no bigger and sounder head in the whole brood than Sabilla's, and no sounder heart either; she is a fine creature. She is a sound musician, an extraordinary artist, and as familiar with the French, Italian, Spanish, and German languages as her native English.' Although Miss Novello had lived for so many years in Italy, she kept herself in touch with matters musical and literary in England. She took much interest in the biography of her father, Vincent Novello, which recently appeared in these columns, as several letters addressed to the writer of that sketch and of this notice bear testimony.

Other recent deaths that have to be recorded with regret are those of:—

ANDREW DEAKIN, at Birmingham, on December 21, aged 81, formerly musical critic of the *Birmingham Daily Gazette*, a sturdy defender of Handel, and a great collector of Handeliana.

Madame JENNY VIARD-LOUIS, on December 27, at Auteuil, near Paris, aged 72. She will be remembered as an excellent pianist who gave orchestral concerts, under Weist Hill's conductorship, at St. James's Hall in 1878-9, at which she introduced several works for the first time to London audiences—*e.g.*, Bizet's 'L'Arlésienne' Suite and Massenet's 'Scènes Pittoresques.'

EDUARD LASSEN, the distinguished song composer, at Weimar, on the 15th ult. Born at Copenhagen, April 13, 1830, he was brought up in Brussels and received his musical education at the Conservatoire there. He gained the Government prize in 1851, which hall-marked him as a coming man, but with the exception of 'Faust' his operas failed to make any success. It is as a song composer that Lassen has deservedly acquired fame and wide popularity.

PETER JURGENSON, at Moscow, on the 6th ult., the well-known Russian music-publisher. M. Jurgenson, who was born at Reval, in the year 1836, founded his extensive business in 1861.

THOMAS ADLINGTON WALLWORTH, aged 70, on the 7th ult., at 44, Loughborough Park, Brixton, formerly a student and professor (of singing) at the Royal Academy. He was a pupil of Crivelli, and for some time a member of the Pyne and Harrison Opera Company. His many pupils will hear of Mr. Wallworth's death with regret.

JOSEF CANTOR, aged 51, on the 11th ult., at Liverpool. Mr. Cantor was well known in connection with Mr. William Lea's business in Church Street, also as a concert-giver, and in musical circles in the city on the Mersey.

THE INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Conference opened on December 28 with an informal reception by the local section of the Society in the St. Enoch Hotel. This meeting is generally one of the most enjoyable events of the week. One meets old friends and forms new friendships; and then there is that delightful anticipation of having 'a real good time,' which this year, happily, proved a reality. It would not be quite accurate to say that the lectures, with the consequent interchange of ideas, are the *chief* raison d'être of these Conferences. The social element bulks very largely, and rightly so; and the more these opportunities are taken advantage of in promoting brotherly good-feeling and unanimity of thought and aim among the members, the stronger and more influential will the Society become. Three factors made for the success of the Glasgow Conference, namely, an excellent syllabus of lectures, a well-arranged programme of social functions, and perfectly seasonable weather—the last by no means the least important.

The opening meeting proper took place on Tuesday morning December 29, in the Banqueting Hall of the Municipal Buildings, when, in a few well-chosen sentences, The Hon. the Lord Provost of Glasgow, Sir John Ure Primrose, Bart., gave a cordial welcome to the Members. After some formal business Dr. Cowen, the chairman for the day, delivered a lecture on 'The mannerisms of composers' (with illustrations on the pianoforte). Handel, Mozart, Weber, Mendelssohn, Wagner and Gounod were drawn upon for illustration, and the lecturer's remarks, all in the happiest vein, interested and at times amused the audience greatly.

In the afternoon Dr. McKendrick gave a most interesting lecture in his class-room at the University, his subject being 'Vocal Tones,' illustrated by many excellent experiments showing the lecturer's own researches into the nature of vowels and of speech sounds. In the evening the West of Scotland section of the Society held a reception at which much—

some members thought too much—good music was discoursed. Among the items especially well-received was Mr. David Stephen's Trio for oboe, horn, and pianoforte.

Wednesday morning was assigned to Professor Niecks's address on 'The Importance to the Musician of General Culture as well as a comprehensive Professional Training, with special reference to the teacher of music.' Perhaps no more fitting subject could find place in the Society's discussions, and certainly no one was better able to expound it than the cultured occupant of the Reid Chair of Music at Edinburgh University. Dr. Niecks dealt at length with the tendency of musical students to devote all efforts to attaining the requisite technical equipment for their professional life, and to neglect those other studies—poetry, languages, philosophy, history, &c.—which tend to the culture of the mind. If ever a Scottish National School of Music be established, Dr. Niecks will doubtless put into practice the ideals so ably set forth in his paper. The discussion following the lecture was not always quite relevant, and one was occasionally reminded of the story of the theological student who was assured that at his examination he would be asked to give a list of the Kings of Judah and Israel. That question, however, was *not* asked, but a list of the major and minor prophets was required. The disappointed student answered by saying that it was not for him to differentiate between these holy men, but he would give a list of the Kings of Judah and Israel under whom they lived!

Wednesday afternoon was devoted to a visit to Glasgow Cathedral, where the Rev. Dr. P. McAdam Muir kindly received the Members, and after a short address of welcome pointed out the many interesting features of our old Minster. This was followed by a short recital on the recently enlarged organ by Mr. Herbert Walton, the accomplished organist of the Cathedral. In the evening a largely-attended reception was given in the Municipal Buildings by the Lord Provost and Magistrates of the city. Several instrumental bands discoursed music in various parts of the building, and in the Banqueting Hall the Members of the Glasgow Glee and Catch Club, under Mr. George Taggart, a magistrate of the city and a cultured amateur musician, sang several glees and part-songs, and repeated their recent performance (this time with orchestral accompaniment) of Mr. William Wallace's 'The Massacre of the MacPherson.' In another hall the Verbrugghen Quartet charmed a large section of the Members with a well-chosen programme of chamber music.

On Thursday morning, December 31, Dr. D. F. Wilson read an exhaustive and carefully-prepared paper on 'The Folk-music of Scotland,' and vocal illustrations (without pianoforte accompaniment) were pleasingly given by Miss Murray Thomas. Much amusement was caused by Dr. Wilson proving that our so-called national instrument—the bagpipe—was introduced into Scotland from England! Needless to say the audience included many specialists in Scottish music, and many speakers contributed to the discussion on the paper. In the afternoon Mr. Algernon S. Rose read a racy paper on 'African Musical Instruments,' and exhibited many specimens of the instruments used by our black brethren in their music-makings in South Africa, Madagascar, Abyssinia, and Egypt.

Thursday evening's concert, by the Scottish Orchestra, was to many the most enjoyable feature of the Conference. The programme was fittingly chosen, the first half consisting of the works of native composers, represented by Sterndale-Bennett, Cowen, Elgar, Sullivan and Prout; and the second of well-known numbers by Tschaïkovsky, Mendelssohn, Wagner, Beethoven, &c. Dr. Cowen and his forces had evidently resolved to give of their best, and in this they were eminently successful. The conductor's charming pieces 'Childhood' and 'Girlhood' were very well received, and Professor Prout's Minuet and Trio evoked so much applause as to cause the venerable and learned professor to acknowledge the plaudits from his place in the audience. Miss Jenny Taggart's vocal solos, selected with so much artistic insight, and sung so charmingly, proved a most acceptable variety in the orchestral programme.

The annual general meeting of the Society took place on New Year's Day, when Dr. E. W. Taylor occupied the chair. The election of chairmen for next year's Conference, to be held at Manchester, gave rise to a prolonged and persistent discussion. For the *four* sessions *three* chairmen were asked, the chairman for the fourth session being that nominee who has secured the next number of votes to the three elected. Why the meeting should not be asked to vote for the four required instead of three seemed most unbusinesslike to many of those present, and eventually the matter was put on a proper basis.

In the evening the customary banquet brought the Conference to a formal close. But the post-prandial adjournment to the drawing-room, and the singing of 'Auld lang syne' in hybrid Scotch was really the end of what all present admitted to have been one of the most successful Conferences the Society had ever had. Towards this success the labours of one Member must be thankfully acknowledged, namely, Mr. W. H. Murray, the Honorary Secretary of the West of Scotland Section of the Society.

'PARSIFAL' IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, January 10, 1904.

Long before this letter appears in the columns of The Musical Times the fact will be known in all the corners of the Occidental earth that Wagner's 'Parsifal,' for twenty-one years the exclusive property of the Bayreuth Festivals, is become a stock opera in the repertory of the Metropolitan Opera House in New York! Perhaps the phrase 'stock opera' is not altogether correct, since not only the first performance but all the repetitions have been attended by circumstances of an extraordinary character, and the Thursday nights at the Opera House set apart for them have had little or nothing in common with the nights of the regular season. The audiences have been as unusual in character as they have in size, and the work has been seen and heard more as a combined artistic and religious function than as a theatrical entertainment. It is well to say this at the outset, since there was a large apprehension in America among the devotees of Wagner's art that 'Parsifal' would suffer from being made the object of mere popular curiosity, and that the American public would neither bring with them that serious and reverential mood which is certainly essential to its proper appreciation, nor permit its creation in the playhouse.

As I write, three representations of the work have been given and seven more are scheduled before the end of the regular season. Thus far, as I can testify from experience in Bayreuth as well as in New York, the audiences in the American metropolis have conducted themselves with as much decorum and have displayed as much appreciation of Wagner's religious drama as those which have made the pilgrimage to the Wagnerian Mecca. As for the size of the audiences as a measure of interest there can of course be no comparison between Bayreuth and New York. The Metropolitan Opera House at each representation has contained about three times as many persons as can be accommodated at the Festspielhaus in Bayreuth. There are no indications that there will be a falling off in interest before the end of the season, and should Manager Conried's expectations be realized, he will be able next Spring to inform the world that 'Parsifal' has become an experience to 40,000 Americans, to whom heretofore it has been only a dream, and that about $180,000 has found its way into the exchequer of the amusement company of which he is the head. How much of this vast sum will by that time have been expended upon the representations it is not possible for me to say. The management has permitted the impression to go abroad that the 'production,' as theatrical people say, represents an investment of $100,000; but in this there seems to have been included the cost of a reconstruction of the stage of the Opera House. This reconstruction was essential to the adequate presentation of the drama, but inasmuch as it would have been undertaken whether or no 'Parsifal' was given, it does not seem fair to charge it up against Wagner's work.

English readers will scarcely need to be told that other questions than merely artistic ones were concerned in this production. I need not discuss them, though I may state them. It has been said that to give a stage performance of a work which by every conceivable legal means had been reserved by its creator and his heirs for exclusive performance at Bayreuth was a legalized theft. It was not that, because thievery cannot be made lawful. It was simply a theft for

which the law, owing to the lack of a convention concerning copyrights and performing rights between Germany and the United States at the time the work was written, has provided neither a hindrance nor a punishment. Under conditions not at all favourable to success, had success been attainable, Madame Wagner tried by legal process to prevent the rape of the work; but the Courts were powerless to interfere. Having passed triumphant through that trial, Mr. Conried found himself in the midst of another. Numbers of the clergy, some eminent, others mere seekers after notoriety, attacked the work as sacrilegious. But this, as the Germans say, was but water on Mr. Conried's mill. He encouraged the controversy with all the art of an astute showman, and secured for the work such an advertisement as never a work had in this world before.

I must now give a brief account of the performances. The first took place on the afternoon and evening of December 24. The first act began at five o'clock and ended at seven. There was an interval of an hour and three-quarters to enable the audience to dine and get into evening garments before the second act. The interval between the second and third acts was only fifteen minutes long, and the drama came to an end at 11.20 p.m. The persons chiefly concerned in the representations were veterans in the service of the Bayreuth Festivals—Madame Ternina, who impersonated *Kundry*, Mr. Burgstaller *(Parsifal)*, Mr. Van Rooy *(Amfortas)*, Anton Frichs, the stage manager. Lautinschläger, the stage mechanician of Munich, handled the machinery. Mr. Blass took the part of *Gurnemanz*, and Alfred Hertz conducted. It is an open secret that the first half of the opera season had been sacrificed to the preparation of the work. As such things are done in Germany the preparations were inadequate, but the results achieved were such as to set old visitors to Bayreuth in amaze. The scenery, especially the three sets of the second act, was much more beautiful than that of Bayreuth, as were also the costumes and action of the *Flower Maidens*. The transformations of the first and third acts were equally well handled, and the pictures, practically copies, equally effective. Mr. Hertz's *tempi* showed independence of the Bayreuth model in being appreciably quicker, and this may have been a concession to the difference in surroundings. I am not prepared to say that the effect was materially injured by the acceleration in the movement of the drama, which, as we all know, has little enough of dramatic action in it. The choruses of the *Knights* fell short of the original standard, and the mystic effect of the instrumental music at the Festspielhaus, with its hooded orchestra and its marvellous acoustic properties, were also missed; but on the whole the performance was dignified and beautiful and, moreover, far and away the most perfect production of its kind ever seen in America.

'Parsifal,' as might have been expected, has overshadowed everything else musical in New York, and I have only time and space to add that Mr. Henry J. Wood achieved an unequivocal triumph last night and Friday afternoon, when he conducted concerts of the Philharmonic Society.

H. E. Krehbiel.

EVENTS IN PARIS.

Berlioz, and two New Operas.

(by our special correspondent.)

Paris, January 21, 1904.

Hans Richter, Felix Weingartner, and finally Richard Strauss gave Berlioz concerts at Queen's Hall during the months of November and December last; the attendance at the last two was exceedingly small. One naturally came to the conclusion that Berlioz was played out, that Wagner, Tschaïkovsky, and Strauss had spoilt our taste for the French master's music. His services to art are recognized, but his compositions seemed no longer attractions for the public. Here in Paris, however, festival concerts given by M. Edouard Colonne and M. Chevillard in honour of Berlioz have been taking place for some time. The halls have been sold out, and great enthusiasm has prevailed. So far then as the French capital is concerned the impression created is totally different. One swallow does not make a summer, and two simultaneous and successful cycles of Berlioz concerts in commemoration of a special event would offer no positive proof that the master's music will continue to create interest. But the taste for his music is not of recent date; it has been growing here ever since the concerts given in memory of Berlioz after his death in 1869. Paris, during the thirty-four years which have elapsed since then, has been earnestly making up for her indifference to him during his lifetime. Wagner met with worse than indifference in his own country; he was openly attacked,—one may even say insulted—but opposition strengthened his resolution to work on his own lines, and before his death he had fought and conquered. Berlioz was not made of such stern stuff; one disappointment after another reduced his courage and his creative power. He was impulsive by nature, easily excited, easily depressed. Success in Germany, Russia, and to some extent in England, seemed to offer consolation, yet after all it perhaps only made him feel the more bitterly the treatment he received from his own countrymen.

Last Sunday afternoon a performance was given, at the Colonne concert, of the 'Requiem,' a work in which the genius of Berlioz is fully displayed. The *Dies iræ*, with its tremendous brass effects and imposing array of drums, has acquired special notoriety, and the music is certainly impressive; but there are other movements in which, though the means used are comparatively simple, the effect is striking. Berlioz is said not to have been religious, yet who would deny that there is religious feeling in such numbers as the Offertoire 'Domine Jesu Christe,' or the 'Sanctus'? A fine rendering—for such it was at the Chatelet—of this characteristic 'Requiem' set one thinking of the man and his music, and wondering indeed whether prosperity would really have proved more favourable to his art-work. M. Edouard Colonne understands the music, interpreting it with French *élan* and with truly sympathetic feeling. The rendering was altogether admirable and most impressive. The chorus sang with fervour, and the orchestra (placed behind it) was fully equal to its difficult task. M. Emile Cazeneuve sang the tenor solo in the 'Sanctus' with sympathy and becoming dignity. The enthusiasm of the audience was great; each movement was applauded. We must not however throw stones, for here in England performances of sacred music are interrupted in the same way. The Parisian public is eager to show that it resents the coldness shown towards Berlioz's music in the past, and therefore must not be judged too severely.

Two new operas are now being played at Paris. The one at the Opéra Comique is 'La Reine Fiammette,' libretto after the Conte Dramatique of Catulle Mendès, the music by M. Xavier Leroux, who won the Prix de Rome, and a few years ago produced his opera 'Astarté.' An interesting libretto is of great importance; an unsatisfactory one, as history teaches us, may spoil good music; at the present day a good 'book' may even atone to a large extent for weakness on the part of the composer. The story of 'La Reine Fiammette'—at any rate as compressed for operatic purposes—is stagey. The queen of the imaginary kingdom of Bohemia is fickle—hence her name. Her husband, *Giorgio*, a cold-blooded villain, and *Danielo*, an empty-headed creature, are both puppets in the hands of *Cardinal Sforza*, who himself is the instrument of the Roman pontiff. *Giorgio*, ambitious to reign, consents to a plot to assassinate the queen, his wife, and *Danielo*, selected by the cardinal to do the dire deed, at first refuses, but on being falsely told that his brother had been put to death by her order, he at once expresses his strong desire to avenge the crime. He, however, meets the queen, not knowing who she is, and falls desperately in love with her and she with him, so that when in the palace gardens he advances to stab her, the sight of her takes away all his courage; the plot fails. The cardinal however finds other means of getting rid of the queen: a charge of heresy is brought against her, and she and her lover both pay the penalty of their respective crimes. There are then scenes at court with light, delicate music; love scenes for which the composer furnishes suitable strains; while for the cardinal and those who take part in the conspiracy, the tones suit their words. As regards form, the influence of Wagner is of course felt, but the composer inclines to the school of Gounod and Massenet. There is no real depth in his music, yet it is clever, exceedingly well-scored, and for the most part attractive. In addition, the opera owes its

success to the sensational character of the story, to the fine manner in which the piece is staged, and to an admirable rendering of the music, in which Mlle. Mary Garden *(Queen Orlanda)*, M. Maréchal *(Danielo)*, and M. A. Allard *(the Cardinal)* carried off chief honours.

The other opera at the Grand Opéra is M. Vincent d'Indy's 'L'Étranger,' of which he has written both the poem and the music. This 'Action musicale' is in two acts, and if both story and music show the influence of Wagner, M. d'Indy has not followed him as regards length. The story runs its course with remarkable brevity; so much so indeed that there is not sufficient development of character to create real interest and sympathy with either of the two and only two personages of importance. The mysterious stranger comes to a fishing village and so attracts a young maiden, *Vita*, betrothed to the custom-house officer *André*, that when the former is about to enter the life-boat to go to the rescue of a ship, she follows him; both, however, are swallowed up by the angry waves. In many ways the story recalls Wagner, and so also does the music. 'L'Etranger' cannot be called a work of marked originality, but there is much that is highly interesting in it, and it offers strong proof of the great skill and earnestness of M. d'Indy, who indeed is recognized as one of the most prominent of modern French composers. The influence of Wagner, let us add, is more in the story than in the music; in the latter it is rather in the form and orchestral colour than in the actual substance. The second act is finer than the first, and there are moments of real strength, beauty, and impressiveness in it. Mlle. Bréval as *Vita*, and M. Delmas as the *Stranger*, are admirable, and the piece is excellently staged.

Competitions.

MALE-VOICE CHOIRS AT CARDIFF.

What was described as an 'International Male [Choir and Solo] Competition' was held at Cardiff on December 26. The promoters of the scheme deserve much credit for their boldness and enterprise in thus appealing to the world, and although in the end only Welsh and English choirs competed, the event must be described as one of the most important of its kind that has ever taken place in Wales. A choir from Brussels and another from Paris had entertained the idea of competing, but unforeseen difficulties arose. The foreign element was however represented in the person of M. Laurent de Rille, a notable French musician, who came from Paris for the purpose of adjudicating, a task in which he was assisted by Mr. George Riseley. Another foreign import was the test-pieces, which were 'Song of the Crusaders,' an effective dramatic chorus written for the occasion by M. de Rille, whose compositions for male-voice choirs are widely popular in France and Wales, and 'The King of Worlds,' by M. Dard Janin (Principal of the St. Etienne Conservatoire of Music). Again, to still further emphasise the Franco-Welsh alliance, the thrilling chorus 'The Martyrs of the Arena,' by M. de Rille, was also performed—very finely—by the massed choirs, under the baton of the composer. Apart from the foreign choirs mentioned, seventeen British choirs entered and duly appeared. Three were English, namely, Manchester (Mr. Nesbitt), North Staffordshire (Mr. J. Whewall), Middlesbrough (Mr. John Morgan). The contest lasted practically the whole day, and the result was that Mr. Nesbitt's Manchester choir indisputably won the first place and the prize of one hundred guineas, plus a cup value ten guineas. As is too usual in Welsh competitions there was no second prize for the next best, however closely they may approach the first choir. This is a custom more honoured in the breach than in the observance. It was stated that after Manchester the next best choirs (in the order named) were Cardiff, under Mr. Roderick Williams ('very, very near,' said Mr. Riseley); Mountain Ash, under Mr. T. Glyndwr Richards, Rhymney, under Mr. Dan Owen (notwithstanding a breakdown necessitating a fresh start;) Cambrian (Pentre), under Mr. David Jones; and Moelwyn (Festiniog), under Mr. Cadwaladr Roberts. It was remarkable that some choirs used the pianoforte to support the pitch while others, including the prize-winners, sang unaccompanied, as undoubtedly all the choirs should have done. Surely it was a regrettable weakness that 'accompaniment,' adopted confessedly to assist the singers and not otherwise called for, was tolerated in a first-class competition?

So once again Welsh choirs have been beaten, but certainly not in any way disgraced by an English choir. It is notable that the victory was gained by the performance of a class of music not much practised by English choirs, but which is regarded as peculiarly adapted to Welsh fervour and style. The lesson received was not wholly pleasant to Welsh feeling, but it is part of the inexorable evolutionary process which we hope and believe will result in Welsh conductors and choralists attaining the success to which their splendid natural ability entitles them to look forward.

CUMBERLAND MUSICAL FESTIVAL AT WORKINGTON.

The twenty-ninth annual 'Ivander' music competition and series of concerts was held at Workington on the 1st, 2nd, and 3rd ult. This year's event was the most important of the whole series, not because of any increased interest in the competitive sections, but because the programmes of the concerts were of a much higher character than usual.

The concert scheme was spread over three nights, and the programmes included 'Hiawatha's Wedding Feast,' Madame Lehmann's 'Daisy Chain,' Grieg's 'Peer Gynt' Suite, Berlioz's Hungarian March, and the 'Messiah,' besides many miscellaneous items. Mendelssohn's Violin Concerto and German's 'Henry VIII.' Dances were also to have been given, but the band-parts were not forthcoming. The soloists were Miss Euneta Truscott, Madame Dewhurst, Mr. Fred Fallas, Mr. John Browning, Mr. Herbert Johnson (pianoforte) Mr. Stanton Rees (violin), and Mr. S. F. Midgley (bassoon). With commendable enterprise the committee imported orchestral performers from Leeds to co-operate with Mr. Goddard's local resources, with the result that the accompaniments and orchestral numbers were admirably performed. Mr. W. Haigh led. The choral works were given with marked success. The local choirmaster was Mr. Jos. Scott, to whom a presentation was made in recognition of his services. Dr. McNaught conducted the concerts and adjudicated. In the competitions there were numerous classes—instrumental and vocal. The standard of the singing was highly satisfactory. The Workington Orpheus Choir, under Mr. T. Morgan, gained the first prize for Male-Voice Choirs. In another choral section the Workington Presbyterians, under Mr. J. C. Harkness, were first, and the Seaton Wesleyans, under Mr. T. Dixon, second. The 'Messiah' was performed on Sunday evening after service hours.

Mr. Ivander Griffiths and those who work with him have earned the gratitude of the large circle to which the Festival appeals. It is to be feared that, owing to the closing of a large local manufactory, and the consequent 'tightness' of money, the undertaking will have to face a loss. But it may be hoped that the well-to-do residents in the district will not permit a far-reaching and beneficent social influence, such as this Festival has undoubtedly become, to be discouraged on this ground.

The Chester Eisteddfod on Boxing Day was well attended. The Goosens Choir, from Liverpool, won the first prize in the Male-Voice Choir section. Mr. D. Emlyn Evans adjudicated.

An Eisteddfod was held at Liverpool also on Boxing Day. The Southport Vocal Union, under Mr. J. C. Clarke, added another laurel to its numerous collection. They gained the Male-Voice Choir prize, Wigan coming second.

The Middlesbrough Eisteddfod was held on New Year's Day. The Harrogate Vocal Union, under Mr. Ball, won honours. Mr. Harry Evans adjudicated.

Preston is to have a competition for mixed-voice choirs, male quartets and soprano and bass soloists on March 26. The secretary is Mr. John Toulmin, Junr., 35, West Cliff.

The Yorkshire Choral Challenge Shields Competition—the fifth of its kind—will take place at The Kursaal, Harrogate, on March 26. Mr. C. L. Naylor will adjudicate, and the Hon. Secretary is Mr. John Rinder, Farnley, Leeds.

A musical competition is announced to be held at Bristol on May 2, 3, and 4. There are thirty-two classes for vocal and instrumental music. The judges are to be Dr. McNaught, Mr. and Mrs. Matthay, Mr. Alfred Gibson, Mr. H. W. Hunt, and Mr. E. Cuthbert Nunn. Mr. W. E. Fowler, of Elmdale Road, Tyndall's Park, Bristol, is the secretary.

THE BLACKPOOL CHOIR AT MANCHESTER.

THE SCHILLER-ANSTALT-CONCERT.

The appearance of an English choir, the famous Blackpool Glee and Madrigal Society, under Mr. Herbert Whittaker, for a second time within twelve months at such an essentially German institution as the Schiller-Anstalt-Concerts is an event calling for at least a brief record. These concerts are managed by Mr. Carl Fuchs of the Hallé Orchestra and the Brodsky Quartet, and are attended by cultured and critical audiences. But the Blackpool Choir can face any audience with equanimity, a reputation borne out by their marked success on the present occasion. At the first concert unaccompanied music by Brahms was the speciality of their selection. At the second, given on December 19, the English and Italian schools were drawn upon, but Brahms was again well in evidence. The following is the choral programme :—

Cynthia, thy Song	Croce.
Lady, see on every side	Luca Marenzio.
When flow'ry Meadows	Palestrina.
Lay a Garland	R. L. de Pearsall.
But Thou, O Hope (Ode to the Passions)	Cowen.
A March night, from Op. 44	Brahms.
A Love Song (Minnelied), from Op. 44	Brahms.
Vineta, Op. 42, No. 2	Brahms.
Dirge of Darthula, Op. 42, No. 3	Brahms.
O lovely May, Op. 93, No. 2	Brahms.
Dim-lit Woods, Op. 62	Brahms.
A Love Symphony, Op. 30, No. 3	Percy Pitt.
My Love dwelt in a Northern Land	Elgar.
Phœbe (Elizabethan Pastoral, from Op. 49, No. 6) ...	Stanford.
Sweet Love for me (from Op. 49, No. 4)	Stanford.
Weary Wind of the West	Elgar.
Farewell, Op. 93, No. 4	Brahms.

Of the performance it is impossible to speak too highly. The well-known and not very easily satisfied critic of the *Manchester Guardian* says: 'We have held a careful examination of conscience with a view to finding fault with something in the singing of the choir or the selection of the pieces, but without success. The marvellous intonation was demonstrated by the keeping of the pitch, which was tested at the end of the more difficult pieces. "Vineta" was a very striking case. Here we have a piece of 124 bars, counting the repeat of the opening section. In the fourth verse modulations to the remotest keys occur (*e.g.*, from B major to C and F). These and the return to the tonic were so managed that the ending was absolutely in the right key. There are not many choirs in the world that can perform such feats of unaccompanied singing, and the Blackpool singers are as strong in blend, balance, enunciation, phrasing, and style as they are in intonation.' The correspondent of the important German musical review *Die Musik*, in the course of some comments, writes: 'The very numerous and, for the most part German-speaking audience, were delighted at hearing the music of their native land interpreted in such a faultless manner by English singers.'

It is interesting to note that the Blackpool Choir has attained its exceptionally high standard of performance under the educative stimulus of competitions held in the course of the last few years. The fact that a choir educated in this rigorous school is thus enabled to hold aloft the banner of the highest art in other than competitive arenas, is one of the ample justifications for the existence of competitive musical festivals—institutions which are sometimes adversely criticised, mainly by writers who have only partly inquired into their influence or whose experiences may have been unfortunate.

BRITISH MUSIC AT BROADWOOD CONCERTS.

British music was strongly represented at the first of this year's concerts at St. James's Hall on the 7th ult. by a string Quartet in A minor, from the pen of Mr. John B. McEwen, and a set of six 'Pastorals' for four voices, pianoforte, and string quartet, by Dr. H. Walford Davies. Both works proved masterly efforts as regards workmanship, and of more than common interest on the score of invention and effectiveness. Mr. McEwen, a native of Glasgow and a Professor at the Royal Academy of Music, is but little known as a composer. Those acquainted with his music, however, think highly of his gifts, an opinion which the Quartet under notice is calculated to strengthen. The work is of generous dimensions, especially as regards the first and last movements, and the idiom throughout is unmistakably Scottish. The themes are fresh, strong of mien and bold of outline; they all have a sound backbone of rhythm. Their treatment, at once elaborate and interesting, is full of healthy, vigorous life, and at times even of a ruggedness which suggests 'Caledonia stern and wild' as the 'meet nurse' of the composer's inspiration. Effective contrast to the composer's strenuous mood is presented by the beautiful, romantic, slow movement (an uninterrupted stream of spontaneous melody), by the *Trio* (a capital tune assigned to the viola) of the bustling *Scherzo*, and by the long-drawn sentiment of the second subject in the *Finale*. The Quartet is a serious and valuable contribution to modern chamber music, and as such deserves a warm welcome. We believe this is Mr. McEwen's twenty-fourth String quartet, and though doubtless he would desire the publication of the preceding twenty-three no more than Mendelssohn thought of publishing his eleven juvenile String symphonies, yet the work recently performed shows unmistakably how greatly the composer has benefited by such earnest and thorough preliminary studies. Having heard various performances of the Quartet, we can bear testimony to the fact that not only does it well bear repetition, but in quite a remarkable degree 'grows upon' the listener. The interpreters were the Cathie Quartet—Messrs. Philip Cathie, Tom Morrison, George Cathie and A. Trew.

Dr. Walford Davies has selected the texts of his 'Pastorals' from some beautiful poems by Fletcher, Greene, Dekker and Andrew Marvell. He is frankly modern in his setting of these old-world lyrics, and the poetic refinement and deep thought there is in him he has poured into his music with the happiest result. If Dr. Davies's themes lack the robust strength of Mr. McEwen's, there is about them a quiet beauty and appropriateness; and throughout the cycle his music shows many masterly touches with results that are delightful. Four of the poems are set for four voices, and these are likely to prove the favourites, for they are charming in the best sense of the word. Two Dialogues, one for contralto and baritone, the other for soprano and tenor, show greater originality and strike a deeper note than the Quartets, but a first hearing left us in some doubt as to their spontaneity. Dr. Davies obtained some beautiful effects from his novel combination of voices and instruments, and the performance, with himself at the pianoforte and Miss Gleeson-White, Miss Edith Clegg, Mr. Gervase Elwes, and Dr. Aikin as the vocalists, was fairly good.

Mr. Elwes sang some charming old French *Bergerettes* with great refinement, and the Crathie Quartet opened an exceptionally interesting concert with a commendable performance of a Haydn Quartet.

THE ÆOLIAN HALL.

Many are the vicissitudes of large buildings in London. The Grosvenor Gallery, built in 1876 by Sir Coutts Lindsay at a cost of upwards of £100,000 for a home of the fine arts, in less than ten years became a fashionable club-house and circulating library, and as such was immortalized by W. S. Gilbert in 'Patience' in the lines :—

A greeny yallery
Grosvenor Gallery,
Foot-in-the-grave young man.

Last year the property was bought by the American Orchestrelle Company, and after being remodelled by Mr. Walter Cave was re-opened on the 19th ult. as a concert-hall and show-rooms for the instruments of the Æolian Company. The concert hall is the old large West picture gallery, but it presents a very different appearance from that in which was first exhibited Professor Herkomer's now famous portrait in profile of Wagner in 1878. The walls are panelled to the height of eight feet six inches in fumed mahogany. Seats, upholstered in soft green, provide accommodation for an audience of four hundred persons, and from the back of the stage rises a large organ, whose gilded pipes run up to the arched roof.

The artists engaged at the inaugural concert were Miss E. Parkina, Mr. Ffrangcon-Davies, and M. Johannes Wolff, whose singing and playing satisfactorily established the good acoustical qualities of the Hall. The first movement of Beethoven's Pianoforte Sonata in D (Op. 28), and several pieces by Chopin, were cleverly rendered through the medium of the 'Pianola' by Mr. Max Schulz, who also played all the accompaniments.

London Concerts and Recitals.

POPULAR CONCERTS.

Professor Johann Kruse resumed his series of Popular Concerts at St. James's Hall on Saturday the 9th ult., and on the following Monday the first performance was given of a Quintet in F minor (Op. 85) for strings, composed in the spring of last year by Sir Charles Villiers Stanford. If the work is not of an ambitious character, it is an engaging and genial composition. It consists of three scholarly-written movements, of which the second, an *Andante*, after the style of an Irish 'Lament,' is very expressive. Irish idiom is also prominent in the *Finale*, which terminates in a vigorous and breezy manner with what practically is a 'reel.' An excellent interpretation was secured by the Kruse Quartet, assisted by Mr. E. Tomlinson, second viola. The first performance in England at this concert of three Romandes folk-songs, charmingly arranged as vocal duets by Jaques Dalcroze, also merit record. They were beautifully sung by Herr and Frau von Dulong.

Two novelties were introduced on the 18th ult.—a Sonata in G minor for pianoforte and violoncello, by M. Rachmaninoff, and a Theme and Variations in F sharp minor (Op. 72) by M. Glazounow, the pianist in both compositions being Mlle. Sandra Drucker, and the violoncellist in the former work being Mr. Percy Such. The Sonata possesses four movements, of which the best are the second and third, respectively a light and graceful *Allegro Scherzando* possessing at times a certain grim humour, and a pretty and graceful *Andante* of tender character. Refinement and restrained expression is the chief feature of the opening movement, but the *Finale* is not satisfactory, the themes being poor and developed at too great length. M. Glazounow's production is decidedly clever, modern in feeling and polished. The theme is subjected to fifteen variations, which may be described as expressively presenting the theme from different points of view.

MISS MARIE HALL AND CONCERTOS THREE.

Miss Marie Hall gave an orchestral concert at St. James's Hall on the 22nd ult., before a crowded and appreciative audience. The fair young violinist essayed and achieved the herculean task of playing in succession the violin concertos of Mendelssohn, Beethoven, and Tschaïkovsky. In so doing she triumphed all along the line—or may we not say all along the lines and spaces?—with faultless technique and artistic insight of a very high order. We would, however, strongly urge the gifted young artist not to run the mental and physical risk which such a *tour de force* involves. The strain on the mind and body is too great and the consequences too risky for her not to heed a warning that is tendered in all friendliness and with a keen interest in her welfare. Miss Hall was splendidly accompanied by the Queen's Hall Orchestra—a brilliant gem of a player in a perfect setting—under the sympathetic and alert direction of Mr. Henry J. Wood, who was very cordially received upon his first public appearance since his successful engagement in New York. The concert opened with a good performance of Mozart's 'Figaro' Overture.

A WESTMINSTER MUSIC-MAKING.

St. Margaret's Musical Society is a Westminster institution that deserves every encouragement. Its objects are identical with the musical work of Oxford House in the East End—the brightening of lives and to provide enjoyment by means of the divine art. Up to the present only choral work has been attempted, but an orchestra has recently been formed. We are glad to learn that 'great developments are therefore in store during the next year or two, they [the Committee] confidently hope for St. Margaret's Musical Society.' The prospectus states that 'additional members, no matter what instrument they play, will be most warmly welcomed.' Miss E. C. Nichol, 144, Ashley Gardens, Westminster, is the Secretary. The Society gave a Mendelssohn concert at Caxton Hall on the 19th ult., before a crowded and enthusiastic audience, at prices ranging from 3d. to 1s. The programme included 'Athalie'—with the Rev. H. G. Daniell-Bainbridge, Precentor of Westminster Abbey, as reader—'Hear my prayer,' 'Festgesang,' &c., in which the chorus (about 120 voices) sang with verve and evident enjoyment of the music. The soloists were Miss Viola Salvin, Madame Werner Laurie, Miss Lucie Johnstone, and Mr. Alfred Pinnington. Miss Mabel Standfast and Mr. Gerald Bullivant were at the harmonium and pianoforte respectively, while the Rev. Jocelyn Perkins, a minor canon of Westminster Abbey, conducted with vigour and alertness. A commendable feature of the concert was the brightly written biographical and historical notes in the programme book, a series of chit-chats that just hit the mark, and were, moreover, valuable from an educational point of view. We wish all success to the St. Margaret's Musical Society.

PIANOFORTE RECITALS.

Pianists are ever with us, and they promise to increase in numbers during the coming season. Mr. William A. Becker, who made his debut at Bechstein Hall on the 19th ult., comes from America, and may be described as a dexterous player who has views of his own which possess the merits of refinement and engaging expression. He is not a great interpreter, but his interpretations are decidedly pleasing.

Miss Paula Szalit, who challenged criticism the following afternoon in the same hall, although a young lady of only nineteen summers, has gained considerable favour on the Continent. Her readings of works by Beethoven, Mendelssohn, and Chopin were lacking in depth of sentiment, but they displayed an intelligence and musical feeling which, combined with a sympathetic touch and great executive facility, testify to exceptional ability.

Miss Katharine Goodson, at her recital on the 21st ult., at St. James's Hall, was particularly successful in her rendering of Grieg's 'Ballade' (Op. 24). The romantic spirit of the piece was charmingly expressed, and the performance most engaging. There should be a bright artistic future for this gifted young musician.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

January 15, 1904.

Two celebrated German conductors have appeared at the Philharmonic Society, and with marked success. Already their names gave to the concerts a certain *éclat*, and if they did not quite satisfy the highest expectations raised, they attracted interest, and were cordially received. Under Nikisch were performed Brahms's Third Symphony, Wagner's 'Faust' Overture, and Beethoven's Eighth Symphony; under Muck, of Berlin, Mozart's 'Jupiter' Symphony, Brahms's 'Variations on a Haydn Theme,' and Beethoven's Seventh Symphony; the former was best in Wagner, the latter in Beethoven.

At the *Concertverein* Löwe distinguished himself by his rendering of Bach's fourth 'Brandenburg' Concerto, and this was all the more satisfactory seeing that the structure of the music is not to the taste of our modern public. He was less convincing in the seldom-heard B flat Symphony of Volkmann's, but produced striking effect with Schubert's 'Tragic' Symphony, the best indeed of all his earlier compositions of the kind. Löwe also conducted Liszt's 'Faust' Symphony, which, indeed, in spite of many interesting details, falls somewhat flat; the poetical close for male chorus atones however for the immoderate spinning-out of the work. Eugen d'Albert played Liszt's E flat Pianoforte Concerto, and conducted the fresh, pleasing Overture to his opera 'Der Improvisator.' Henri Martucci performed the new Violin Concerto of Jacques Dalcroze, an interesting work, in which the same themes are introduced and developed in all the movements, both in the solo part and in the brilliantly-scored accompaniments. Almost at the same time as d'Albert's visit, Dohnányi appeared at Fitzner's, and by his youthful freshness carried away his audience. He gave a wonderful performance of the pianoforte part of Brahms's Quartet in A. Fitzner and his associates Czerny and Walther performed a new Serenade for violin, viola, and violoncello, by Dohnányi, the music of which is romantic, original, and effective; the audience would willingly have heard it a second time.

We have here three prodigy boys: Ernst von Vecsey and Florizel von Reuter, two small and gifted violinists, and the little pianist, Miecio Horzowski. These wonderful children, owing to their age, attract the public, and it is sincerely to be hoped that when they grow up, the latter will still remain faithful to them.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The concert season reopened on the 18th ult., when Mr. and Mrs. Kennerley Rumford, with their party, entertained a large audience in the Town Hall. The début of Madame Butt's sisters, the Misses Pauline and Ethel Hook, was a marked success. The young pianist, Mr. Frank Merrick, also made a successful first appearance here.—— At the fifth Halford Concert, on the 19th ult., the band gave excellent renderings of Tschaïkovsky's 'Pathetic' Symphony and Wagner's 'Meistersinger' Overture. Sir Charles V. Stanford conducted an admirable performance of his 'Variations on an English theme,' with Mr. G. H. Manton as pianist; and Mr. Max Mossel was first-rate in the solo part of Mendelssohn's Violin Concerto. The vocalist, Miss Meta Büring, revived the air 'Ah! rendimi quel core,' from the old opera 'Mitrane,' by the Padre Rossi; she also gave songs by Franz, Grieg, and Brahms, and made a very favourable impression. Mr. Halford was the recipient of an enthusiastic ovation.

The same evening Mr. William Ludwig held a 'Feis Ceoil' of minstrelsy, song, and story in the Temperance Hall. He was assisted by his daughters, the Misses Florence and Gertrude Ludwig, Miss Mary Foley, Mr. Tom Philbin, and Miss Kehily. The Irish pipes and dances created great enthusiasm.

The Amateur Opera Society gave five performances of 'Princess Ida' during the week of the Midland Institute annual conversazione, held from the 11th ult. The Saturday evening concerts commenced on the 2nd ult., when Mr. G. W. Halliday gave a popular entertainment.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' Night of the Bristol Madrigal Society, on the 14th ult., at the Victoria Rooms, attracted a large audience. A varied programme was presented under the direction of Mr. D. W. Rootham, this being his thirty-ninth season as conductor. A novelty consisted of 'There is a jewel,' by the Rev. C. R. Ward, a member of the Society, who received his early musical tuition under the late Sir F. Gore Ouseley, at Tenbury. Clever and scholarly, and being excellently interpreted, the piece produced a favourable impression. This is the first composition presented by a member of the Society since the death of Mr. Pearsall. Another novelty was 'Happy streams,' by Mr. C. B. Rootham (son of the conductor), of Cambridge. It is in five parts, occasionally broadening to seven parts, and was received with favour, the choir evidently doing its utmost to present the production effectively. Pilkington's 'Lady fair! when golden sleep' has been in the books of the Society for many years, but never until now had it been given by the members in public. The charming lullaby was delicately rendered. As usual, Pearsall, who was one of the early members, had his works drawn upon, the pieces now chosen being 'Who shall win my lady fair,' and 'Sir Patrick Spens,' both of which were re-demanded.

Mr. C. W. Stear, organist of the Church of the Holy Nativity, has resumed his popular Saturday night concerts at the Victoria Rooms, and they are well attended. There is an orchestra, of which Mr. F. S. Gardner is leader, and different organists of the city give performances upon the electric organ.

In the notice which appeared in our last issue (p. 45) of the orchestral concert given in the Colston Hall, the name of Madame Albani as the chief vocalist thereat was inadvertently omitted, which we regret. As a matter of fact the concert was given by Madame Albani.

MUSIC IN CUMBERLAND.

(FROM A CORRESPONDENT.)

The cause of music throughout Cumberland, and in Carlisle, has received an impetus by the appointment of Mr. Edward G. Mercer to the post of acting Cathedral organist, vice Dr. H. E. Ford, who retains the titular dignity of the office after actively fulfilling its duties for sixty-one years. On the conductorship of the Carlisle Choral Society falling vacant last autumn, it was entrusted to Mr. Mercer. This organization, founded in 1854, and with a short break at the end of the sixties, has continued in existence ever since. It was the pioneer of music in the county, and has had a most praiseworthy career, during which it has produced the principal works of the great masters, besides giving occasional performances of more modern music, including Sullivan's 'Golden Legend,' Gade's 'Erl King's Daughter,' and 'The Crusaders,' and kindred works. To accomplish this the local orchestra has had to be strengthened in all divisions by professional help from Manchester, and it is this necessity which has been the main obstacle to more frequent performances of new works.

Soon after Mr. Mercer's arrival in Carlisle, he saw the possibility of founding a County Orchestra, and the potentialities of such an organization in advancing music throughout the county. The Cumberland Orchestral Society was accordingly formed in May last, and already embraces about fifty performing members, chiefly string players, but comprising also a little wood-wind. This Society has its centre in Carlisle, with sub-centres throughout the county, the complete body being under the conductorship of Mr. Mercer. It is intended to engage the services of a violin teacher, who shall visit the various sub-centres and give instruction to the players.

The Carlisle Choral Society gave its usual Christmas concert on Boxing-night, the first part of the programme consisting of Sir Hubert Parry's Symphonic Ode, 'War and Peace.' On that occasion the Society's orchestra was strengthened by fourteen strings from the local branch of the Cumberland Orchestra, and help from Manchester, while the chorus numbered 170 voices, with the result that a very fine performance of Sir Hubert Parry's work was given. The principal vocalists were Miss Millicent Holbrook, Miss Carrie James, Mr. Isidore Warren, and Mr. F. Aubrey Millward, all students of the Royal College of Music, and as they had studied the concerted music together there under the composer's supervision a perfect ensemble was obtained. The second part of the programme included Wagner's 'Meistersinger' Overture, Elgar's 'Imperial' March, and part-songs by the chorus, &c. It is felt that the co-operation of the two Societies named opens a new era in the study of music throughout Cumberland, as it is hoped that similar co-operation may take place in other parts of the county.

Mr. Mercer is to be congratulated on the success of his efforts so far, which augur even better results in the near future.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Royal Dublin Society's recitals were resumed after the Christmas vacation on the 11th ult. The programme consisted of Dvorák's String Quartet in F, Bach's 'Chaconne' for violin alone, beautifully played by Mr. Sigmund Beel, and Beethoven's great B flat Pianoforte Trio. Mr. Sigmund Beel (first violin), Mr. P. Delany (second violin), M. Grisard (viola), Herr Bast (violoncello), and Signor Esposito (pianoforte) were the executants.

At Madame Florac's concert on the 14th ult., the Glee and Madrigal Union (Messrs. J. R. Morgan, Melfort D'Alton, T. Marchant, and T. Harris-Watson) made its first public appearance this season. Mr. Arthur Darley was the solo violinist, and songs were sung by Miss José Florac and Mr. J. C. Doyle.

On Tuesday, the 12th ult., a short song recital was given in the rooms of the Royal Hibernian Academy by Miss Katharine Malone, who gave songs by Haydn, Mozart, Bemberg and Randegger. The possessor of a fine soprano voice, Miss Malone won a prize at the Feis Ceoil two years ago, and is at present studying under Mr. Randegger at the Royal Academy of Music in London.

The Committee of the Feis Ceoil has appointed Mr. Robert O'Dwyer conductor of this year's Festival, to be held in May next. Signor Benedetto Palmieri has been awarded the Composition Prize for his Cantata 'The Exodus,' and Mr. Hamilton Harty has gained the prize for a Symphony. Mr. Randegger adjudicated upon the compositions.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Choral Union performed, on December 21, for the first time in Edinburgh, Saint-Saëns's 'Samson and Delilah.' On this important occasion the Choral Union was at its best, rendering the choruses with fire, dramatic force, and wealth of tone, while the Scottish Orchestra gave an excellent reading of the picturesque instrumentation. Mr. Collinson conducted with his usual tact and artistic insight, and the soloists—Miss Muriel Foster, Messrs. Ben Davies, Robert Burnett, and Robert Radford—sang with distinction.

A feature of the orchestral concert on December 28 was the first performance here of the Overture 'Herondean,' by Mr. Learmont Drysdale, a native of Edinburgh. It received an admirable interpretation at Dr. Cowen's hands, and was very enthusiastically applauded. At the sixth concert the novelty was Dr. Cowen's 'Indian Rhapsody,' most cordially received, as it well deserved to be. Mr. Paul Della Torre, one of our local pianists, gave an artistic performance of Grieg's A minor Pianoforte Concerto.

The first visit of M. Edouard Colonne aroused considerable enthusiasm, and his reception by an Edinburgh audience must have been very gratifying to him. The chief item in his programme was Beethoven's Seventh Symphony, of which he obtained a wonderfully fine and lucid interpretation. In the March from Berlioz's 'Faust' the band created quite a sensation by the fire of their performance.

A very enjoyable chamber concert was given on the 14th ult. by Mr. Felix Gade, violinist, a recent addition to the ranks of the local profession. He was admirably assisted by Mr. O. Fohström, a violoncellist of the first force, and by Mr. A. W. Dace, one of our best teachers of the pianoforte, who appears far too seldom on the concert platform. Their readings of Trios by Arensky and Raff were excellent. A professional orchestra recently formed by Mr. Gerald Crawford made its first public appearance on the 10th ult., when the programme included the 'Fidelio' and 'Tannhäuser' Overtures. The concert was creditable to all concerned.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The ninth classical concert on the 5th ult. was notable by reason of the appearance of Mr. F. Lamond as solo pianist, and the first performance here of Cowen's 'Indian Rhapsody' and Glazounow's Symphony No. 6 in C minor. In Liszt's Pianoforte Concerto No. 1, Mr. Lamond had music peculiarly suited to his style and a brilliant performance was the result. Dr. Cowen's latest orchestral work (dedicated to the Scottish Orchestra), with its quaint themes and dainty scoring, was beautifully played by the band and was most cordially received by the audience. Of the four movements in Glazounow's Symphony, the second, an air with clever variations, was perhaps best played. At the tenth concert on the 12th ult., M. Edouard Colonne occupied the conductor's desk and secured one of the finest orchestral performances ever given here. Beethoven's Seventh Symphony was the chief item on the programme, but most interest centred in some French pieces, which included the introduction to Saint-Saëns's 'The Deluge,' the symphonic interlude from César Franck's 'Redemption,' and a selection from Berlioz's 'Faust,' in the music of the last-named composer M. Colonne being an acknowledged specialist. At the close of the performance the distinguished conductor received a great ovation.

The organ in the City Hall, built in 1853 by Messrs. Gray and Davison, is about to be replaced by a more modern instrument from the factory of Messrs. Lewis and Co. at an estimated cost of £3,500.

The annual conference of the Incorporated Society of Musicians is noticed on page 115.

M. Zacharewitsch, a young Russian violinist, made a highly successful first appearance here at the eleventh classical concert on the 19th ult. In Wieniawski's Violin Concerto in F minor (a work new to Glasgow) he displayed not only technique of the highest order, but musicianly qualities which will place him in the front rank of living violinists. The programme also included a novelty in the shape of Dvorák's Overture 'Otello,' the Entr'acte in B minor from Schubert's 'Rosamunde,' and Brahms's Symphony No. 1 in C minor. With the music of Brahms Dr. Coward is in perfect sympathy, and a splendid performance of the work was secured.

Associated for the first time with the Scottish Orchestra, the Pollokshield's Philharmonic Society, conducted by Mr. John Cullen, performed Gluck's 'Orpheus' and Elgar's 'The Banner of St. George' on the 22nd ult. As this is possibly the first time Gluck's work has been given on the concert platform here, the performance excited much interest, and the praiseworthy enterprise of the Society in bringing the opera before concert-goers was rewarded by the attendance of a very large audience. Withdrawn from its stage setting, the work loses considerably, but apart from that a capital performance was given. The choruses, which are very simple and tuneful, were sung with excellent effect, and the solo music was entrusted to such experienced artists as Signorina Ravogli and Misses Lydia Nervil and Ethel Wood. 'The Banner of St. George' made greater demands on the choristers, but their singing was marked by great intelligence and refinement, and by commendable attention to detail. The orchestral accompaniments were generally quite satisfactory.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On the 6th ult. Dr. Richter directed the first of three of his concerts, when the programme included 'The Flying Dutchman,' Overture, Strauss's symphonic-poem 'Don Juan,' a suite for strings by Tschaïkovsky, and Beethoven's C minor Symphony.

The seventh concert of the Philharmonic Society drew one of the largest audiences of recent years. Dr. Cowen obtained fine performances of Mendelssohn's 'Midsummer Night's Dream' and Beethoven's 'Leonora No. 3' Overtures, Wagner's Funeral March from 'Der Götterdämmerung,' Tschaïkovsky's Suite for Orchestra No. 3 in G (Op. 55), Weingartner's arrangement of Weber's 'Invitation to the Waltz,' and 'The Ride of the Valkyries.' Madame Clara Butt was the vocalist.

At Mr. Schiever's classical chamber concert on the 23rd ult. the programme included two string quartets, Mozart's in E flat and Dvorák's in E major, in addition to the Pianoforte Quartet in G minor of Brahms, with Mr. J. Osborne Edmundson as solo pianist.

The one hundred and thirty-first concert of the Societa Armonica took place on the 16th ult. in the Small Concert Room, St. George's Hall, under the conductorship of Mr. Vasco V. Akeroyd. Schubert's Overture to 'Rosamunde' was gracefully played, and Brahms's Variations on Haydn's 'Chorale St. Antoni' were delicately rendered. Mr. Webester Millar was the vocalist, and Mr. Walter Hatton the violoncellist.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The first concert of the New Year was one of the Municipal Orchestra's series, to which I have already had occasion to refer as an interesting experiment, made under the ægis of the Corporation, and by their official musician, Mr. Fricker. This concert was signalized by the inclusion in a generally interesting programme of an entire symphony—Beethoven's C minor, undoubtedly the wisest choice that could be made for the purpose. It was well played, the strings being especially good, and Mr. Fricker's reading only wanted more deliberation to be satisfying. There was a novelty in the shape of a pleasing, well-scored Concert-Overture in F by Cecil M. Gann, and a special feature of the concert was Bach's Concerto in C for two pianofortes, most sympathetically played by Messrs. Noel Bell and Percy Richardson, two young and able Leeds organists, who also displayed their executive powers in the very effective Variations on an air of Beethoven's by Saint-Saëns. Mr. John Browning was the vocalist. On the 12th ult. a recently-formed Society—the New Leeds Choral Society—gave its second concert. At present it is content to go cautiously,

but the performance of Gade's 'Crusaders' indicated that Mr. H. M. Turton, the conductor, is getting into good form the material at his hand.

On the 13th ult. the Leeds Choral Union, under Mr. Alfred Benton, gave a stirring reading of 'Judas Maccabæus,' the powerful chorus doing ample justice to its martial episodes. Madame Sobrino, Miss M. L. Dews, Mr. John Coates and Mr. Watkin Mills formed a highly satisfactory quartet of principals. On the following evening Mr. Benton directed a concert of a more domestic and intimate nature, by the choir of the Leeds Parish Church, to which especial interest was given by devoting the whole of the first part to antique music. Palestrina, Orlando di Lasso, Eccard, Lully, Bach, and Handel were represented, and their music was, on the whole, most ably sung. One of the very enjoyable 'Bohemian' Chamber Concerts took place on the 20th ult., string quartets by Beethoven, Raff, and César Franck giving the event an exceptional interest.

OTHER TOWNS.

A fine programme of orchestral music was afforded at the Bradford subscription concert on the 15th ult., when Dr. Richter and the Manchester Orchestra played the 'Pastoral' Symphony and several modern compositions which, as examples of 'programme music,' may be regarded as the descendants of that famous work. These were the 'Mazeppa' of Liszt, the 'Sarka' of Smetana, and the 'Hamlet' fantasie-overture of Tschaïkovsky, all of which were played with superb verve and power. Madame Sobrino was the vocalist.

Miscellaneous.

'OVER-THE-WATER' MUSIC.

Mr. Algernon Rose writes :—

'In L. A. Smith's interesting book "Music of the Waters," published by Messrs. Kegan Paul some years ago, many chanties connected with the sea are given; but there is what one might call "amphibious," or mixed land-and-water music, which is referred to neither in that book nor in any other so far as I am able to find. Surely the melody of the quaint song to be heard to-day in Venice during the driving of the piles to form the foundation of the new Campanile is worthy of record.

'This ancient chantie consists of some 250 lines. Its references to the old Venetian wars and hatred of the Turk have been cited in the newspapers. But the song is now rare, and when the master-workman who leads it has finished his present job, there may not be another opportunity of hearing that precious refrain. If one of your many musical readers in Italy would take the trouble to record in your columns the notation, he or she would be contributing information of interest to many musicians outside of Italy.

'In Amsterdam, Stockholm, Geneva, and other cities built wholly or partly on piles, the steam-monkey has replaced the old method, so that it is probably too late to record the pile-driving songs formerly heard in those places. All the more reason then that the Venetian chantie should be noted down while there is yet time. Musical travellers might supplement it by the songs indulged in when buildings are constructed over the water in villages such as those on the shores of the Bosphorus, on parts of the Amazon, at Borneo, the Gold Coast of Africa and elsewhere.'

The 'Souvenir of the 500th Symphony Concert given at the Winter Gardens, Bournemouth,' is a very interesting and satisfactory booklet of some fifty pages. It includes a list of works performed at the 500 concerts—Municipally financed, be it noted—under the direction of Mr. Dan Godfrey, who, by way of preface, contributes some interesting historical notes on the origin and remarkable progress of these excellent concerts. The Mayor and Corporation of Bournemouth and their Musical Director are again to be heartily congratulated on the success of their well-directed efforts in the cause of music. We may add that the booklet, which is illustrated, will be valuable for reference.

The Right-Hon. Herbert J. Gladstone, M.P., has been elected President of the Western Madrigal Society, in succession to Mr. Andrew K. Hichens.

THE ROYAL ACADEMY OF MUSIC.

The following awards are announced. The R. A. M. Club Prize for the singing of trios for female voices to Ethel M. Lister, Ida Kahn and Mildred F. Jones. The Rutson Memorial Prizes: contralto, to Mildred F. Jones (Stourbridge); bass, to George Clowser (London). The Sainton Dolby Prize (soprano) to Ida Kahn (London). The Broughton Packer Bath Scholarships: (1) violin, to Jessie Bowater (London); (2) violoncello, to Kenneth Park (London). The Battison Haynes Prize (composition) to Stanley R. Marchant (London); the Hine Prize (composition) to B. Walton O'Donnell (Madras); the Bonamy Dobree Prize (violoncello) to L. Wilfrid Peppercorn (West Horsley); the Westmorland Scholarship (vocalist) to Gwladys Roberts (Llanelly).

Four important Scholarships will soon be competed for :—The Sterndale-Bennett (composition), the Thalberg (pianists), the Goring Thomas (dramatic composition), and the Parepa-Rosa (female vocalists). The first two are restricted to male candidates, but the third on the list is open to composers of either sex. Full particulars relating thereto may be obtained from the Secretary, Royal Academy of Music, Tenterden Street, W.

Mr. Ffrangcon-Davies has been appointed a Professor of Singing.

Two hardy annuals have again made their welcome appearance—(1) 'The Musical Directory for 1904' (the fifty-second annual issue), which Messrs. Rudall, Carte and Co. have sent us, and (2) 'The Roll of the Union of Graduates in Music (Incorporated) and Kalendar, 1904,' edited, as heretofore, by the Honorary Secretary of the Union, Mr. T. L. Southgate. Both these useful books of reference are indispensable; and who can estimate the value of the information contained therein?

Sir Frederick Bridge, in his adjudication upon the Dover Musical Festival Competitions, has awarded the prizes as follows :—For a choral ballad (prize £10, presented by the Right Hon. George Wyndham, M.P.) to Mr. Percy Godfrey, of Canterbury; an overture for organ with orchestral accompaniment (prize £10, presented by Dr. Astley) to Mr. J. Weston Nicholl, of Halifax; and a part-song (prize £5, presented by Sir William Crundell) to Mr. Mansell Ramsey, of Folkestone.

At the annual meeting of the Tonic Sol-fa Association, held at Aldersgate Street on the 16th ult., a satisfactory financial condition was disclosed, and the work generally was declared to be prospering. Mr. B. M. Ramsey read a paper on 'Points in Teaching,' and Mr. Rootham (of Bristol) gave an address on 'The voice, and its use in solo and concerted performances.' Mr. J. S. Curwen was re-elected President.

Mr. Coleridge-Taylor has inaugurated a series of orchestral concerts at Croydon (in place of the Croydon Orchestral Society). The orchestra consists of amateur strings and professional wind, numbering in all about 60 performers. The initial concert which took place in December was most successful, and the second concert of the series is announced to take place in the Public Hall on the 27th inst.

Mr. Charles A. Lucas has, we are glad to learn, been appointed Secretary of the Royal Society of Musicians in succession to his father, Mr. Stanley Lucas, who held the post for forty-two years. Mr. Walter Morrow succeeds the late Mr. J. W. Standen in the office of collector to the Society.

At Trinity College, London, the Maybrick Prize for Ballad Singing, annually given by Mr. Michael Maybrick, has been awarded to Miss Edith Withecombe; and the Pianoforte Accompaniment Prize, given by Mr. Henry R. Bird, to Edgar Beck Slinn.

Mr. J. W. Warman read a paper before the Musical Association on the 19th ult., his subject being 'The Hydraulicon of the Ancients,' on which occasion he exhibited his own reproduction of the said Hydraulicon.

The personnel of the Wessely Quartet will in future consist of Messrs. Hans Wessely, Spencer Dyke, E. Tomlinson and B. Patterson Parker.

Foreign Notes.

BRUSSELS.

The first conservatoire concert of the season, under the direction of M. Gevaert, was one of considerable interest. The programme included excerpts from Bach's 'Christmas Oratorio,' some symphonic movements by old masters, and finally Marcello's 15th Psalm, the contralto solo of which was sung by Mlle. Flament, to the accompaniment of viola da gamba, organ, harpsichord, and basses. M. Gevaert, the *maestro al cembalo*, played on a fine instrument of the Hass of Hamburg.

CARLSRUHE.

Of the twenty-seven candidates for the post of capellmeister vacant through the appointment of Felix Mottl to Munich, the successful one is Balling, capellmeister at Breslau.

FRANKFORT.

Carl Goldmark has revised his three-act Opera 'Merlin,' which in its new form will be performed at the opera house here during this month.

FRANKFORT-ON-MAIN.

The Allgemeiner Deutsche Verein will hold its fortieth yearly gathering here June 5-9 next, at which a new symphony by Richard Strauss will be produced. There are to be two performances at the opera house, for which the following works have been selected: 'Buntschuh' by W. von Baussern, and 'Die Rose vom Liebesgarten' by H. Pfitzner.

GENEVA.

Reference was recently made to a concert programme devoted to Haydn. Since then similar honour has been paid to Mozart. The programme of the third subscription orchestral concert included the G minor Symphony, two Pianoforte Concertos in C minor and E flat, with M. De Greef at the pianoforte, the magnificent Maurerische Trauermusik, various songs with pianoforte accompaniment, sung by Mlle. Bachofen, and by way of conclusion, the Overture to 'Don Juan.'

THE HAGUE.

Wagner's 'The Last Supper of the Apostles' was given here in December, under the direction of Herr Mengelberg, who is said to have touched-up the orchestration and thereby to have incurred the wrath of the Wagnerian party. As was the case when Wagner suggested an improvement in Beethoven's Choral Symphony, so now: the aim and effect of the alterations are not discussed; the sin is in venturing to touch a single note by an honoured master. After all, this conservative tendency, though it show more of letter than of spirit, has its good side: the touchers-up of old masters if granted an inch would probably speedily take an ell.

MUNICH.

Court capellmeister Erdmannsdörfer and his wife Pauline have offered to the Bavarian Government 130,000 marks as a capital sum the interest of which will be divided among the members of the Court orchestra, or, according to another account, among those who have retired with a pension.

PARIS.

De Lara's 'Messaline' was performed for the first time in this city at the Gaité (Théâtre Lyrique) on December 24, with an admirable cast: Mlle. Emma Calvé (*Messaline*), M. Renaud (*Hares*), and M. Duc (*Hélion*). The work was originally produced at Monte Carlo, March 21, 1899.—— Samuel Rousseau has been elected President of the Société des Compositeurs de Musique, in the place of Victorin Joncière, recently deceased. —— MM. Vincent d'Indy, Fauré, Messager, and Paul Vidal have been elected as the jury for the musical competition of the city of Paris. MM. Xavier Leroux, G. Marty, Samuel Rousseau, and Debussy have been named as supplementary jury.

ROME.

The Academy of St. Cecilia commences its series of winter concerts on the first Monday of the current month. Two will be under the direction of M. Edouard Colonne. Then there will be one with Louis Diémer, who will play Massenet's concerto, a second with the violinist Hubermann, and a third with Moritz Rosenthal, an orchestral concert under the direction of Mascagni, and another with choir and orchestra under that of Luigi Mancinelli.——The *Neue Freie Presse* announces that at Easter a ten-days' festival is to be held in memory of Gregory-the-Great, the creator of Gregorian song. There is to be a congress to which will be invited all men of learning conversant with the period of history during which that pope flourished; also all church composers and choirmasters.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Bloemfontein (South Africa). — The Bloemfontein Choral Society gave a concert in the Town Hall on December 8, before a very large and representative audience, which included His Excellency the Acting Lieutenant-Governor. The first part of the programme was devoted to Mendelssohn's 'Hymn of Praise,' under the conductorship of Mr. G. H. Deale. The solos were undertaken by Miss Florence Fraser, and Mr. C. H. Cawse, both vocalists giving an excellent rendering of their parts. The choir and orchestra were admirably balanced, and gave an excellent interpretation of their share of the work. Mr. Deale, the conductor of the Society, who came from Dublin to South Africa towards the close of the war, is to be congratulated on the success which has attended his efforts in the cause of good music in this locality.

Bromsgrove.—The Bromsgrove Musical Club held its third concert this season in the Institute on the 7th ult. The programme included a fine performance of Schubert's Symphony in B flat (No. 5), and Allan Allen's 'Tempo di Gavotte' played by the orchestra. The chorus sang Edward German's part-song 'O Lovely May,' Elgar's 'As Torrents in Summer,' and Barnby's madrigal 'Sing a Joyous Roundelay.' Mr. Chastey Hector conducted and, with Mr. E. E. Bissell, played the last two movements of Paderewski's Sonata for Pianoforte and Violin (Op. 13). Miss Eleanor Thomas contributed songs by Schubert and Grieg.

Burnley.—The Choral Union gave its second concert this season, at the Mechanics' Institute, on the 19th ult., when the chief feature of attraction was Dvorák's 'Spectre's Bride.' The choir sang with real intelligence and power, and the orchestral accompaniments were splendidly played by the Hallé Orchestra. Miss Agnes Nicholls, Mr. Harold Wilde, and Mr. Andrew Black gave admirable effect, it need hardly be said, to the solo parts, and the performance was directed with much skill by Mr. Widdop. The programme included Mendelssohn's 'Walpurgis Night.'

Holt.—A concert was given in the concert hall by the Choral Society on the 21st ult. The first part of the programme was devoted to unaccompanied madrigals and part-songs, 16th century and modern. The main feature of interest was Purcell's opera 'Dido and Æneas,' which was given with orchestral accompaniment. The solo vocalists were Mrs. Green, Miss Mildred Rix, and Mr. S. Hemmings, who all did well. The choir sang with great spirit and good attack, their work throughout reflecting great credit on the conductor, Mr. Geoffrey Shaw.

Leighton Buzzard.—The Leighton Buzzard and Linslade Musical Society gave the first concert of its second season on the 7th ult., when Dr. F. H. Cowen's 'St. John's Eve,' and a miscellaneous selection, which included Gibbons's madrigal 'The silver swan,' Mendelssohn's 'The nightingale' and F. E. Gladstone's chorus 'A wet sheet and a flowing sea,' were performed under the direction of Mr. G. A. Hardesty. The vocal soloists were Miss Kate Cherry, Miss Annie McBride, Mr. Henry Boulderson, and Mr. George Stubbs.

Loddon.—The Choral Society gave its first concert this season in the Town Hall on the 13th ult., when Stainer's 'Daughter of Jairus,' Mendelssohn's 'Hear my prayer,' and

a miscellaneous selection were performed. The choir sang with spirit, and the solo vocalists were Mrs. George Green, Mr. H. J. Sawford Dye, and Mr. George Meen. Miss Kate Norman and Mr. F. W. Browne assisted at the pianoforte and harmonium respectively, and Mr. Fred Browne conducted.

Loughton.—Mr. Henry Riding lectured on 'The Music of Christmastide' to the Loughton Literary Society on the 15th ult., and on 'English Music' to the Buckhurst Hill Athenæum three days later. A small choir illustrated the former, and some 40 members of the Loughton Choral Society sang madrigals, glees, part-songs, &c., at the latter discourse.

Plymouth.—An interesting programme of chamber music was presented by the Misses Florence, Lily and Emma Smith at the Athenæum on the 14th ult., the most interesting feature being the performance (for the first time in this locality) of Tschaïkovsky's Trio.

Ryde.—The Northwood Choral and Orchestral Society gave its first concert this season at the Victoria Hall on the 12th ult., when Dvorák's 'Spectre's Bride,' followed by a miscellaneous selection, were performed. Both choir and orchestra alike gave an excellent rendering of the difficult music, and reflected much credit on the training of their conductor, Mr. Frederick Rutland. Miss Kate Cherry, Mr. Gwilym Richards, and Mr. Arthur Walenn gave a successful interpretation of the solo music.

Wisbech.—An organ recital, followed by the singing of Sir Frederick Bridge's cantata 'The Cradle of Christ,' took place in the Parish Church on the 19th ult. The singing of the choir of over fifty voices was very commendable, and there was a large congregation. The organist and choirmaster of the church, Mr. F. Sutcliffe-Smith, presided at the organ.

Answers to Correspondents.

Middle C.—(1) 'Short octaves,' as applied to old English GG organs, meant that in the lowest octave of the keyboard, two natural keys (EE and F) were omitted, therefore the order of the natural keys stood thus: CC, FF, G, A, B, C; but the FF sharp and the G sharp keys when pressed down did not sound their own notes, but their thirds below, DD and EE. Therefore, when pressing down the keys in (apparently) chromatic order, the sounds would be: CC, FF, DD, G, EE, A, B flat, C. It seems a strange arrangement to us, but the old organists were quite used to it. (2) We do not know 'full stop' as a technical term in organ nomenclature, but it might very appropriately be applied when a brilliant piece is brought to an untimely end by a collapse of the bellows.

Anxious.—Merit has a knack of making itself known even in the Lay Clerk department of the profession. Get all the experience you can and compete for good posts at every opportunity. It will do you no harm to make a few friends who might be able to speak a word for you when opportunity offers. That you are 'twenty-one and have a compass from lower D to F of bass-baritone quality,' that you can 'sing rather difficult oratorio music,' and that you are prepared to 'work very hard and suffer disappointment' are excellent symptoms. Some of the men at the top of the tree have had the same experiences, and this should encourage you to go on with Excelsior as your motto.

H. B. G.—Ford's 'Since first I saw your face' first appeared in the year 1607 in a publication entitled: 'Musicke of Svndrie Kindes. The first whereof are, Aires for 4 voices to the Lute, Orphorion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The second are Pauens, Galiards, Almaines, Toies, Iigges, Thumpes and such like, for two Basse-Viols, the Lieraway, so made as the greatest number may serue to play alone, very easie to be performde. Composed by Thomas Ford, London, 1607.' The well-known four-part version of the strain is later than 1607.

M. G. K.—Wessely's Violin Scale and Arpeggio Manual (Augener and Co.) is the most complete we know on the subject, but it does not give the inversions of the chords.

Munster.—Ruth, as an oratorio subject, has been set to music by the following composers: Avison and Giardini (a joint production), Otto Goldschmidt, George Tolhurst, J. L. Roeckel, F. H. Cowen, A. R. Gaul, César Franck, Henry Litolf and Arensky, and probably by other composers. The first-named in the above list was produced at the Lock Hospital Chapel (which formerly stood near Hyde Park Corner) on February 13, 1765.

R. G. T.—Your list of chant composers is so long that we cannot afford space to give biographical particulars of the twenty-seven you name. But you will find information concerning most of them in 'The Choir Chant Book' (Bemrose and Sons) and in Brown and Stratton's 'British Musical Biography.' Some of the names are in the 'Dictionary of National Biography.'

R. A. F.—(1) An illustrated article on Lichfield Cathedral appeared in our issue of June, 1902. Worcester has not yet been done. We shall be very glad to write about Birmingham Cathedral as soon as it is built. (2) See 'Music in the history of the Western Church' by Edward Dickinson (Smith, Elder and Co.), published in 1902; also 'Studies in Worship Music' by J. Spencer Curwen (Curwen and Sons).

Inquisitive.—(1) For a practical book on 'Transposition,' see the Primer by J. Warriner bearing that title. The Examples in Counterpoint Primers (of which there are two) by Gordon Saunders would doubtless prove useful to you in acquiring facility in score-reading from various clefs. (2) You ask us: 'What is the best instruction book for the pianoforte?' Is this a riddle?

F. P.—The exhibition of portraits, manuscripts, rare books, &c., to which you refer is doubtless that now being organized by the Musicians' Company to be held in June next. Particulars may be obtained from Mr. Arthur F. Hill, one of the Hon. Secretaries, at 140, New Bond Street, London, W.

A. B.—For modern orchestral pieces of no great difficulty see 'Suite Venetienne' by W. H. Reed (recently published, and which has already achieved much success); Three pieces (Op. 10), and Two pieces (Op. 15), for small orchestra, by Elgar; and 'Four English Dances in the olden style' by Cowen.

Viola.—The following compositions (according to the instruments named in your inquiry) would worthily represent British composers at concerts of Chamber Music:—Pianoforte Quartet in E flat, *Mackenzie;* in A flat, *Parry;* Pianoforte Trio, in B minor, *Parry;* in E flat, *Stanford.*

H. P. J.—'The Wolf,' words by John O'Keefe, is a song by William Shield (1748-1829). It was introduced into the ballad-opera of 'The Castle of Andalusia,' published in the year 1798.

T. M. D.—Many thanks. It is more than difficult to please everybody—it is impossible. Do the best you can, and do not suffer vexation of spirit at the contrary opinions of half-a-dozen different people.

Harmony.—(1) Yes, you can obtain a diploma for Theory only by passing the examination for the Licentiateship of the Royal Academy of Music in that subject. (2) Both.

Jane.—We are sorry that we cannot inform you, but we will make inquiry and answer your question as soon as we have obtained the information.

Legato.—(1) For Arpeggio studies, see Books 14, 15, and 16 of Franklin Taylor's Pianoforte Studies. (2) Yes, use the pedal by all means, but do not abuse it.

An Old Subscriber.—(1) Rachmaninoff was born in 1873. (2) We regret that we cannot give you the addresses of the performers you mention—two of them are dead.

Veronica.—It is impossible to give a satisfactory pronunciation of the name by a phonetic spelling of it.

A correspondent is desirous of discovering the composer of an old tune named 'Madeley.' Its metre is 8.7.8.7. D., Key D, duple rhythm. We have traced it back to 'Psalmodia Evangelica,' edited by T. Williams, 1789, where the tune is anonymous. Three other tunes bearing the same name, but all different from that inquired about, are to be found in hymnals subsequently issued. Perhaps some of our readers who are hymn-tuneologists can ferret out the desired information.

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Many of the themes are none the less charming that they suggest memories of definite tunes, such as "Cold and raw," which has suggested several passages in the slow movement. This and the scherzo are, perhaps, the best movements, and the trio of the latter has a really impressive subject given out by the viola.

DAILY TELEGRAPH.

It would undoubtedly charm the ears of the music-lovers on the northern side of the Tweed, for the chief themes are of genuinely Scottish character. If these possess less attractiveness for the Southron, there is, nevertheless, much to admire as regards the effective manner in which they are handled. The music is, indeed, remarkably animated. Of the four movements the most pleasing are the impassioned *Andante quasi Adagio*, and the fiery and assertive *Vivace*, while the *Finale* contains much that is bright and spirited.

STANDARD.

The first and second movements are built up with themes possessing character expressed in Scottish musical idiom and treated with pronounced skill. Of the two the second is the better. This is an *Andante quasi Adagio*, which shows that the composer has the power to express depth of sentiment. The succeeding movement, headed *Vivace*, is bright and vigorous, these attributes being heightened by a central section in slow *tempo* containing some charming passages for the viola. In the *Finale*, reference is made to the principal themes of the preceding movements, and an effective climax closes an interesting and scholarly composition.

MORNING POST.

The subject matter of the *Andante quasi Adagio* was quaint, the opening plaintive theme sounding like a genuine Scots folk melody. This and the following movement, *Vivace*, a vigorous Highland dance with a pathetic and well-contrasting lament by way of trio, seemed to us the sections of the work which made the readiest appeal. The performance was very good, and at the close there was much applause.

DAILY NEWS.

The composer has used Scotch themes to some extent, but the whole complexion of the music has nothing narrowly national, and, in spite of evidence that the composer has taken many models for his style, the music has an individual note. . . . The slow movement is thematically the most interesting, and has much imagination and freshness of thought.

OBSERVER.

The work is a masterly composition, strong and fresh in thematic material,—Scottish musical idioms are freely used—and ingenious, free, and picturesque in treatment.

SUNDAY TIMES.

The part-writing is always interesting and scholarly, and in the second number—an *Andante quasi Adagio*, built up with an expressive melody—there are several passages of great beauty. The *Vivace*, containing a charming slow section, is a captivating movement, and the *Finale* will probably improve on intimacy.

PALL MALL GAZETTE.

The work, to begin with, is cast according to a true and rightly classical mode; it is throughout clever, and perhaps the most telling criticism upon it lies in the obvious fact that too often its liveliness does duty for life. Scottish it is in every detail of its being; and Mr. McEwen has without any question adapted the Scottish manner of musical thought to his really good sense of harmony, counterpoint, and instrumental combination.

MORNING ADVERTISER.

The succeeding quartet—one in A minor, by Mr. John B. McEwen—touched the main spring of modern development, so far as the term can be applied to music that is necessarily limited in its power of expression. There were moments when it seemed almost as if the composer were writing for a quartet of strings with the sound of the orchestra in his ear. Full justice, however, must be rendered him for the admirable manner in which he caught the peculiar glow of Scotland's pathetic minstrelsy.

THE WORLD.

It was a work well worth listening to, for it has great freshness of feeling and shows no little skill. It is Scotch, and is not ashamed of its nationality, nor does it attempt to hide its origin beneath the thin disguise of an English accent. Mr. McEwen's themes are mostly in the nature of Scotch folk-songs, and their varied expression gives him all the musical contrasts he needs. He uses them discreetly and does not get beyond the limits of chamber music, as so many modern writers do in their most expressive moments. . . . There is a refreshing natural note in the whole, and in the slow movement we have moments of real beauty, while in the trio of the *Scherzo* there is an impressive and cleverly used viola solo.

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The A.R.C.O. Examination begins on July 18. The subject of the essay will be taken from Sir H. Parry's "Studies of the Great Composers" (Routledge).
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Church, Minnie Cottam, Eleanor Cooper, Violet M. Carvalho, Thomas Chadwick, Helen M. Carruthers, Kate Cummings, Laura Cooke, Clara Collins, Bertha Crapper, Jerbai K. Dustoor, Lizzie Doyle, Daisy Davidson. Ethel M. Davis, Molly V. Doherty, Elsie M. Dixon, William A. Downing, Alice E. E. Dance, Maggie Davidson, Frances Davies, Theresa E. Davies, Lily Downs, May N. Eames, Fanny E. Elphinstone, Millie E. Eyles, Mary Ernest Victoria Entwisle, Annie Evans, Elizabeth Ferguson, Loyola Fleming, Josephine Field, John J. Fay, Martha F. W. Freestone, Elsie Fox, Nellie Fiddes, Annie M. Francis, Mabel L. Freeland, Edith J. Finch, Mildred E. Fielding, Ethel E. Franks, Edith G. Freer, Jessie Farrant, Ellen Feltham, Agnes Gomez, Mary Goss, Katie Goodridge, Eva Gee, Katie Gruen, Nellie Gardiner, Alice Goldsworthy, Kathleen Gilbert, Joseph H. Gresswell, Sarah A. Gregory, Mabel Gamble, Ethel A. Glindon, Frances Garratt, Mary A. Gorse, Evelyn Edgar Golland, Rachel A. Graham, May Hanson, Lillian Heard, Jessie Harroway, Lulu Harris, Edith J. Hislop, Lucy Hand, Edith M. Hewett, Emily M. R. Hacking, Maggie Hall, Minnie N. Horne, Ruby E. Hunter, Ethel L. Harris, Katie Hudson, Millie A. Hawkins, Eirene L. Horwitz, Annie G. Harper, Beatrice A. Hyde, Hilda D. Hughes, Sarah E. Hughes, Ernest W. Hunt, Edith M. Harvey, Henrietta Hinchcliff, Angela M. Havers, Violet E. E. Hiley, Ethel J. Hawgood, Elsie Harman, Eva M. Hayden, Louisa Harper, Ellen Halliwell, Sam Halliday, John Hall, Ethel W. Hart, Retta M. Hayes, Helena M. Hobson, Minnie Hyams, Cassie Irwin, Mary Innes, Edith M. Ives, Amy Jay, Martha M. Johnston, Stella L. Jones, Maude Jennings, Flossie A. James, Renie Joyce, Sydney Jones, Bertha Jeanes, Austin H. Johns, Annie Alicia Jones, Harold Johnson, Louie S. Jennings, Olive B. King, Agnes Kennedy, Estella M. Kelly, Mary Kerns, Phillis Kirkby, Helen M. Keeble, Ellen T. Kendall, Norman David Lewis, Vera Lambert, Sarah E. Lewis, Ada Lewis, Kate L. Leonard, Emily E. Lewis, Mabel M. Lambert, Jane E. Laverack, Elenora K. Lasbury, Elsie A. Lawrence, Ada M. Luscombe, Dorothy Lazarus, Ada Lowe, Edith J. Little, Mabel E. Lewis, Florence E. B. Leighton, Kate McKay, Amy Ruby Morris, Eileen Murray, Geraldine Mackay, Susie G. McIntyre, Zöe E. Montague, Lizzie Murphy, Ethel R. Morris, May Melton, Jean MacDonald, Vivian K. Murray, Adelaide E. Milford, Ruby I. Messent, Grace Mitchell, Daisy McGregor, Nellie McMillan, Nellie McNeil, Mary Morrison, Mary McMahon, Blodwen Morgan, Arthur Moses, Agnes M. Mowat, Annie M. McKenna, Alice M. F. Millar, Grace Moffat, Eleanor B. McKenna, May Morgan, Frederick J. Morgan, Catherine Morrison, Bertha Nettheim, Catherine M. Nyhan, Ada Necker, Violet A. Norrie, Louisa Nicholls, Valentine M. A. Nickells, Mary O'Connor, Ellen O'Connor, Alice M. O'Brien, May O'Neil, Victoria A. Osborne, Annie O'Connor, Alice K. Philp, Gertrude M. L. Picken, Harriet Peet, Mary C. Poonen, Pearl Plinson, Edith Pender, Mary Pearce, May Patrick, Ivy M. Pratt, Valerie E. Parry, Percy A. Pawley, Alice M. Pegler, Nellie Pitman, Lilian M. Preston, Alice G. Purdy, Edith A. Parsons, Gertrude Prowett, Mabel M. Quayle, Elvira Riva, Mabel G. Rostron, Sara Renouf, Ina D. Rae, Sydney L. Rothery, Elizabeth M. Ritchie, Hannah Ray, Nellie Rice, Nellie R. Rathbone, William Richards, Hannah M. Robinson, Florence G. Rothwell, Edith Ridgeway, Jessie Robertson, Millie Stewart, Isabella J. M. Sharp, Jessie I. Sheath, Lily Symons, Elsie J. Shaw, Linda P. Skinner, Beatrice Schuback, Ruby D. Sanders, Edith L. Schofield, Dorothy A. Scott-Young, Violet B. Salisbury, Eugenie Sweeney, Nellie Stevens, Lavinia Sturgees, Ruby M. Swift, May Stoodley, Bella Smith, Harriett Sergeant, Jeanie Sutton, Beatrice Stoker, Stella S. Shaw, Kate M. Seligmann, Gertrude Smith, Arthur D. Shakespeare, Annie Stainforth, Beatrice St. John Sharpe, Rosie Todd, Louise Tucker, Ena Thruckly, Alice Taylor, Maggie C. Twentyman, Dora Thacker, William E. Thomas, Georgina Thomas, Catherine S. Thomson, Catherine J. Trayer, Louisa Teale, Irene Talbot, Alice P. Torkington, Beatrice Taylor, Lilias C. Thornton, Norman Trinder, Lilian Tyers, Elizabeth Agnes Wood, Queenie Wilkinson, Aileen Wicks, Alice L. Wells, Florence Weeks, Maud Webb, Martha Wilson, Rose White, Clara Widmer, Annie Wright, Claire Walton, Pearl C. Wooster, Nora A. Westerhout, Elsie E. A. Webb, Ada Walkinton, Alfred B. Williams, Gertrude Williams, Elsie W. Wilson, Hilda M. Woodward, Ethel F. Wilson, Alice Waring, Daniel H. Weston, Edith Westbrook, Charles M. A. Whitehouse, Jean T. Walker, George W. Yarnton.

Violin Playing.—Mabel Adams, David Burt, Lily Bockelmann, Alice Coelho, Olive B. Coleman, Minna Downey, Gladys W. Fleming, Marcus Fedderman, Lilian Gosling, Adelaide M. Hillier, William Harrison, Edgar A. Hawkins, Beatrice D. Milford, Gladys I. C. Martin, Julia St. M. Quarry, Olga Reeves, Harriet M. Redfearn, Lucy A. Shackel, George Taylor, Lucy Thompson, Alice M. Wilde, Edith M. Weston.

Singing.—Daisy Bissett, Hilda Clough, Lillie M. M. Clements, Amina M. Evans, John Hawksworth, Blanche L. Holroyd, Emilie Kirby, Kate Longbottom, Florence Littlejohn, Annie Maher, Grace Nicklin, Louise E. Page, Gwendoline M. Pinkerton, Mary Roden, Florence M. M. Skinner, Kate A. Swallow, Mary Thornley, Mabel Wason, Mary T. R. Wilson.

Organ Playing.—Robert G. Hailing, James B. Lyall, William H. Skinner.

Violoncello Playing.—Gerald D. Milford.

Oboe Playing.—Horace Halstead.

TEACHERS' DIPLOMA.

Pianoforte Playing.—Ethel Briggs, Caroline S. Olley, Lizzie Williams.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus. L.C.M.).

David Bibby, Jane R. Craigie, Ernest W. H. Hutton, Agnes Kennedy, Evelyn C. Knox, Louis Lavator, Mary Lawson, Joseph Lewis, John W. Moseley, Lillian V. Orr, Lily Ormiston, Llewellyn Owen, Ethel C. Pople, J. Frank Pickthorne, Ethel Preston, Oliver W. Tuddenham, Edwin J. Trusler, John Townson, Alice L. Wells, Margaret Wolfe, Arthur Yould.

The Examiners were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; S. A. Bartels, Esq.; John C. Bowen, Esq.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm; Arthur C. Edwards, Esq., Mus. Bac., Oxon., F.R.C.O.; John Greig, Esq., M.A., Edin., Mus. Bac., Oxon., F.R.C.O.; Frederick Holden, Esq.; Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T., Mus. Bac., Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T., L.Mus. L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Seymour Smith, Esq.; Joseph Stephens, Esq.; T. S. Tearne, Esq., Mus.Bac., Oxon.; W. E. Thomas, Esq., Mus. Doc., Oxon.; C. Reginald Toms, Esq.; Ernest Wood, Esq.

There were 604 Candidates for Diplomas, of which number 462 passed, 132 failed, and 10 were absent.

The Higher Examinations for Diplomas of Associates (A.L.C.M.), Licentiate (L.L.C.M.), Associate in Music (A.Mus. L.C.M.), Licentiate in Music (L.Mus. L.C.M.), Teachers' Diploma (L.C.M.), and Fellowship (F.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial Centres in June, July, and December.

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T. WEEKES HOLMES, Secretary.

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President: The Right Hon. LORD COLERIDGE, M.A., K.C.
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The Musical Times.

MARCH 1, 1904.

MUSICAL TIMES PRIZES.

The Proprietors of THE MUSICAL TIMES offer two prizes, of the value of Fifteen Guineas each, for the best composition of—

(1) An anthem, with organ accompaniment.
(2) A part-song, without accompaniment, for four voices: soprano, alto, tenor, and bass.

The words of the anthem must be selected entirely from the Bible, and the words of the part-song should be either non-copyright, or the property of the composer.

No composition (when printed) must exceed in length eight pages of THE MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The prize compositions to become the property of the prize-givers.

Competitors may send in one composition for each prize. They are advised to seek after melody and to avoid eccentricity; natural expressiveness and singable music, in which English composers of past generations have so greatly excelled, should be kept prominently in view.

The authorship of each composition must be indicated only by a motto, or *nom-de-plume*, written at the top of the manuscript; such motto, or *nom-de-plume*, to be also written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the May issue of this journal.

Compositions, which must be sent in on or before the 31st inst., should be addressed to:—

THE EDITOR OF THE MUSICAL TIMES,
1, Berners Street, London, W.,

and endorsed 'MUSICAL TIMES COMPETITION.'

MISS MURIEL FOSTER.

'There is so much reason for singing in this sweet world, when one thinks rightly of it.'

'If you are singing, and sing false notes, it does not matter how true the words are. If you sing at all, you must sing sweetly.'

'The law of nobleness in Music and Poetry is essentially one. Both are the necessary and natural expression of pure and human joy or sorrow, by the lips and fingers of persons trained in right schools to manage their bodies and souls.'

'. . . . The finest models—that is to say, the truest, simplest, usefullest. Note those epithets: they will range through all the arts. Try them in Music, where you might think them the least applicable. I say the truest, that in which the notes most closely and faithfully express the meaning of the words, or the character of intended emotion; again, the simplest, that in which the meaning and melody are attained with the fewest and most significant notes possible; and, finally, the usefullest, that Music which makes the best words most beautiful, which enchants them in our memories each with its own glory of sound, and which applies them closest to the heart at the moment we need them.'

The above extracts from the writings of John Ruskin furnish an appropriate prelude to the biographical consideration of a most gifted English singer who forms the subject of the following remarks.

Muriel Foster—one of a family of three sisters—was born at Sunderland on November 22, 1877. As a great-niece of the late Birket Foster, the celebrated artist, she bears a cousin relationship to Mr. Myles Birket Foster. The loss of both parents while Muriel Foster and her twin-sister, Hilda, were yet in their girlhood, and the monetary circumstances in which as orphans they were left, necessitated a training whereby they should earn their own livelihood. In 1896 they both entered the Royal College of Music, not as students with the idea of becoming professional vocalists, but in order to qualify themselves as teachers. Both the girls, as well as their elder sister, Winifred, were clever. So rapid was the progress made by Muriel that in the first year of her pupilage at Kensington (1896) she gained a Council Exhibition; moreover, she fortunately obtained her first paid engagement in that year when she sang (on November 6, 1896) at Bradford in Sir Hubert Parry's 'King Saul,' performed under the composer's own direction. She took part in the performance of Verdi's 'Falstaff,' given by the College students at the Lyceum Theatre on December 11, 1896, concerning which THE MUSICAL TIMES said: 'Muriel Foster sang well as *Dame Quickly*, though in appearance she was too youthful and attractive'!

It seemed as if her College career would come to a premature end owing to financial difficulties, when she happened to sing at a concert given in a private house. A lady present on that occasion was so charmed with the young singer's voice that she offered the sum of £100 towards her further education and maintenance. Although the name of this kind-hearted lady remains a secret, the mention of the fact may induce others to follow her generous example in befriending other gifted students of music. The opportunity of gaining an Open Scholarship at the College was too good to lose; she therefore entered for the fray, with the result that she won the Scholarship, while Hilda, her twin-sister and fellow student at the College, ran her very closely in coming out *proxime accessit*. This was early in 1897. In that year (on June 8) she sang at the Brahms Commemoration concert given at the Royal College of Music, the programme of which included one of the most inspired works of the master, the beautiful Rhapsody for alto solo and male-voice chorus (Op. 53). Concerning its interpretation THE MUSICAL TIMES may again be quoted: 'The solo in the latter piece [the Rhapsody] being sung by Muriel Foster with much expression and finish, and excellent pronunciation of the German text.' In the following year (1898) she obtained the London Musical Society's prize, and in 1900 the medal given by the Musicians' Company to the best student at the College.

Miss Foster refers in terms of warm appreciation and sincere gratitude to her singing professor at the Royal College, Miss Anna Williams. 'She has taught me everything. I went through all the chief oratorios with her, and cannot speak too highly of her splendid teaching. I took the organ as a second study, under Mr. Walter Alcock, and greatly enjoyed playing it. Mr. Herbert Sharpe gave me pianoforte lessons, and I attempted harmony and counterpoint under Dr. Gladstone and Dr. Walford Davies, but perhaps the less said about my theoretical studies the better.' It should be mentioned that her eldest sister, Winifred, was also a student at the Royal College, her principal study being the violin. Hilda and Muriel gained much distinction in their singing of duets, but the former retired from professional life on her marriage (in 1900), as has also her eldest sister from the same reason.

The last year (1900) of Miss Foster's college life was an eventful one in that she qualified for the Associateship of the College, received her first Festival engagement (at Worcester), and, with her sister Hilda, had the honour of singing at Balmoral by 'command' before Queen Victoria, on the revered Queen's last birthday. 'I was so dreadfully nervous,' she says, 'that I became paralysed with fright. I had to start my song three times, but when I overheard the dear old Queen say to Princess Beatrice: "What a beautiful voice!" I became reassured and was able to go on. She gave me a handsome brooch and spoke in such a motherly way to me.'

Miss Foster has been a great traveller for one who has so far had a short career. In 1901 she toured with Madame Albani's concert-party in Canada, everywhere meeting with success. She says: 'Madame Albani treated me as if I were her own daughter. She was kindness itself. Nothing gave her greater pleasure than when I had a recall or encore, and I had a very happy time with her in Canada.' A great honour was conferred on the subject of this sketch when she was invited to sing at the Lower Rhine Festival of 1902, held at Düsseldorf under the direction of Professor Julius Buths, when her interpretation (in German) of the part of the *Angel* in 'The Dream of Gerontius' called forth well-merited marks of approval and favourable notices in the German newspapers. In the autumn, at the Worcester Festival, she sang the same part in English at very short notice, replacing Miss Brema, who was ill. In December she toured through Holland with the Mengelberg Orchestra as the only vocalist at those concerts. She has also sung at Berlin, Cologne, Frankfort, Dresden, Aachen, and other places in Germany, and in the spring of last year she appeared at concerts in Russia. She says that while the Germans are '*fearfully* critical' they are very appreciative of anything they like. Last year Miss Foster had the honour of singing at Windsor Castle before their Majesties the King and Queen and the King and Queen of Italy. In this connection she relates the following amusing incident, preluding it with the remark: 'I have a most shocking memory for faces; I *cannot* remember them. After the concert, and the King and Queen and others had spoken to me, I said to a gentleman of the Court (as I thought): "Now please tell me who everybody is." "With pleasure," was the courteous reply. "That lady over there is my niece, Princess Victoria, and that lady is——" Imagine my feelings when I discovered that "the gentleman of the Court" who so readily gave me this information was the Duke of Connaught! He thoroughly entered into the fun of the thing, and I then and there decided to buy photographs of all the Royal Family so that I may avoid such a catastrophe in future.'

Two conditions at least are necessary to the making of a great singer—a voice and brains. If, as in the case of Miss Muriel Foster, a graceful presence can be added thereto, so much the better. As Queen Victoria said, she has a beautiful voice, and, moreover, she knows how to use it. The clear enunciation of the words (English or German) is one of her several attributes—not as a thing in itself, but as an essential element in the true conception of the whole. And then she has a highly-developed artistic temperament, to which, for instance, her masterly interpretation of a difficult Bach aria bears abundant testimony. She is perhaps at her best in serious songs, and in strains that are pregnant with deep expression. Her vocalization is perfect. She never strives after effect or the winning of popular applause, but, to her credit be it said, she steadily keeps in view the highest ideals of interpretative art. The 'brains' to which we have referred are especially useful in an emergency. For instance, at the Cardiff Festival of last year, in the unavoidable absence of Miss Brema, Miss Foster had to learn the contralto parts of two important works at very short notice—César Franck's 'Beatitudes' and the 'Samson and Delilah' of Saint-Saëns: the latter she learnt in two hours! She created the part of *Mary Magdalene* in Elgar's 'The Apostles.'

On the 9th ult. a very large, appreciative and enthusiastic audience filled St. James's Hall, when Miss Foster gave a vocal recital previous to her departure to the United States and Canada. The versatility of this young and gifted artist may be estimated in the following list of eighteen songs, in which the beauty of her voice and the charm of her personality found full expression:—

'Mortals, trust this wondrous mercy'	Bach
'O wüsst ich doch den Weg zurück'	Brahms.
'Willst du, dass ich geh'?'	Brahms.
'Geheimnis'	Brahms.
'Meine Liebe ist grün'	Brahms.
'Chanson de l'Adieu'	Tosti.
'Pensée d'autrefois'	Fontenailles.
'Berceuse'	Bizet.
'Maman, dites moi'	Weckerlin.
'Gute Nacht, Mägdelein'	Dvorák.
'Frage'	Max Bruch.
'Von Jenseits'	Rachmaninoff.
'Muttertändelei'	Richard Strauss.
'Night'	Garnet-Wolseley Cox.
'Boat Song'	Stanford.
'The Shepherd's Song'	Elgar.
'Rondel'	Elgar.
'Day and Night'	Philip Williams

No artist, especially one who has for so short a time enjoyed public favour, could have had a more enthusiastic send-off, or have been the recipient of so much genuine appreciation. Miss Foster has many well-wishers who feel confident of her future in America and elsewhere. She fully deserves all the success that has hitherto attended her, because she so worthily upholds all that is best in the traditions of English vocal art.

TEWKESBURY ABBEY.

On one side,—the town, the Abbey, and beyond it a wide stretch of meadow and woodland as far as you could see; on the other, the broad Ham, the glittering curve of Severn, and the distant country, sloping up into the blue hills far away.—John Halifax, Gentleman.'

In times far distant, how long ago it matters not, a hermit dug his cell, or built his chapel in Gloucestershire at the confluence of the Avon and Severn. The name of this hermit was Theoc, or Theocus. Hence we get Theocsburg, Theotisbryg, Teodechesberie, Theokusburia, all these variants being now softened into Tewkesbury. A town sprang up, which in course of time outgrew its early British limitations and became a free borough under the charter of the Earls of Gloucester. This document contained the quaint provision that every freeman might brew, and bake, and grind his own corn. Tewkesbury was first incorporated in 1574 by Queen Elizabeth, her charter stating that 'the town was great and very populous.' Her Majesty decreed that Wednesday should be market-day, and nominated a Town Clerk to exercise the duties of that office 'so long as he should behave himself well.' The superiority of the town over Gloucester in those olden times is shown in the fact that whereas Tewkesbury issued thirty 'tokens' (as current coin), Gloucester issued only twenty, a sure token of Tewkesbury's greater importance. Students of Shakespeare will remember more than one reference of the Immortal Bard to the old Gloucestershire town. In Part II. of 'King Henry IV.' (Act ii., Sc. 4), he puts into the mouth of *Falstaff* these words:—

> He a good wit? hang him, baboon! his wit is as thick as Tewksbury mustard; there is no more conceit in him [*Poins*] than is in a mallet.

And does not Dickens, in chapter 49 of 'Pickwick,' refer to 'The Hop-Pole Hotel,' at Tewkesbury? (see the above illustration). He tells us that, after having dined at that hostelry *en route*, 'Mr. Pickwick and Mr. Ben Allen fell fast asleep for thirty miles,

CHURCH STREET, TEWKESBURY.
(From a Picture-Postcard Photograph by Mr. Gardener, Barton Street, Tewkesbury).

while Bob Sawyer and Mr. Weller sang duets in the dickey.' Among the literary associations of the place must be mentioned the story of 'John Halifax, Gentleman,' the scene of which is laid at Tewkesbury, although the authoress, Mrs. Craik (Miss Muloch), calls it 'Norton Bury.' From its geographical position the town may claim to be a watering-place, when the floods are out! In this connection we may quote the following interesting

ROBERT FITZ-HAMON, AND SIBILLA, HIS WIFE,
AS DELINEATED IN 'REGISTRUM THEOKUSBURIÆ,' A VALUABLE MANUSCRIPT VOLUME IN THE POSSESSION OF SIR VERE ISHAM, BART., OF LAMPORT HALL, NORTHAMPTONSHIRE.

(From the reproduction in 'Tewkesbury Abbey and its Associations,' by John Henry Blunt. By kind permission of the publisher, Mr. W. North, of Tewkesbury.)

entry from the Feoffee Book Memoranda preserved in the Abbey:—

> In the year 1770 was the highest Flood ever remembered at Tewkesbury. . . . It came into the Church and Chancell, so that Divine Service could not be performed. And notwithstanding many of the graves in the church were bricked round, yet there was scarce a grave-stone but what was turned upon its edge, and the insides of the graves appeared which was shocking to behold. It likewise loosened some parts of the Foundation of the Church, particularly the large pillar next the Bailiffs seats which supports the Tower, a part of which fell down and has since been rebuilt.

Every schoolboy is familiar with the famous and terrible Battle of Tewkesbury, the last in the Wars of the Roses, fought on May 4, 1471, when the Yorkists under Edward IV. gained a crowning victory over the Lancastrians, and when poor young Prince Edward was so cruelly assassinated. Interesting relics of the battle are to be found in the vestry door of the Abbey, which is backed with iron plates traditionally said to have been beaten out of old swords and armour used in the fight which took place *in* and around the church. It is not surprising that so historic a town—now peaceful enough—in the old country should furnish a name for two places across the Atlantic. In the State of Massachusetts we find a Tewksbury,—though it is in the County of Middlesex!—and there is a village of the same name in Quebec. For quietude, picturesque old-timbered houses, pleasant walks, and historical associations, our Tewkesbury is deservedly famous and is well worth a visit.

The glory of Tewkesbury is its noble Abbey Church. To think that the massive tower of that venerable sanctuary has stood for nearly 800 years, a silent witness to all the changes that have taken place in the development of England's greatness, and typifying, in its strength and solidity, all that is best in the nation's characteristics! The first church formed part of the Anglo-Saxon monastery built about the year 715 by two Saxon nobles and brothers named Oddo and Doddo. Four hundred years later (in 1102) Robert Fitz-Hamon, who had married a niece of William the Conqueror, refounded the monastery as a Benedictine abbey. Portraits of Fitz-Hamon and his spouse, holding a model of the Abbey in their hands, form the adjoining illustration. Twenty years were occupied in the erection of the Abbey.

> They dreamed not of a perishable home,
> Who thus could build.

The conventual buildings have disappeared, but the church stands in all its stately proportions. The consecration took place on November 20, 1123, with much ceremony, the dedication charter of Fitz-Hamon and of the Earl of Gloucester, sealed with their seals, being laid upon the altar. At the Dissolution the Abbey was seized by the King's Commissioners, but the good people of Tewkesbury petitioned their 'most dread sovereign lord' to spare their church, with the result that for the payment of the sum of £453 their prayer was granted.

The architecture of the Abbey is of course Norman. The North Porch is of unusual dimensions, and the tower, 132 feet high, is one of the finest and most perfect Norman towers in existence. A special feature is the recessed West front, as shown in our illustration. On entering the building and looking down the Nave, one is struck with its resemblance to Gloucester Cathedral. There are the same grand old Norman pillars, which seem as if they supported the roof shoulder-high. The absence of an organ screen permits of an uninterrupted view from West to East, and vice versâ. The ambulatory of the choir reminds one of Westminster Abbey—on a small scale, of course. Behind the altar is the Clarence Vault, in which were interred the bodies of the famous Duke of Clarence and his wife; but in 1709 the remains were displaced to make room for the body of a 'periwig-pated alderman' of Tewkesbury, named Hawling! When, in 1829, Alderman Hawling's remains were removed, tradition says that the Clarence vault smelt very strong of Malmsey wine!

(Photographed specially for The Musical Times] [by Mr. W. G. Bannister, Tewkesbury.)

Tewkesbury Abbey, from the South.

The Abbey is famous for its beautiful tombs and chantries, considered by many authorities as the finest in England. The Beauchamp Chantry—or, as it is frequently mis-called, the Warwick Chantry—claims special mention by reason of its exquisite beauty. A well-informed writer—Mr. Knight, in his 'Cursory disquisition on the Conventual Church of Tewkesbury and its antiquities'—thus describes this fine specimen of

THE 'MILTON' ORGAN.
(*Photo by Mr. W. G. Bannister, Tewkesbury.*)

art in stone, erected in the year 1422 by Isabel le Despenser, to the memory of her first husband, Richard Beauchamp, Earl of Abergavenny and Worcester, otherwise Ricardus de Bello Campo. Mr. Knight says :—

> There can be but one opinion on the praise which belongs to the exquisiteness of finishing by which the several parts of it are distinguished. The entablature, wedged between two of the old pillars of the choir, and appearing to rest upon light columnar buttresses of singular beauty, gives us an assemblage of filigree and fretwork which may vie with the finest specimens of similar workmanship in the kingdom : the elegant palm-leaved parapet which occurs in the division between the storeys, the numerous escutcheons blazoned in their proper colours—the niches and pedestals under their respective canopies once ornamented with figures which fanaticism has dislodged—the slender shafts supporting a higher apartment, probably the rood-loft in the inside of the fabric, from whence half-figures of angels are seen to issue,—the pendants drooping, like congelations in a grotto, from a roof adorned with a most delicate tracery spread over it like a web ;—these and a countless multitude of minuter beauties almost distract attention, and overwhelm the judgment with their different claims to notice.

In regard to the tombs, a curious epitaph is to be found on the monument of one Thomas Merrett, a barber chirurgeon, who departed this life in the year 1669. This epitaph thus records Surgeon Merrett's merits :—

T hough only stone salutes the reader's eye,
H ere in deep silence precious dust doth lye,
O bscurely sleeping in Death's mighty store,
M ingled with common earth till time's no more :
A gainst Death's stubborn laws who dares repine
S ince so much *Merrit* did his life resigne.

M urmurs and tears are useless in the grave,
E lse he, whole vollies at his tomb might have ;
R est here in peace, who like a faithful steward
R epaired the church, the poor and needy cured.
E ternall mansions do attend the just,
T o clothe with immortality their dust,
T ainted (whilst under ground) with worms and rust.

Mention must be made of a chaste marble tablet on the south-east tower pier to the memory of the authoress of 'John Halifax, Gentleman.'

Within the limits of our space it is impossible to mention a tithe of the interesting things in and connected with this old Abbey. The accompanying views will give a general idea of its architecture. We must therefore be content with calling attention to a few features of special interest. The bosses on the outer of the three longitudinal ribs of the first four bays of the Nave, counting from the west door, consist of musical subjects—angels playing the following instruments : pipe, tambourine, cymbals, bagpipe, hurdy-gurdy, harp, dulcimer, organ, rebec, and zither. Mr. Bannister, the well-informed sacristan and historian of the Abbey, tells us that 'these musical bosses are associated with central bosses representing events in the Life of Christ up to that of the Last Supper, after which musical instruments do not occur except in two smaller bosses terminating cross ribs.' This is interesting, as is also the fact that the present scheme of colour decoration is the work of the late Mr. T. Gambier Parry, father of Sir Hubert Parry. He considered the roof to be 'a marvellous specimen of English carving, and that together with the roofs of Gloucester and Norwich Cathedrals, it combined some of the finest features of mediæval sculpture.'

The stained glass in the seven windows of the Choir is one of the most prominent and attractive features of the Abbey. It dates from *circa* 1322, and although the ravages of time and neglect have left their mark, perhaps there is nowhere else in

England quite so much glass of the same date and, on the whole, in such good condition. The East window has, in the circle at the head of it, a representation of an angelic choir playing upon the following instruments—tambourine, flute, organ and harp (some instruments are gone through damage), and in other parts of the window are angels blowing trumpets. The South-west window of the Choir contains four knights clad in armour. These warrior-like representations are valuable as giving accurate information as to the armour and knightly gear of the time. It is satisfactory to learn that the safety of this old glass has now been ensured by a protective external window of rolled glass let in the mullions from the outside.

We may now consider some interesting references to the Miracle Plays performed long ago in the Nave of the Abbey. These plays found their way southwards from Coventry, where they flourished exceedingly. Amongst disbursements in the Tewkesbury churchwardens' accounts of the year 1578 are the following items:—

Item to Richd. Westone for making jerckins, xiijd.
Item to Mr. Fyelde for buckeram for capes, viijd.
Item for two shippe skines for the sinners gears, xvjd.

Among the receipts for the year, an amount of 'vjs. viij' is entered for the 'hyer of the players apparell,' and a 'Note of certaine goodes of the churche' handed over to the new churchwardens on May 4, 1585, contains the following inventory:—

Players Apparrell
Item viij. gownes and clokes
Item vij. jirkyns
Item iiij. capps of greene sylke
Item viij. heades of heare for the apostles and x. beardes.
Item a face or vysor for the devyll.

In the year 1599 the churchwardens built a battlement on the tower. Bazaars and fancy fairs had not then been invented, so in order to defray the cost of the battlement, the churchwardens 'set forth three stage plays to be played in the Abbey at Whitsuntide in the following year'!

The subjoined quaint extracts are from the 'Feoffee Book Memoranda':—

1632. This yeare the 4 bells were cast into five the charge whereof came near to a Clb but was not finished until the yeere following.

1704. This yeare there was a new frame made to the top of our tower new floored with lead and a new weathercock gilt.

1724. This year the long Ruff of this church and other parts of it were rebuilt and repaired by a Brief granted for that purpose by the Rt Honble Lord Chancellor Parker.

1741. The Pore is very Inumarable ys year soe yt wee had 28 mouths Additinall.

THE WEST FRONT, TEWKESBURY ABBEY.

(*Photographed specially for* The Musical Times *by Mr. W. G. Bannister, Tewkesbury.*)

Tewkesbury Abbey possesses *two* organs—an ancient and a modern instrument, both of which are in constant use. The elder of this 'pair of organs' has a very interesting history, with which the names of Cromwell and Milton are associated. In the year 1637, Thomas Harris, the elder—the first of four generations of organ-builders of that name and grandfather of the celebrated Renatus Harris—

built a 'double organ' (great organ, with choir organ in front) for Magdalen College, Oxford. Evelyn, in his Diary, thus refers to the instrument, under date of July, 1654:—

> Next we walked to Magdalen College, where we saw the library and chapel, which was likewise in pontifical order, the altar only, I think, turned tablewise; and there was still the double organ, which abominations (as now esteemed) were almost universally demolished; Mr. Gibbon [Christopher Gibbons], that famous musician, giving us a taste of his skill and talents on that instrument.

In the same year (1654) Cromwell, who is known to have been very fond of music, had this organ removed to Hampton Court Palace, where he and

THE NORTH CHOIR AISLE.
(*Photo by Mr. W. G. Bannister, Tewkesbury.*)

John Milton resided. It is said that the poet played on this identical organ at Hampton Court Palace. Macaulay, in his essay on Milton, says: 'We can almost fancy . . . . that we can see him sitting at the old organ.' This tradition has caused the instrument to be named 'Milton's organ.' At the Restoration it was removed back to Magdalen College, the sum of £16 10s. being paid for its transportation from Hampton Court to Oxford.

In 1690 Renatus Harris undertook to improve and repair the organ built by his grandfather, and to make it 'an extraordinary instrument and the best old organ in England,' for the sum of £150. He covenanted to render the mechanism 'strong, staunch, good, and serviceable'; to make the pipes 'bear a good tone, strong, clear, and sweet'; to 'alter the pitch of the said organs half a note lower than they are now,' and to make the 'two sets of keys fall as little as can be to give the pipes their due tone, the touch to be ready, soft, and even under the finger.' Could anything be more satisfactory even from a twentieth-century point of view? This organ had no reed stops, but Renatus Harris introduced a 'Cedirne, of metal' (Cithern), doubtless a string-toned stop; and for the first time in England he applied the terms Furniture and Cymbal to the compound stops.

It may not be without interest as showing the evolution of organ-building in England if we give both specifications of this Harris instrument—(i.) the original Thomas Harris organ of 1637; and (ii.) as renovated by Renatus Harris in 1690:—

I.

Great Organ (8 stops).

1 and 2. Two open diapasons.	5 and 6. Two fifteenths.
3 and 4. Two principals.	7 and 8. Two two-and-twentieths.

Choir Organ (5 stops).

9. One stopped diapason.	12. One recorder.
10 and 11. Two principals.	13. One fifteenth.

II.

Great Organ (8 stops).

1. Open diapason.	5. Great Twelfth.
2. Stopped diapason	6. Fifteenth.
3. Principal.	7. Furniture (3 ranks).
4. Cedirne.	8. Cymbal (2 ranks).

Choir Organ (5 stops).

9 Stopped diapason.	12. Nason.
10. Principal.	13. Fifteenth.
11. Flute.	

Compass CC (no CC sharp) to D in alt, 50 notes. Three bellows.

But what has this Magdalen-Miltonian-Cromwellian organ to do with Tewkesbury Abbey? We shall see. Judging from the Churchwardens' accounts, it would seem as if prior to the year 1737 Tewkesbury Abbey possessed no organ whatever, though this is difficult to believe. At all events, at a Vestry meeting held on March 9, 1735, the parishioners decided to acquire an organ for their Abbey church, and to purchase the instrument which was in Magdalen College, Oxford (the Milton organ above referred to), then in the market. The organ having been duly bought, paid for, and removed to its new home, it was placed upon an ugly screen, which at that time and until the restoration of the Abbey in 1875, divided the church into two portions. In 1796 the instrument was repaired and a swell organ added, at a cost of £186 8s., 2d. by 'Mr. Holland, organ builder.' In this state the organ practically remained for half-a-century till, in 1848, 'Henry Willis of London' (then a young man of twenty-seven) rebuilt it at a cost of £322 15s. 8d. In the previous year Willis had successfully rebuilt the organ in Gloucester Cathedral,—'my stepping-stone to fame,' he records in the illustrated biographical sketch of him which appeared in The Musical Times of May, 1898 (p. 297)—and what more natural than that the neighbouring town of Tewkesbury should employ him in a similar capacity? The specification of this Milton organ,

as rebuilt by Father Willis, and as it now stands in the South Transept, is as follows :—

Great Organ (13 stops).
(In the order, beginning at the bottom, in which the draw-stop knobs, in single file, appear.)

* Open diapason, No. 1.	Fifteenth.
* Open diapason, No. 2.	Sesquialtera.
Dulciana.	Flute Harmonique.
Stopped diapason, bass. }	Cremona.
Clarabella, treble. }	Trumpet.
* Principal.	Clarion.
Twelfth.	

Swell Organ (6 stops).

Open diapason.	Flute.
Stopped diapason.	Sesquialtera.
* Principal.	Oboe.

Pedal Organ (2 stops).

Double diapason.	Bourdon.

Couplers.
Swell to Great. Swell to Pedal. Great to Pedal.
Three composition pedals to Great.

The stops marked * are the originals of the Milton organ, as are several pipes scattered about the organ, especially in the Fifteenth and Sesquialtera.

The second organ in Tewkesbury Abbey is a large four-manual instrument, at present without a case, standing in the North Transept. It was built by Messrs. Michell and Thynne, and exhibited by them at the Inventions Exhibition at Kensington in 1885, and at the Liverpool Exhibition in the following year. The late Rev. C. W. Grove, of Mythe House, Tewkesbury, and a great benefactor to the Abbey, purchased this Exhibition organ and presented it to the Abbey, as the following inscription upon the instrument records :—

> To the greater glory of God, and to commemorate the Jubilee of Our Most Gracious Sovereign Lady Queen Victoria, this Organ is given to Tewkesbury Abbey by Charles William Grove, June 21st, A.D. 1887.

TEWKESBURY ABBEY, LOOKING EAST.
(*Photographed specially for* The Musical Times *by Mr. W. G. Bannister, Tewkesbury.*)

The open diapasons are made of tin alloyed with about eight pounds of lead to the hundredweight. It is a positive delight to hear the lovely tones which these old Harris pipes produce—no repelling harshness, but a mellowed quality which captivates the ear by its old-world charm. No wonder that Dr. S. S. Wesley held a very high opinion of this organ. It is interesting to learn that he loved to play upon it on many occasions during his organistship of Gloucester Cathedral, and that the old man who used to blow for him is still living in Tewkesbury.

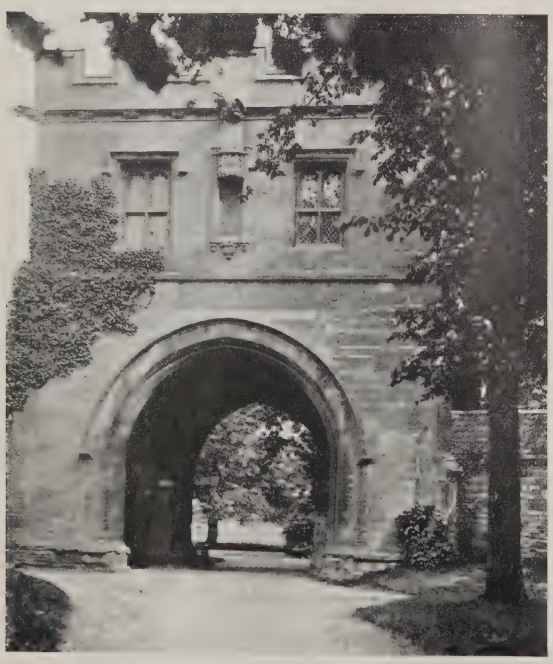
Both the organs are used at the services—the Milton instrument to accompany the choir, the Grove gift to support the congregation, the organist being able to make his way unobserved from one instrument to the other. As they are tuned in unison they can be played simultaneously.

The only known roll of organists of Tewkesbury Abbey dates from the year 1737, contemporary with the acquisition of the Milton organ. At a Vestry meeting held on April 5, 1737, the churchwardens were empowered to pay an organist a salary of £20 per annum 'out of the profits arising

to the church from the graves, the seats, and the bell.' To meet this liability, it was ordered—

> That a tax of two shillings and sixpence should be laid on the great bell whenever it was rung for a funeral in the afternoon, and a further charge of two shillings and sixpence when it was rung in the morning; that an additional charge of three shillings and fourpence should be put upon every grave opened in the church; and the seats be raised two shillings and sixpence in the pound.

The first organist was one James Clearely, of Gloucester, who held the post for thirty years, the same length of service as that of his successor, Charles Edward Chandler, to whom succeeded his son, Nathaniel Chandler, who reigned forty-nine years. This trio covered a period of 110 years, and brings us to 1847, when a nephew of the last named organist was appointed. This gentleman, Nathaniel Chandler White, is stated to have been 'somewhat of a genius.' On one occasion he played the whole of Spohr's 'Last Judgment' (except the overtures) entirely from memory, a feat which he successfully accomplished in the space of one hour and twenty minutes. From 1867 to 1878 the office was held by a gentleman possessing a musical name, to wit, James Thorniloe Horniblow. At one time he held the organistships of the Abbey, Ripple Church, and Holy Trinity Church, Tewkesbury, in addition to attending to the claims of his business as a clothier and draper. The appointment (in 1878) of Mr. Henry Rogers, a professional musician, was coincident with the new era that dawned for the old Abbey on the completion of its restoration (in 1879), and the improvement of its musical service.



THE ABBEY GATEWAY.
(Photo by Mr. W. G. Bannister, Tewkesbury.)

The present organist of the Abbey, appointed in January, 1900, is Mr. Alfred W. V. Vine, a Licentiate of the Royal Academy of Music and Associate of the Royal College of Music, and a Fellow of the Royal College of Organists. He was formerly a chorister at St. Peter's Church, Eaton

MR. ALFRED W. V. VINE.
ORGANIST OF TEWKESBURY ABBEY.
(Photo by Messrs. Bennett and Sons, Worcester.)

Square, and strangely enough the present vicar of Tewkesbury, the Rev. O. P. Wardell-Yerburgh, was one of the assistant clergy of St. Peter's at the same time. Mr. Vine cannot speak too highly of the help and encouragement he receives from his vicar, and of the cordial co-operation which mutually exists between them in the discharge of their important duties. There is a daily choral Evensong (boys only), and no pains are spared by clergy and organist to make the services worthy of the venerable fane in which they are held.

For valued assistance in the preparation of this article, thanks are due and are tendered to Mr. W. G. Bannister, the courteous sacristan and verger—who knows more about the Abbey than anyone else—for out-of-the-way information willingly given and the views taken by himself, some of them specially for this article; and to Mr. Alfred Vine, the organist, for help in various ways.

Dotted Crotchet.

Attention is called to an unusual but interesting competition, for which a prize of fifty guineas has been generously offered by Mrs. Ada Lewis, the composition of a Pianoforte Quintet. Full particulars of this welcome stimulus to British-created chamber music will be found in our advertisement columns. We may also take this opportunity of reminding those who intend to enter for The Musical Times composition prizes—of which the conditions are set forth on page 153—that the time limit for sending in manuscripts will expire on the 31st inst. In answer to some inquiries on the subject, we desire to say that the unsuccessful manuscripts will be returned upon application.

PROGRAMME MUSIC.

By Professor Niecks.

The notions about programme music display an amazing diversity. They are of all sorts, among which, however, the clear and right are much less common than the vague and wrong. One may say without being guilty of exaggeration that a really adequate and complete notion of programme music is one of the rarest phenomena. In view of the fact that the great mass of our present-day music is programme music, this must be admitted to be a preposterous state of matters. Rightly considered, the question about programme music is no longer whether it be legitimate, but what kinds of it are so. To formulate the problem quite unmistakably we might state it thus: What are the qualities that legitimize programme music? To insist on the illegitimacy of the whole *genre* is taking up a position for which no tenable right and reason can be produced. The legitimacy of the *genre* could not be invalidated even by proving the badness of every piece of programme music that ever was written. It certainly cannot be invalidated by the fact, which no reasonable person will dispute, that an enormous amount of bad music in the nature, or supposed nature, of programme music has been written. In fact, in animadversions on programme music, the attack is always on a bugbear of the combatants' own creation—not on what the thing really is, but on what it is not, or, at least, need not be.

That programme music and imitative music are synonymous is one of the most inveterate and most frequently encountered misunderstandings. Nothing, however, could be farther off the truth. As Berlioz, one of the greatest composers of programme music, puts it, the imitation of the tones and noises of nature may be a means, but almost never an object; should be considered a complement to the musical idea, not the musical idea itself. Of course, composers have not always acted in accordance with this wise view. Many pieces have been written with the object of imitating the tones and noises of nature—the growling and crashing of thunder, the roaring and swishing of the sea, the whistling of the wind, the rustling of the leaves, the purling of the brook, the rushing of the river, the splashing of the fountain, the chirping and warbling of the birds, the cooing of the dove, the barking of the dog, the clatter of the trotting and galloping horse, and so on. And pieces have been written not only with the object of imitating the tones and noises of nature, but also the tones and noises made by the machines invented by man. Favourite imitations of this kind are, for instance, the mill wheel and the spinning wheel, and especially that at all times cherished one of the din and turmoil of battle. But where such imitation is the main object, the outcome, if music at all, is music of a low order. It is of value only when it is subordinate to a nobler object, subservient to a higher purpose. In fact, such imitation is a good servant, but a bad master.

Another misunderstanding is the belief that the excellence of the imitation is proportionate to its accuracy; that the greater the likeness to the real thing, the better is the musician's imitation. Again nothing could be farther off the truth. Suggestiveness is all that is required. And while we can do very well without accuracy of imitation, we cannot do at all without musical beauty, which, however, has to be sacrificed if accuracy of imitation is the supreme aim. Now such a sacrifice is impossible so long as we regard music as an art. To the artist it must be an unshakable axiom that what is not good music is not good programme music.

Yet another misunderstanding has to be mentioned—namely, that programme music is intended to express all that is in the programme. A moment's reflection makes us see the absurdity of the notion. If this were really the intention, the programme would be a ridiculous superfluity, an idle redundance. Why the programme, if the music can express all the programme contains? In fact, the very reverse is the case. The *raison d'être* of the programme consists in its ability to supply what the music lacks, in its ability to express what music cannot express, or for the nonce will not express.

But, it is asked, why does music not confine herself to the sphere peculiarly her own, where she is free, all-powerful, and independent? Why should she become a servant if she can be mistress? These questions are best met by other questions. Why do you not blame the pictorial artists who illustrate legendary, historical, and imaginative subjects, and the works of other arts, and thus overstep the boundaries of their own peculiar spheres? Why do you approve the composers who set to music songs, and opera and cantata libretti, and thereby reduce their mistress to the status of a servant? We hear it also stated that the composer produces the best he himself and his art is capable of when he expresses his own subjectivity, his own experiences, thoughts, and feelings. This no doubt is true, generally speaking. But does this carry with it a condemnation of every other way of exercising the artistic faculty? If it does, the condemnation includes not only programme music, but also all vocal music, especially dramatic music. However, to be consistent, we must then say that the lyrical poet is the only true and genuine poet, and the dramatic poet a mere sham, a worthless pretender. Nobody would be foolish enough, I think, to maintain this. Why, then, maintain it in connection with music? The question both in literature and music is whether the artist has the dramatic sense, whether he can put himself in the place of the *dramatis personæ*. Have not Gluck, Mozart, Beethoven, Weber, Rossini, Verdi, Méhul, Auber, Boieldieu, Gounod, Berlioz, Wagner, and others done so without degrading the art and themselves? Could they have done better? Nay, could they have done as well without the words, without, as we may say, the programme? Indeed, there are artists so constituted that they can do their best only when stimulated from without. Of such Löwe, the great ballad composer, is a striking

example, Gluck a more famous and equally striking example, and Richard Wagner the most illustrious and the most striking of all.

Thus far I have dealt in negatives; now it is time to think of positives. What, then, is programme music, and in what respects does it differ from the music that is not programme music and has been called absolute music? The question could be easily answered if we could say that absolute music was a purely formal play with sounds without any meaning and unconnected with conscious ideas and feelings, and that programme music was a combination of sounds for the purpose of expressing definite ideas and feelings. Such a distinction, however, does not exist. Neither does the absence of a programme prove the meaninglessness of the music, nor the presence of a programme the nature and amount of the meaning, or indeed any meaning at all. No doubt there is music that is no more than a purely formal play with sounds, but such music is to be found not only among supposed absolute music, but also among pretended programme music. On the other hand meaning is embodied, and ideas and feelings are expressed, not only in programme music but also in music without a programme. Can anyone be so dull as not to perceive that, for instance, Beethoven in his grand instrumental compositions expresses something, expresses something definite, not something necessarily definable by words, but something fully apprehensible by our psychic faculties? In fact, there is an immense deal of apparent absolute music that is in reality undeclared programme music, and an immense deal of declared programme music that is in reality absolute music pure and simple. How much of vocal and ballet music, and of instrumental music with titles and longer verbal expositions is meaningless formal play with sounds! That I class vocal music with programme music ought not to surprise anyone, for the words in vocal music form for the serious musician the strictest and most dictatorial of programmes. Careful study of the subject makes it unmistakably evident that it is impossible to draw a line between what is called absolute and programme music. Suppose we make consciousness and clearness the test. Where do they begin, and unconsciousness and vagueness end? As, however, we find all degrees of clearness and vagueness both in absolute and programme music, the criterion does not serve.

My way of arriving at a distinct and adequate notion of programme music is, as the sequel will show, something else than the formulation or adoption of a definition. The problem is too big and too complex to be encompassed and unravelled by a concise formula. A definition, however, makes a good starting point.

The popular conception of programme music is instrumental music the subject of which is set forth by a written or printed verbal programme. Such a definition, however, defines only a part of the whole genus. A large mass of other instrumental music has an equally good claim to be classed with programme music—namely, instrumental music that accompanies the spoken word in melodrama, the pantomimic performances in ballets, operas, and plays, and the exhibition of pictures and *tableaux vivants*. Again, although as a rule we understand by programme music purely instrumental compositions, long or short, but self-contained, a great deal of the preludes, interludes, postludes, and instrumental accompaniments of vocal compositions is of the nature of programme music, the programme being indicated by the preceding, following, and accompanying words. Nay, we may even go so far as to say that pure vocal music, too, if expressive, belongs to the category of programme music. In short, a programme may be any kind of setting forth of the subject, not merely a separate verbal one; and music, whether standing alone or not, is essentially programme music whenever it leaves the domain of the purely formal play with sounds, or of the formal play with sounds merely tinged by an unconscious reflection of vague moods, emotions, and impressions.

But programme music as usually understood is, as I have already said, pure instrumental music with a written or printed verbal programme. This programme may be expressed by a few words, or even by a single one, as well as by a longer exposition. In the former case we get not the subject itself, but a reference to it, which may be a reference to history, to a poem, play, novel, or legendary tale, to a scene in nature, to a personal experience, &c., &c. And whether the programme be short or long, it may either tell us exactly what the composer illustrates, or leave us to find out what part of the subject he has chosen for illustration. On seeing on the title-page of a musical composition the name 'Faust' or 'Hamlet,' it would be unreasonable to conclude that the musician had reproduced in his work the whole content of Goethe's or Shakespeare's masterpiece.

Programme music, as we have seen, has not for its object the imitation of the sounds of nature, and of animals and machines; in other words, it is not tone-painting in the narrow and most common sense of the word. On the other hand, programme music is tone-painting in the wider and truer sense of the word, in the sense that comprises both soul and body painting. In short, programme music depicts not only the audible and the visible outer world, but also the inner world—that is, the moods, emotions, and thoughts of the painter and of others. Indeed, while programme music, the aim of which is solely or chiefly the imitation of things audible and visible, belongs to the lowest class of music, that which confines itself to, or occupies itself chiefly with, the expression of mental impressions, moods, and volitions belongs to the very highest class. In good programme music the imitation of the outward must be subordinate to the expression of the inward. In due subordination, however, the imitation of the outward can do excellent service, being capable of furnishing the outward associations of the inward facts, and thus adding to the clearness and vividness of the representation. Although the first condition of good programme

music is its being good music without the programme, nevertheless, owing to the explanatory programme, things are possible in programme music both in regard to matter and form which in absolute music would be inadmissible. Creative power presupposed, success in this kind of composition depends on the choice of the programme and the use made of it. The composer who wishes to succeed has to choose a really musical programme, and to extract from it the really musical part of the contents.

(To be continued.)

A CHELTENHAM MUSIC-MAKING.

BY ONE WHO WAS THERE.

Tennyson thus describes Cheltenham in a letter written to his friend Rawnsley in the year 1845:—'Here is a handsome town of thirty-five thousand inhabitants, a polka-parson-worshipping place, of which the Rev. Francis Close is Pope, besides pumps and pumprooms, chalybeates, quadrilles (as you have taken to them again) and one of the prettiest countries in Great Britain.' Prior to his marriage in 1850, the poet lived with his mother and sisters at Cheltenham. There he probably wrote a part of 'In Memoriam' and perchance the songs in 'The Princess,' including 'Sweet and low.' This 'handsome town of 35,000 inhabitants' can now boast of 50,000. It is nearly two hundred years since a saline spring was discovered in what was then the mere village of Cheltenham; but it was not until the year 1788, when King George III. derived benefit from drinking the waters, that the place became fashionable. Now the town has become celebrated as an educational centre,—the Ladies' College alone has nearly 1,000 pupils—and as a place where retired people may spend the eventide of their lives peacefully and pleasantly.

But it is the music of Cheltenham with which we have to do. We may begin by mentioning a few names associated therewith. That of John Bishop is naturally the first to be called to mind; John Barnett, of 'Mountain Sylph' fame, lived and died there; Mrs. Lloyd, the mother of Mr. Edward Lloyd, was a former teacher of the pianoforte at the Ladies' College; and the father of Madame Frickenhaus, Mr. W. E. Evans, formerly a professor of music, an organ-builder and excellent violinist, who became

THE NEW TOWN HALL, CHELTENHAM.

(Photo by Mr. H. W. Watson, Cheltenham.)

CHELTENHAM IN BYGONE DAYS: A SKETCH BY CRUICKSHANK.
(By kind permission of the proprietors of the 'Cheltenham Looker-on.')

known in connection with the manufacture of free-reed instruments. Mr. Evans had as an assistant and fellow inventor one Henry Willis, who lived in Cheltenham for three years in the early forties. Miss Agnes Nicholls is a native of this 'garden town,' and no account of the musical activities of the place would be complete without full acknowledgment of the work done by Mr. J. A. Matthews in popularizing music, more especially oratorio, during his residence there of nearly thirty years.

In former days Cheltenham was a good place of call for concert-parties on tour. In 1818 Sir George Smart favoured the town with his presence. From a copy of old Smart's programme now before us we find that the inside coach fare (single journey) from Cheltenham to London was two guineas, *plus* 4s. 6d. extra for luggage and exclusive of tips. Poor Mr. Goss (the uncle of Sir John) paid one guinea for an *outside* seat in the depth of winter! We may pass on to some recorded musical doings in the thirties. In 1834 the local orchestra gave a performance, when—

> The overtures to Zampa and William Tell, the stars of the programme, were never better performed, especially in the softer passages, which were all harmony.

The Arms of Cheltenham.

and furthermore we are told that—

> Signor Morelli performed a Rondo on the pianoforte with one finger only of the right hand, with surprising agility.

Bochsa, the mountebank, directed a performance of Czerny's celebrated Concertstück, played by sixteen performers on eight pianofortes. Not to be outdone by Bochsa, Mori, three months later, presented the work with *twenty* performers—sixteen on eight pianofortes and four on harps! Again, we learn that a concert—

> was opened by Weber's magnificent overture to *Freischütz*, which was executed in fine style, the wind instruments having been exchanged for stringed ones, in order to give more complete effect to the orchestra.

The law of libel could not have been so threatening then as now, as *The Looker-on*—an excellent local newspaper still in existence—reported that—

> Mr. D'Arcis played a flute fantasia on the familiar air 'Cherry Ripe' after his own peculiar fashion, which, as most of our readers well know, is *very* peculiar.

A Philharmonic Society existed in Cheltenham so long ago as 1838. At the first concert in that year Mozart's C major ('Jupiter') Symphony and Beethoven's in the same key were performed under the direction of a resident musician named Uglow. Other conductors have been Mr. Evans (already referred to), Mr. Tennant, Mr. Richard Blagrove, Mr. Frederick Helmore, Mr. Adolph von Holst, Mr. T. Riseley, and the late Dr. A. E. Dyer, the highly-esteemed organist of Cheltenham College. In 1858, as the credit balance at the end of the season stood at £3 10s., it was explained that the professional orchestra had cost for one concert the sum of £65, whereupon the committee decided that only a pianoforte and harmonium should in future be used for *all* accompaniments!

The present Cheltenham Philharmonic Society was started in 1893, with Mr. C. J. Phillips, professor of singing at the Ladies' College, as conductor. The aim of the Society is to produce choral and orchestral works seldom or never heard in the district. Towards the attainment of this end the following works have been performed during the ten years of the Society's existence:—

> *Choral:* Spectre's Bride, Swan and Skylark, Paradise and the Peri (Schumann), Faust (Gounod), King Olaf, Hymn of Praise, Song of Miriam, Martyr of Antioch, Rheinberger's Christophorus (for the first time in England), Magnificat (Bach), Requiem (Mozart's and Verdi's), Walpurgis Night, Acis and Galatea, Liszt's 13th Psalm, Ruins of Athens, &c.
>
> *Symphonies:* Nos. 3, 5, 6, 7 and 8 (Beethoven), G minor (Mozart), B minor (Schubert), Pathetic (Tschaikovsky), Fantastic, and Harold in Italy (Berlioz).
>
> *Overtures, &c.:* William Tell, 1812, Tannhäuser, Meistersinger, Carnaval Romaine, Flying Dutchman, Britannia, Egmont, Hebrides, Der Freischütz, Faust Ballet Music (Gounod), Liszt's Hungarian Rhapsody No. 2, Midsummer Night's Dream, Gioconda, &c.
>
> *Madrigals, Part-songs, &c.*

The above list speaks for itself, but attention may be drawn to the catholicity of taste which it displays; moreover, does it not bear abundant testimony to the growing appreciation of music of the highest class?

Cheltenham music has hitherto suffered from the lack of a suitable building in which to give orchestral and choral concerts on a large scale. This deficiency has now been supplied by the erection of the new and handsome Town Hall (of which we give an interior view), built at a cost of £45,000, and opened on December 5 last. The honour of giving the first concert in this palatial municipal building fell to the lot of the Philharmonic Society, and the musical house-warming (postponed from 1903, the Berlioz centenary year) took place on January 28 of the present year, when the following programme was performed:—

PART I.

Hiawatha's Wedding-Feast ... ... *Coleridge-Taylor.*
Overture ... 'A Roman Carnival' ... ... *Berlioz.*
Choral Songs From 'The Bavarian Highlands' ... *Elgar.*
(1. Aspiration. 2. The Marksmen.)
Songs ... From the 'Summer Nights' (Cycle) ... *Berlioz.*
a. Absence. *b.* The Unknown Land.
Mr. Samuel Masters.

PART II.

(in commemoration of the centenary of the composer's birth.)

Symphony ... ... 'Harold in Italy' ... ... *Berlioz.*
(First Performance in Cheltenham.)
Solo Viola ... Mr. Alfred Hobday.

There is no need to offer a detailed criticism on the manner in which this interesting programme was carried out. If the orchestral selections proved more

MR. C. J. PHILLIPS.
CONDUCTOR OF THE CHELTENHAM PHILHARMONIC SOCIETY.
(Photo by Messrs. Norman May and Co., Cheltenham.)

satisfactory than the choral numbers, the unfortunate position in which the architect has placed the chorus is largely, if not wholly, the cause. The accompanying illustration will show that the singers are practically shut off from the main building by being placed in a stage-like recess. How is it possible for the vocal tone to adequately make its escape from this boxed-up position? And how can the voices of the chorus properly balance with the orchestra, the players of which are out in the open, so to speak? It is to be hoped that this defect, as well as (on this occasion) the totally inadequate exit arrangements, will soon be remedied. But to return to the concert. Everyone

worked with right good-will to secure the best results. The chorus, as might be expected with a conductor who is so efficient a voice-trainer, sang with care and intelligence, while the band (with Mr. Alfred Hobday in the solo viola part) gave a most creditable performance of Berlioz's 'Harold in Italy' Symphony, and with only one rehearsal. Mr. C. J. Phillips, the honorary conductor of the Society, conducted with marked ability and real enthusiasm, while Mr. Lewis Hann, a worthy scion of that famous musical family, faultlessly led the band.

A word of hearty congratulation is due to those responsible for this inaugural concert given by the Philharmonic Society in the new Town Hall. Finally, the whole-hearted enthusiasm of Mr. C. E. Rainger, the zealous and hard-working honorary secretary, is invaluable to the best interests of this excellent Society.

Occasional Notes.

"ORPHEUS."

Orpheus was a man of note,
Who lived so long ago
That what he played, and how he sang,
We really do not know.

'Tis said that at his voice around
The lions meekly lay;
The horse stood still, dogs hunting stayed,
The donkey ceased to bray.

He did not live in Gloucestershire,
Of that we are aware;
The county was not in the map just then,
And nobody much was there.

To tell the honest, simple truth,
It's quite upon the cards,
He never lived at all,
But was invented afterwards.

But what of that, now we are here,
An Orpheus that can sing;
An Orpheus that can whisper soft
Or make the welkin ring!

Whether he lived or died at all,
It matters not a——dime,
For the world will know there's an Orpheus now,
And no mistake this time!

C. Hubert H. Parry.

If, as Sir Hubert Parry tells us, Orpheus did not live in Gloucestershire, he has many votaries in the cathedral city of that county. Immediately after the Gloucester Musical Festival of 1898, the conductor, Mr. A. Herbert Brewer, organist of the Cathedral, convened a meeting at his house to consider the formation of an Orpheus Society, with the result that invitations were sent out to those likely to join such a fraternity. Although a severe test is now imposed upon those who wish to belong to the Gloucester Orpheus Society, the membership stands at the very respectable figure of seventy-four. Rehearsals are held fortnightly, and members are compelled—though we learn that they do not need compelling—to attend a certain percentage of the practisings or they will not be allowed to sing at the concerts—one per annum only—which the Society gives. No instrument of any kind is used, unless a pitch-pipe just to give the key-note comes under that designation. The fame of these Gloucester Orpheusites—if so they may be called—after two years' vigorous training at the hands of their conductor, Mr. Brewer, soon became known, as they were invited to sing at the chamber concert given during the Hereford Festival of 1900. On that occasion they won unanimous praise from so fastidious a body as the musical critics of the London Press. The Society has been highly favoured by composers such as Dr. C. H. Lloyd, Mr. C. Lee Williams, Professor Horatio Parker, who, with Mr. Brewer, have written works specially for the delectation of this capable body of singers. It is not surprising to learn that the rehearsals are a positive delight to the members, and that the earnestness and intelligence they have shown in the work of preparation is of a most gratifying nature. A true *esprit de corps* animates everybody concerned—singers, conductor, and secretary (Mr. A. C. Champney)—who, without fee or reward, work together for the pure love of unaccompanied vocal music. The President of the Society, Sir Hubert Parry, takes a very warm and practical interest in the operations of these Gloucester enthusiasts. For the capital concert given by them on January 27, Sir Hubert—who, by-the-way, is a neighbouring squire—wrote both the music *and* the words of a madrigal specially for the Society. These Orpheusly inspired verses—which we give in the preceding 'Occasional note' to this—were wedded to music as humorous as the lines themselves. Gloucester has reason to be proud of its Orpheus Society, and while we have much pleasure in calling attention to its artistic aims and its high attainments, we trust that so good an example may be followed in other cities and towns, with results equally as satisfactory to the cause of English music and the promotion of social intercourse in united song.

Similar success appears to attend the Sydney Liedertafel, a Society in Greater Britain whose existence dates from 1881, and that consists of over one hundred singing members. (A recent concert is noticed on p. 192). A correspondent writes as follows concerning the operations of the Society: 'The chorus meets for practice every Monday evening from 8 until 10. At 9 o'clock there is a brief interval, at which hour pipes are lighted for the remainder of the evening. We have our own bar for refreshments, therefore we often count a hundred in a bar! At 9.15 the rehearsal is resumed and continued till 10 p.m. The Committee meets every Monday evening at 5.15, and after an adjournment for tea, the Test Committee sits in judgment on those applicants who wish to join the Society—the "test" being of such a nature as to keep out "undesirables." Five concerts are given during the year—three with orchestra and two smoking concerts. We do good music and have ideals.' Excellent!

English as made in Germany is beautifully exampled by the following extract purporting to be a translation from a review in the *Zeitschrift der Internationalen Musikgesellschaft*:—

Hans ————, whose Sextet for Strings is according to my conviction one of the best among our new chamber music works, produced in his 16 parts chorus another great work of art. Eminent in conception as well as in execution the work is of such a striking, genuine religious depth of thought and atmosphere, also of noble melody and piety of expression that it can not be recommended enough for serious study. The masterly knowledge of the composer is shown here again by his use of the technical matters. The effects of sound are most carefully divided and chosen in this a-capella work. There is no note too much or too little even in the counterpointical network which is generally based on interesting harmonies. It is a creation of crystal clearness.

This work offers a splendid study and up-to-date chorus societies may welcome it with open arms.

From the same source—a trade circular—we learn that a certain song has been 'frentically encored in Vienna concerts.' No doubt!

A score of Purcell's 'King Arthur' in the library of the Paris Conservatoire contains the following interesting information on its title-page :—

Dr Mumford, No 10 Greville
St Hatton Garden Decemr
2d 1805

Score of King Arthur
H. Purcell
Vincent Novello
Craven Hill Cottage
Bayswater, March [?].

[Purchased at the Musical Sale of Mr. Picart an excellent *Amateur* as well as a good *judge* of sterling Music ; he was an esteemed acquaintance of my dear old friend Sam Wesley who was an enthusiastic admirer of Henry Purcell, and who was himself one of the very greatest Musical Geniuses that England ever produced.]

I always associate the memory of Samuel Wesley in my imagination, with Purcell and Sebastian Bach, for his musical genius partook of the principal characteristics of both these great composers, in contrast with his own peculiarly charming style, and extraordinary power in the extempore production of fugal Counterpoint.

This is a remarkably clear and well-written Copy of the Score of Purcell's admirable Composition, and is in excellent preservation, besides being beautifully and appropriately bound in Ancient Morocco.

I have the pleasure of presenting it for preservation in the library of the Musical Antiquarian Society.

V. Novello.
[M?] 1849.

This is apparently one of the two scores mentioned by Professor Edward Taylor in his preface to the edition of the work issued by the Musical Antiquarian Society in 1843, and therein thus described :—

In my own library, nearly contemporary with the time of Purcell.

From the collection of Mr. Corfe, Organist of Salisbury Cathedral : date about 1720.

It is not every cathedral organist who is so keen an antiquary as Dr. Joseph C. Bridge, of Chester. Not only is he indefatigable in the pursuit of his old-world hobbies, but he gives the good people of Chester the benefit of his antiquarian garnerings. Dr. Bridge has written a lecture on the subject of 'Horns,' for delivery in connection with the Chester and North Wales Archæological and Historic Society, of which he is an active member—Part I., delivered on the 16th ult., and Part II., to be given on the 15th inst., fully illustrated with lantern slides. The following syllabus gives some idea of the scope and interest of Dr. Bridge's informing discourses :—

PART I.

The Horn as an emblem of power and authority—Cornage or Horn tenure—Charter Horns—The Horns of Pusey, Boarstall, Hungerford, and Tutbury—The Wirral and Delamere Horns—The 'Horns of the Altar' at Carlisle—The Bruce Horn—The Horn of St. Ulphus at York Minster—The Ripon Horn.

PART II.

Hirlas or Drinking Horns—The Penrhyn Hirlas—Corpus Christi Gild Drinking Horn—The Folkmoot Horns of Faversham, Canterbury and Dover—Hunting Horns—Oliphants—The Horn as a musical instrument—Old Danish and Irish Horns—The Pastoral Pibcorn or Hornpipe—The Jewish Shofar—French Horns—Russian Horn Bands—Fairy Music—Horned Head-dress—Horned Woman of Saughall.

The first performance in Australasia of Dr. Elgar's 'The Dream of Gerontius' took place in the Town Hall, Sydney, on December 21, under the careful direction of Mr. J. A. Delany, with great success. The chorus consisted of 400 voices, the orchestra was led by Mr. Rivers Allpress, and Mr. H. Dawkins presided at the organ, while the soloists were Miss Florence Gibson, Mr. A. R. Richards, and Mr. W. Reginald Gould. The enthusiasm of the large audience who attended the concert can best be judged from the fact that the whole of the final section of the work had to be repeated. 'The Apostles' received its first hearing in America on the 9th ult., when Dr. Elgar's latest oratorio was performed by the New York Oratorio Society in Carnegie Hall, under the experienced conductorship of Mr. Frank Damrosch.

'The Waltz from Mozart to Johann Strauss, the younger,' formed the subject of the fourth Historical Concert of the Session given in the University Music Class Room, Edinburgh, on the 3rd ult. On that interesting and cheerful occasion forty members of the Scottish Orchestra, under the inspiriting conductorship of Professor Niecks, discoursed these terpsichorean strains :—

Mozart :	Nos. 1 and 6 of Six German Dances (1788).
Beethoven :	Nos. 7 and 8 of Twelve German Dances (1795).
Schubert :	No. 5 and *Coda* of Five German Dances with *Coda* and seven Trios, for string quartet (1813).
Weber :	(*a*) Waltz from 'Der Freischütz' (1818). (*b*) Invitation to the Dance (1819), orchestrated by Berlioz.
Lanner :	(*a*) Pester Walzer (Op. 93). (*b*) Die Schönbrunner Walzer (Op. 200).
Johann Strauss, the elder :	(*a*) Gabrielen Walzer (Op. 68). (*b*) Taglioni Walzer (Op. 110).
Labitzki :	Die Grenzboten Walzer (Op. 156).
Gungl :	Träume auf dem Ocean (Op. 80).
Lumbye :	Kroll's Ballklänge.
Métra :	Les Roses.
Waldteufel :	Les Patineurs (Op. 183).
Johann Strauss, the younger :	(*a*) An der schönen blauen Donau (Op. 314). (*b*) Künstler Leben (Op. 316).

A novel, yet pleasant compliment is to be paid to the 'old country' by the Transatlantic Society, an organization which 'labours for the accomplishment of a cordial good-will between the peoples of the United States and of the British Empire.' On the 19th inst. there is to be presented, at the Academy of Music in Philadelphia, the entire music performed at the Coronation of King Edward VII. and Queen Alexandra in 1902. We quote from *The Church Standard*, a periodical published in Philadelphia :—

There will be large choral and instrumental providing. Besides a quartet of solo voices, sixty boys and men will be furnished by the best choirs in Philadelphia ; these are to represent the choir of the Abbey. A supplementary body of thirty boy choristers will take the place of the Westminster School boys who, stationed aloft, sang vociferous acclamations, '*Vivat Regina Alexandra! Vivat Rex Edwardus!*' There will be also in the performance at the Academy a general chorus composed of mixed voices, several hundred in number, coming from various choirs and societies. Instrumental assistance will be furnished by the Philadelphia Orchestra, seventy-five men. Dr. W. W. Gilchrist, of national reputation, will be the conductor.

In this country the occasion will be unique—nothing just like it before or after.

The 'after' is good. May not this unique venture on the part of the Transatlantic Society be regarded as a crowning achievement?

Who has not smiled at the words of songs? Mr. Myles Birket Foster, known to his friends as a refined humorist, extracted some fun out of the subject of 'Words and Music' in the paper he read before the London Section of the Incorporated Society of Musicians on the 13th ult. Here are some of the choice specimens which Mr. Foster gave of 'doddering feebleness,' to adopt his designation of the rubbish that is sometimes set to music:—

Nature cares not whence or how,
Nature cares not why,
It is enough that thou art thou,
And I am I.

Nature cares not whence or why,
Nature asks not how,
It is enough that thou art thou,
And I am I.

From this egotistical strain, with its howy-thouyness, the lecturer turned to a more grave subject:—

There came a sound of music,
As I watched in the old churchyard,
And a voice like some angel singing,
Melted my soul, which was hard.

The moon shone forth from a dark, dark cloud
As I heard the last refrain,
I crouched by the door of that old, old church
And said, 'Will you sing that again?'

Such a 'last refrain' is not a gain, even to a melted soul 'which was hard.'

Mr. Ben Davies intends to leave England on the 12th. inst. for a concert tour in South Africa. May 'good hope' attend the popular tenor in his journeyings.

The Mendelssohn Scholarship is now vacant. Full particulars can be obtained of this important prize, primarily for composers, from the Hon. Secretary of the Committee, Mr. J. Edward Street, Woodside, Caterham, Surrey.

THE BRIDE.

The bride's procession entered at half-past twelve o'clock in the order given in the official programme which we published yesterday. The choir of St. George's Chapel led the procession from the west, singing, by special request of the Duchess of Albany, the well-known hymn (to Stann's tune) 'O God, our help in ages past.'

The above information is contained in a daily newspaper's account of the recent Royal wedding at Windsor. Who is Stann? Is he a new composer? Does Stann stand for half a composer of repute? No: this is a poser of a type that can be traced to the composing-room of a printing-office. The compositor has shown unintentional disrespect to the patron saint of Soho in decapitalizing her name; therefore Stann's stands for St. Ann's. What's (not Dr. Watts) in a name?

A constant reader,' dwelling in a northern suburb, says that from his point of view, he likens the Crystal Palace to the skip of an octave, because 'it is far too far to get to it.'

This from a local Directory in a northern city, south of the Tweed:—

Miss ———, Dress Maker and Teacher of Violin.

In this way the amateur cuts out the professional—at least, so it seems.

Church and Organ Music.

WESLEY'S 'WILDERNESS.'

Samuel Sebastian Wesley was a young man aged twenty-two when he composed his masterly anthem 'The Wilderness,' a classic of the highest order in English Church music. A full history of its composition appeared in the Biographical Sketch of Dr. Wesley in our issue of May, 1900, to which the reader is referred; therefore a brief summary of the coming into existence of the anthem may now suffice.

Wesley was appointed organist of Hereford Cathedral in the summer of 1832 at the age of twenty-two. The cathedral organ, then being rebuilt, was re-opened on November 6, for which occasion he composed 'The Wilderness.' He then sent in the anthem for the Gresham Prize—'a gold medal value five guineas for the best original composition in sacred vocal music'—given by Miss Maria Hackett, but it failed to secure the award. One of the judges, R. J. S. Stevens, Gresham Professor of Music, said: 'It is a clever thing, but not cathedral music'! '*Fiat justitia*' was the motto selected by old Sam Wesley for his son's anthem, but ——. Soon after Wesley arrived at Hereford his Dean was made a Canon of Windsor, 'which'—wrote Wesley to his mother—'adds about 14 hundred a year to his income!! I wish I was a Dean!' There is extant the draft of a letter penned by Wesley, which reads thus:—

Hereford, March 9, 1833.

Dear Sir,

I send you the anthem I spoke of. Will you print it?

The Dean offers to have it performed at Windsor before the Queen, and to take me to accompany it, if I choose to go, which would be expensive. I should dedicate it to the Dean—he offered to permit me to present it to Her Majesty, but I prefer his name—if you think it worth printing. I will send you the title-page. Let me have a letter *if you print*. If you do not, oblige me by sending the thing to No. 8, King's Row, Pentonville, directed to me.

Believe me, truly yours,
S. S. Wesley.

Chapter Garden,
Cathedral, Hereford.

The above characteristic letter, evidently intended to be sent to a music publisher whose name is not given, shows that Wesley wished to print 'the thing'—as he called his 'Wilderness'; but seven years elapsed before this consummation was realized.

So far an epitome of its history. We may now turn to the consideration of some of the afterthoughts of its composer whereby he made it a gem of the first water. For the purposes of comparison we have had access to the following sources of reference:—

(i.) An autograph score, dated at the end, '1834,' and contained in an oblong 'organ book of anthems' (MS.) at Hereford Cathedral. This has been placed at our disposal by kind permission of the Dean of Hereford, through the friendly offices of Dr. G. R. Sinclair, organist of Hereford Cathedral.

(ii.) The earliest printed version (*circa* 1840) entitled 'The Wilderness and the solitary place. The 35th chapter of Isaiah, adapted to music by Samuel S. Wesley. Price [blank].' No publisher's name. A copy of this edition—containing two annotations in Wesley's own hand and evidently used by him to play from at Leeds Parish Church between 1842 and 1849—has been kindly lent us by Mr. Henry C. Embleton, of Leeds.

This Leeds copy is headed 'Anthem 2,' and has two separate paginations—1 to 27, and 47 to 73.

It therefore probably forms one of the 'Six Anthems' advertised in the *Musical World* of October 15, 1840, as about to be issued by subscription. Much of the organ part of this, the first printed edition, is written on two staves; the sections which blossom out into three staves are the bass solo, the quartet beginning 'For in the wilderness,' and the last seventeen bars of 'And the ransom'd of the Lord'; the final quartet is written on two staves.

(iii.) The volume of Twelve Anthems (of which 'The Wilderness' is No. 5), issued by subscription in 1853, and dedicated to the Dean of Winchester (Dr. Garnier). *Vocal-parts* of these Twelve Anthems were also issued in a lithographed form, of which a set is, through the kindness of Mr. Ivor Atkins, organist of Worcester Cathedral, now before us. The title-pages of these vocal-parts state: 'Published for the author, Winchester, of whom copies may be had.' Wesley then lived at Kingsgate Street, Winchester. This lithographed publication bears no date, and whether it was issued before or after the score edition of the Twelve Anthems (1853) is at present uncertain.

(iv.) A proof copy of a freshly engraved edition, bearing the postmark 'Gloster, May 14, 71,' and addressed to a proof reader. This copy, containing some amusing comments in Wesley's own hand, is in the possession of the present writer.

(v.) An orchestral score of the anthem, written in a copyist's hand. It bears the Exeter post-mark of March 25, 1859, and is addressed to Dr. S. S. Wesley, Winchester. This copy is now in the possession of Dr. D. J. Wood, organist of Exeter Cathedral, who has been good enough to place it at our disposal. 'The Wilderness' was orchestrated by the composer for performance at the Birmingham Musical Festival of 1852, and conducted by him on that occasion.

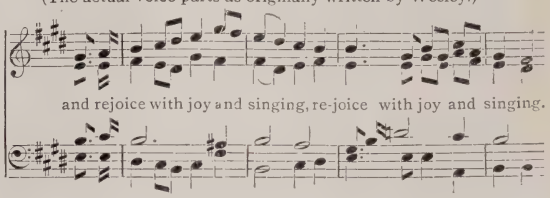
To set forth all the variants found by collating the above-mentioned copies of the work would exhaust our space if not the patience of our readers; therefore only the most striking changes will be noted.

No metronomic indications appear in the original autograph, nor in the Leeds printed copy, nor, as regards the first movement, in the 1853 edition. The speed-rates subsequently inserted by Wesley (or by someone else) have, by-the-way, undergone some changes. For instance, the opening section has been slowed down from crotchet 72 to 60; the bass solo from 88 to 76; 'For in the wilderness' section from minim 63 to 54; and the final quartet from crotchet 56 to 48. These are all slower speeds; on the other hand the *Allegro* section ('And the ransom'd of the Lord') has been increased from minim 84 to 96. These speed-changes show the varying moods of the composer, who probably did not very strictly adhere to any of these, or any other metronomic indications.

The changes begin very early. In the sixth (complete) bar, the original MS. and the Leeds copy have a turn over the G sharp in the bass part; probably some bass singer over-embellished this ornament and Wesley eliminated the turn. In the following bar the upper E (in the bass solo) is absent; a rest takes its place. At this point the accompaniment seems to have given the composer some trouble; there are two variants at bars 6 and 7, and in the Leeds copy the left-hand part of the trio phrase ('And the desert shall rejoice') is assigned to 'Diaps. Gt. Org.' The appoggiaturas in bar 11 are absent, and at the last beat of the bar the bass note is A sharp only.

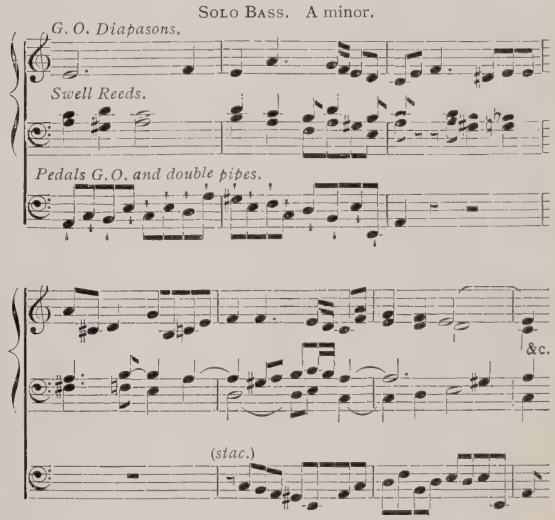
The semibreve B in the organ part of bar 11 is absent, the soprano voice being without accompaniment after the first beat. Passing over some minor changes, we come to the following passage as originally written:—

(The actual voice parts as originally written by Wesley.)

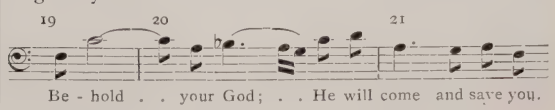


Counting from the end of this (first) movement, in bar 5 the third soprano note is the low, not the upper E, and the vocal cadence has no suspension, the penultimate note in the alto part being a semibreve D. The first chord of the little concluding symphony appeared as a $\frac{6}{3}$ on G sharp, the melody and bass remaining as it is now, and the D being sharpened at the fourth beat of the bar.

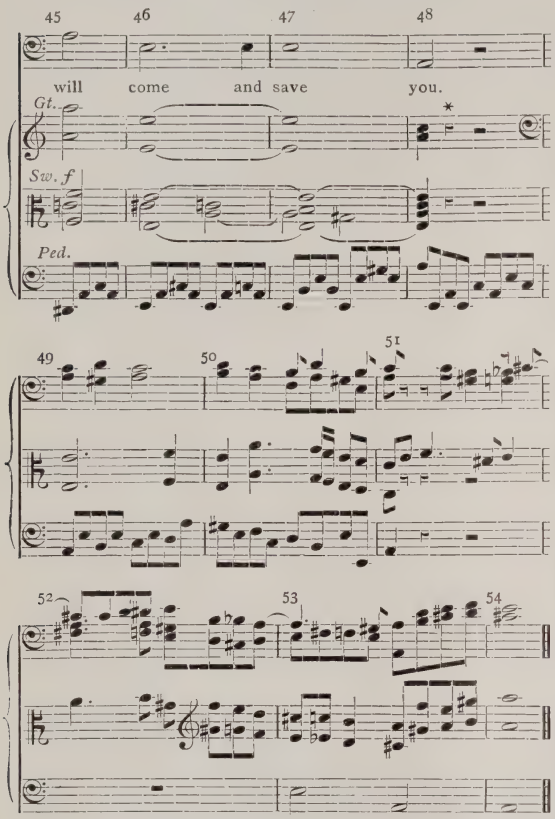
The accompaniment to the bass solo has undergone so many changes that it would be impossible to mention them all unless the entire movement, as Wesley at first wrote it, were to be printed in full. Although these alterations might come under the head of 'mere details,' such touchings-up are important factors in every art creation, and therefore by no means to be depreciated. As an example of Wesley's afterthoughts we give the first six bars of the bass solo (headed by him 'Solo Bass. A minor') as they appear in his autograph score of 1834:—



The accompaniment octave passage beginning in bar 12 (*i.e.*, of the bass solo) is assigned to the swell manual, and is at first written in the *tenor* clef; four bars later this left-hand part is written in the *alto* clef; then the *treble* clef is employed for a bar, and the alto clef resumed! The shakes, which give so much zest to this vigorous movement, were afterthoughts. The voice part, as well as the accompaniment, shows traces of Wesley's improving hand—in fact his minute alterations are thoroughly Mendelssohnian in character and effect. For example, bars 19-21, in which we miss the forceful skip to C on the word 'and,' were originally thus:—



In the autograph score this bass solo movement is one bar longer than it is in the published version—54 bars instead of 53. The additional bar (indicated by * in the subjoined example) appears in the final symphony of the solo, which, as a further instance of Wesley's refining process, we give in full :—



Further consideration of this interesting comparison must be deferred till next month.

THE NEW PRECENTOR OF TRURO CATHEDRAL.

The Rev. Edward Charles Corfe has been appointed Precentor and Canon Residentiary of Truro Cathedral, in succession to the late Canon Donaldson. The new Precentor not only bears a well-known name in English Church music, but he inherits long and distinguished traditions of cathedral life in connection therewith. At the close of the 17th century members of the Corfe family were lay clerks in the choir of Winchester Cathedral. Mr. Corfe's great-grandfather, Joseph Corfe (1740-1820),—still known by his Service in B flat—was a Gentleman of the Chapel Royal and organist of Salisbury. In the latter office he was succeeded by his son, Arthur Thomas Corfe, once a chorister at Westminster Abbey. A younger son of the foregoing, Charles William Corfe, Precentor Corfe's father, was from 1846 to 1882 organist of Christ Church, Oxford, and from 1860 Choragus to the University, while the Precentor's uncle, John Davis Corfe, was for fifty-one years organist of Bristol Cathedral (1825-1876). Considering this long line of cathedralism, so to speak, it is not surprising to learn that the new Precentor is a skilled musician and chanter; he is also an eloquent preacher and a good organizer, and is much respected and trusted by all who know him. Good days, as in the past, would therefore seem to be in store for the music of Truro Cathedral.

Mr. Joseph Walker, a native of Huddersfield, and for forty-three years (1858-1901) an alto lay-clerk at Durham Cathedral, died at Durham on the 2nd ult. at the age of seventy-five.

HENRY LISTER PARRATT.

The death of Mr. Henry Lister Parratt, organist of Huddersfield Parish Church, which, we regret to record, took place on the 15th ult., at Huddersfield, in his seventieth year, has removed a notable Yorkshire organist and a member of a well-known musical family. Born at Huddersfield on September 17, 1834, he received his first instruction in music from his father, Thomas Parratt, a very able and much-respected musician, who held the organistship of Huddersfield Parish Church for nearly fifty years. There were no water, gas, or electric engines for blowing organs in those days, and Henry and his now distinguished brother Walter (Sir Walter Parratt) used as boys to blow for each other in their frequent practisings. Did they enjoy their music-makings any the less on that account? Hard work was their lot, but it gave them that grit which goes to the making of strong and well-equipped men.

Henry Parratt was boy-organist at Armitage Bridge Church. He afterwards came to London, studying the organ and theory under Dr. E. J. Hopkins, and holding the organistship of Christ Church, Hampstead, from 1854 to 1862. For a few months he held a similar post at St. Paul's Church, Huddersfield, in succession to his brother Walter, who had become private organist to the Earl of Dudley at Witley Court. On the death of his father, March 27, 1862, Henry was appointed organist of Huddersfield Parish Church, a post he has worthily held, maintaining all the best traditions of legitimate organ playing, for very nearly forty-two years. Father and son therefore held the Huddersfield appointment for the long period of ninety-one years; the father played the service on fifty Christmas Days in succession, and Henry, the son, on forty out of the forty-one Christmas Days during his period of office, he having missed only one, that of 1902, owing to illness.

Mr. Henry Parratt was a true artist in all his interpretations, his playing being conscientious, chaste and devotional in the highest degree. He not only possessed high ideals, but steadfastly endeavoured to live up to them, and in so doing he would never countenance anything that might in any degree tarnish the purity of the service-music entrusted to his reverent hands. It has been truly said that his 'assiduity, skill, and artistic method greatly helped to make the musical services at Huddersfield Parish Church a model of devotional beauty in prayer and praise.' Several of his pupils have become distinguished—*e.g.*, Dr. A. L. Peace, of Liverpool, Mr. Thomas Berry, of Glasgow, Mr. J. H. Pearson, of Brighouse, and Mr. J. E. Ibeson, organist to the Huddersfield Choral Society. A man of an exceedingly retiring nature, and one of the gentlest of souls, Henry Parratt lived for his art, and lives still in the respect of his fellow men, for he regarded life's duty as a sacred trust committed to his keeping—a trust which throughout the whole of his career he discharged in a faithful and conscientious spirit worthy of all emulation. The memory of the just is blessed.

A NEW LENTEN CANTATA.

The last days of the Saviour's life on earth have furnished a source of inspiration to composers not a few. The subject, from its very nature, is one that should be approached with a full sense of responsibility, and in a devotional spirit. It is evidently in this mental attitude that Mr. J. H. Maunder has composed his sacred cantata, 'Olivet to Calvary,' which Messrs. Novello have recently issued. The words have been written and arranged by Mr. Shapcott Wensley, an experienced librettist, who, in addition to his own verses, has very properly introduced appropriate scriptural texts and two hymns that are familiar in all the churches. The work is laid out thus: 'On the way to, and before, Jerusalem'; 'In the Temple'; 'The Mount of Olives,' followed by Charlotte Elliott's penitential hymn, 'Just as I am, without one plea,' which is to be sung by the congregation and choir. Part 2 opens with a section entitled 'A new commandment'; to this succeeds 'Gethsemane,' 'Betrayed and forsaken,' 'Before Pilate,' and 'Calvary,' the whole concluding with Toplady's well-known lines, 'Rock of Ages, cleft for me.'

The music is assigned to two solo voices (tenor and baritone) and chorus, and is charged with that melodious

attribute with which Mr. Maunder's name is favourably associated; and although his strains are distinctly vocal and free from interpretative difficulty, they never degenerate into a mere striving after effect through inartistic methods. There is no veneer about the music, it is true to itself and its composer's ideals of devotional simplicity. The choruses are for the most part written in solid four-part harmony, and the organ accompaniment, as might be expected from so experienced a player as Mr. Maunder, is well within the capacities of most organists. The composer has wisely given as an alternative Redhead's well-known tune to 'Rock of Ages,' not that his own setting is by any means to be despised, but a congregation enjoy singing a melody with which they are perfectly familiar. In the new tune composed to 'Just as I am,' Mr. Maunder has introduced a refrain to each verse by the repetition of the words 'Just as I am, I come,' in which the treatment of the tenor part adds to its effectiveness. The cantata is one that may be welcomed not only for its appropriateness at this season of the Church's year, but upon its own merits.

THE ORGAN IN ROCHESTER CATHEDRAL.

A scheme has been set on foot for the thorough rebuilding of the organ in Rochester Cathedral. An estimate, prepared by Messrs. J. W. Walker and Sons, shows that the reconstruction of the instrument will involve an expenditure of about £1,800. Towards this amount a generous benefactor, Mr. Thomas H. Foord, has promised to give 500 guineas on condition that the sum of £1,000 is raised by public subscription. As promises to the extent of some £620 have already been received, there should be no difficulty in securing the balance of £650 in order to carry out a proposal that is so necessary to the proper interpretation of the service-music in Rochester Cathedral. Subscriptions will be gratefully received by the Hon. Treasurer of the Fund, the Rev. A. J. Pearman, The Precinct, Rochester.

THE ORGANISTSHIP OF DONCASTER PARISH CHURCH.

Mr. Wilfrid E. Sanderson, organist of St. James's Church, West Hampstead, has been appointed organist of Doncaster Parish Church, vacant by the resignation of Mr. R. M. Rogers. As Mr. Rogers succeeded to the post on the death of his father, the celebrated Mr. Jeremiah Rogers, in 1879, the Doncaster organistship has been held by father and son for the long period of sixty-nine years. Jeremiah Rogers—'Jerry Rogers' as Dr. Hopkins used to speak of him—was the last organist of Doncaster Parish Church to hold his appointment direct from the Corporation of Doncaster; in an obituary notice of him he is referred to as 'a servant of the Corporation.' It must not be forgotten that Dr. Edward Miller, the composer of the tune 'Rockingham,' was a former organist of Doncaster Church, and that Schulze erected in 1862 a magnificent five-manual organ in the church. In entering upon the duties of this important appointment, Mr. Sanderson not only goes to a noble instrument, but to interesting traditions, and there is little doubt that he will rise to the great opportunities of his office at Doncaster Parish Church.

A CATHEDRAL CHOIR CONCERT.

Two very enjoyable choral concerts were given by the Bangor Cathedral Choir in the Penrhyn Hall, Bangor, on the afternoon and evening of the 11th ult. The madrigals and part-songs performed on this occasion ranged from John Wilbye to Hubert Parry, and thus covered a period of three hundred years of British vocal music. The singing of the Bangor choir at these concerts is described as 'pure, refined, and restrained,' the result of most painstaking preparation on the part of all concerned; moreover, the financial result vied with the artistic attainment in a highly satisfactory manner. The concert was a great success, and Mr. T. Westlake Morgan, his choristers, and lay-clerks are to be congratulated upon the results of their labours. A pleasant feature of one of the concerts was the hearty reception given by the conductor and all the performers to Dr. Roland Rogers, the former organist of Bangor Cathedral, on his entrance into the hall at one of these pleasant music-makings.

The new three-manual organ built by Messrs. Henry Willis and Sons for the King's Weigh House Church, was opened by Dr. A. L. Peace on the 12th ult. The following is a specification of the instrument:—

Great Organ (9 Stops).

	Feet.		Feet.
Double Open Diapason	16	Flute Harmonic	4
Open Diapason, No. 1	8	Twelfth	3
Open Diapason, No. 2	8	Fifteenth	2
Hohl Flute	8	Trumpet	8
Principal	4		

Choir Organ (6 Stops).
(Enclosed in a Swell Box.)

Gamba	8	Lieblich Flöte	4
Dulciana	8	Orchestral Oboe	8
Lieblich Gedackt	8	Clarinet	8

Swell Organ (11 Stops).

Contra Gamba	16	Flageolet	2
Open Diapason	8	Contra Hautboy	16
Lieblich Gedackt	8	Hautboy	8
Salcional	8	Horn	8
Unda Maris (Tenor C)	8	Clarion	4
Principal	4		

Pedal Organ (6 Stops).

Open Diapason	16	Octave	8
Violone	16	Bass Flute	8
Bourdon	16	Ophicleide	16

Couplers.

Swell to Pedals, Mechanical.	Swell to Great, Pneumatic.
Great to Pedals, ,,	Swell to Choir, ,,
Choir to Pedals, ,,	

Accessories.

Four composition pedals to swell organ.
Four composition pedals to great organ.
Four interchangeable combination pistons to great organ.
Four interchangeable combination pistons to swell organ.
One double-acting pedal for great to pedal coupler.
Tubular pneumatic action to manuals and pedals.
Pneumatic drawstop action.

Compass: Manuals, CC to A; Pedals ('Father Willis' pedal board), CCC to F.

The key fittings are of the best fumed oak, with solid ivory drawstop knobs, having rosewood stems.

The manuals have very thick plates of ivory, with ebony sharps.

Engine-turned gilded thumb pistons. All pipes tuned with cones are of spotted metal with toughened feet. Other pipes are of fine ordinary metal, also the reeds (including ophicleide). All pipes below 4 feet C are of the best V.M. zinc, rolled to a suitable thickness.

The organ is blown by two blowing cylinders, driven by an electric motor.

Mr. Wm. H. Grattan Flood, of Enniscorthy, writes in reference to the hymn tune, 'Howard':—

'In such a recent book as "The Music of the Church Hymnary," by Messrs. Cowan and Love,—a really excellent little volume of its class—the statement is made that the tune known as "Howard" was published anonymously in the Edinburgh Psalm Book of 1825, but that "in books published in 1849 and in 1854 it is ascribed to Sir John Stevenson." A reference to Major Crawford's notes makes it certain that the tune was composed by Miss Elizabeth Howard, of Dublin, who, in 1809, married William Cuthbert, also of Dublin. My own notes confirm this. Miss Howard composed the tune in 1807, the very first year of her appointment as organist of the Bethesda Chapel, Dublin, and it was called after herself. It was not until 1824 that her name appeared as the composer, and in 1841 a harmonized version of it was published by Bussell, with the composer's name "Mrs. Cuthbert." Her name (Mrs. Cuthbert) also appears as the composer in 1843, in Weyman's "Melodia Sacra." Mrs. Cuthbert died at her residence, 9, Blessington Street, Dublin, on June 17, 1857.

At the Dedication Festival Service held in St. Paul's Cathedral on St. Paul's Day, a selection from Mendelssohn's oratorio 'St. Paul' was sung, with full orchestral accompaniment, under the experienced direction of Sir George Martin.

Bach's 'Passion Music' (St. John) is being performed at St. Anne's Church, Soho, on Friday evenings during Lent, at 8 p.m. The great Cantor's solemn music will be sung to the accompaniment of full orchestra and organ under the reverent direction of Mr. E. H. Thorne.

Mr. John S. Bumpus has compiled an exhaustive history of 'The Choristers' School of St. Paul's Cathedral' in a series of articles he recently contributed to *Musical News*. We hope that Mr. Bumpus will be induced to reprint the results of his patient and interesting researches in the form of a pamphlet.

Mr. H. London Pope, organist of St. George-the-Martyr, Southwark, writes:—'I notice in the reports of Organ Recitals in your January number that Mr. Walter Fitton claims to have given the first performance in England of Guilmant's Sonata No. 7, in F minor (Op. 89). I beg to state that the first three movements of that Sonata were played by me at St. George-the-Martyr, Southwark, on June 14th of last year.'

ORGAN STUDIES AT THE ROYAL ACADEMY OF MUSIC.

The following pieces were included in an organ recital given by the students of the Royal Academy of Music at the Institution on the 8th ult.:—

Toccata and Fugue in C ... ... Bach.
Miss Elsie F. Cocks.

Part-Songs for Female Voices, with Accompaniment for Two Horns and Pianoforte—
"Whene'er the sounding Harp is heard" ... ...
"Come away, Death"... ... ... } Brahms.
"The Gardener" ... ...
Mr. Walter Mackway's Part-Song Class.
Pianoforte—Mr. Benjamin J. Dale.
Horns—Mr. Alfred E. Brain and Mr. York Bowen.

Scherzo in G minor ... ... Bossi.
Fugue à la Gigue ... ... Bach.
Miss Margaret Kennedy.

Adagio in E (Op. 51)—Violin and Organ ... ... Merkel.
Miss Kate E. Moore and Mr. Godfrey D. Gardner.

Recitation "The Story of the Faithful Soul" Adelaide Procter.
With Musical Accompaniment by Paul Corder
Miss Dolores Jackson.
Organ—Mr. Benjamin J. Dale.
Pianoforte—Mr. Paul Corder.
(Goring Thomas Scholar).

Pastorale Romance (MS.) ... ... Montague F. Phillips
(Henry Smart Scholar).
Mr. Montague F. Phillips.

Fantaisie in E ... ... Wolstenholme.
Mr. Godfrey D. Gardner.

Scherzo Passacaglia, from Sonata (Op. 132) ... Rheinberger.
Mr. E. Fagg Gower.

ORGAN RECITALS.

Dr. A. L. Peace, King's Weigh House Church.—Concert Fantasia No. 2, *A. L. Peace*.

Dr. G. J. Bennett, Lincoln Cathedral.—Passacaglia in E minor, *Rheinberger*.

Mr. W. Prendergast, Winchester Cathedral.—Sonata in the style of Handel, *Wolstenholme*.

Mr. C. H. Moody, Ripon Cathedral.—Fantasia in F minor, *Mozart*.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Toccata in F, *Muffat*.

Mr. C. B. Rootham, St. John's College, Cambridge.—Chaconne in E minor, *Stanford*.

Mr. W. Mullineux, Town Hall, Bolton.—Scherzo in B flat, *Hoyte*.

Mr. Alfred H. Allen, Town Hall, Oxford.—Air with variations and final fugato, *Smart*.

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Impromptu in G, *Faulkes*.

Mr. William Reed, Chalmers Church, Quebec.—Festal March, *C. S. Heap*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Fantasia on the tune 'Hanover,' *Lemare*.

Mr. W. Wolstenholme, New College Chapel, St. John's Wood.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Sonata No. 3, *Guilmant*.

Mr. F. de G. English, Halifax Parish Church.—Fantasia and Toccata, *Stanford*.

Mr. T. J. Crawford, St. Michael's, Chester Square.—Postlude in D, *Smart*.

Mr. Louis H. Eaton, Trinity Church, San Francisco.—Suite for organ, violin and violoncello (Op. 149), *Rheinberger*.

Mr. S. Wallbank, All Souls' Church, Leeds.—Meditation and Toccato, *D'Evry*.

Mr. Francis Burgess, St. Edmund King and Martyr, Forest Gate.—Minuet and Trio in B flat, *Brewer*.

Mr. W. E. Fowler, Gillingham Baptist Church.—Toccata, *Dubois*.

Mr. H. London Pope, St. Lawrence Jewry.—Theme, variations and finale in A flat, *Thuille*.

Mr. A. Reid, Christ Church, Ware.—Organ Sonata in D minor, *Guilmant*.

Mr. R. B. Watson, Giggleswick Church.—Sonata Pontificale, *Lemmens*.

Mr. W. C. B. Smith, St. Peter's Church, Curdridge.—Grand Chœur in G, *Salomé*.

Mr. W. Tattersall, Colne Road Wesleyan Chapel, Burnley.—Symphony No. 5, *Widor*.

Mr. Fred Shaw, Christ Church, Heaton Norris.—Andante and Allegro, *F. E. Bache*.

Mr. J. Harry Lee, St. Mary Magdalene, Twyning.—Sonata in A minor, *Merkel*.

Mr. J. C. Dunlop, St. Michael and All Angels', Northampton.—Marche Solennelle, *Mailly*.

Mr. C. H. Drake, St. Peter and St. Paul, Ospringe.—Aria in F, *Bach*.

Mr. Maughan Barnett, St. John's, Wellington (N.Z.).—Offertoire sur deux Noëls, *Guilmant*.

Mr. William J. Young, St. Elisabeth's, Reddish-in-Stockport.—Grand Chœur in D, *Guilmant*.

Mr. L. H. Torr, Church of the Ascension, Southampton.—Communion in F, *Grison*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Two-part Song without words, *J. B. Calkin*.

Mr. F. J. Livesey, Primitive Methodist Church, Whitehaven (opening of new organ).—Andante F sharp minor, *S. S. Wesley*.

Mr. Franklyn Mountford, St. James's, Handsworth.—Allegretto (Intermezzo), *Chipp*.

Mr. W. Peddie Petrie, Ryehill Church, Dundee.—Allegretto in B minor, *Guilmant*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Offertoire in B flat, *King Hall*.

Dr. A. B. Plant, St. Philips', Sheffield, Overture in C, *Thomas Adams*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Bannister, St. Luke's Church, Redcliffe Square, Kensington.
Mr. C. J. Brennan, St. Anne's Cathedral, Belfast.
Mr. Sidney Louis Coveney, St. John's Wesleyan Church, Llandudno.
Mr. R. Garrett Cox, St. Luke's Church, Maidenhead.
Mr. Edward G. Croager, Organist to the Kyrle Choir.
Mr. Marshall M. Gilchrist, United Free Church, Moffat, N.B.
Mr. Harry Jackson, Parish Church, Nidd, Harrogate.
Mr. George Lane, St. Paul's Church, St. John's Hill, S.W.
Mr. J. Aldeberg Lawson, St. Paul's Presbyterian Church, Harrogate.
Mr. J. Alan McGill, United Free Church, Ballater.
Mr. Percy Mallett, St. Clement's Church, East Dulwich.
Mr. Lewis J. Owen, United Free Church, Wick, N.B.
Mr. A. H. R. Robinson, St. Simon's Church, Southsea.
Mr. Charles F. Warner, Wesley's Chapel, City Road.
Mr. H. C. Warrilow, St. Barnabas Church, Oxford.
Mr. R. B. Watson, Giggleswick Parish Church, Yorkshire.
Mr. Walter Williams, Parish Church, Bury, Lancashire.

Mr. Andrew Ashcroft, who died on January 28, aged seventy-three, was an amateur musician who had great influence in the early days of the Tonic Sol-fa movement, and whose counsel was constantly sought in this connection. He was a sturdy admirer of Bach's choral music at a time when the great composer's compositions were little known in this country.

Mr. Emanuel Abraham Aguilar, a well-known London musician, died on the 18th ult. aged seventy-nine.

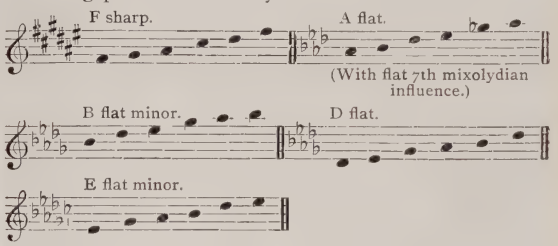
BRITISH FOLK-SONG.

The first two of Mr. Fuller Maitland's lectures on British Folk-Song, delivered at the Royal Institution on January 16 and 23, were noticed in the February issue of The Musical Times. At the third and final lecture given on January 30, Mr. Maitland discoursed rather fully on the characteristics of modal tunes as distinguished from tunes governed by the idiom of modern major and minor scales. In the former we find vague tonality and in the latter unconscious references to a key note, a feeling for definite tonality associated with a differentiation of the effect of the various degrees of the scale in relation to the key note—a point which it is one of the chief merits of the tonic sol-fa system to bring out. Thus the leading note suggests the tonic, and the third of the scale (major) has a beautiful but quickly cloying effect. The well-known melody 'Once I loved a maiden fair' was performed to illustrate a fair use of the effect of the mediant. Its excessive use was to be found in many of the melodies of Donizetti and Bellini. The style of the latter school was amusingly caricatured by Mr. Maitland playing a 'melody' entirely made up of rhythmic repetitions of the mediant with varied harmonies. In contrast to all this, a song with a strong modal character, 'Little Sir William' ('Hugh of Lincoln' in Chaucer's Prioress Tale) was sung. Further characteristics of modern tunes were the chordal basis of their construction ('Good morrow, Gossip Joan' was sung as an example), and repetitions of phrases exactly as they first occurred and in various parts of the scale (as in 'God save the King'). Such repetitions are not found in songs composed prior to the 17th century. In fact, if all the distinctions described are grasped there is no difficulty in deciding whether a tune was composed before or after the year 1600—that most important date in this connection. The date of 1468 had been confidently assigned to 'Men of Harlech,' but, Mr. Maitland said, 'though he did not like to think that anything which appeared in print could be untrue,' he was convinced from internal evidences that the song must have been composed at a much later date. The old words known as 'The Sprig of Thyme,' or 'The Seeds of Love,' was an example of the use of one set of words for many tunes. Thirteen settings of these words were sung by Mr. J. C. McInnes, a singer whose exceptional aptitude in performing numerous illustrations throughout the course of lectures was marked and much appreciated. Some of the tunes were modal, some pentatonic. A song with extraordinary and amusing words, 'The undaunted Female,' was also performed as an illustration of the long narrative songs formerly so popular.

Mr. Maitland closed his remarks by some references to the collecting of folk-songs. It was an occupation, not to say a sport, of the greatest fascination. The custom of singing these old songs was almost extinct. Country people were shy of singing for fear of the derision of their children, 'fresh from singing insipid part-songs in the schools.' So far, prizes offered in musical competitions for the best unpublished folk-songs had not produced anything remarkable. The Folk-Song Society had published four volumes, and a fifth was in preparation. It should be remembered that this Society never printed a tune that had been published before unless some important variant was discovered. The work done by M. Bourgault-Ducoudray, Mr. Petrie, Miss Broadwood, Miss Mason, Mr. Cecil Sharp and others was an example of the right method of dealing with these songs. They were taken down exactly as they were sung. Many collectors fall victims to the desire to make clever arrangements or venture to alter the tunes to make them sound pretty. Brahms's arrangements of German folk-songs were models, but it would be absurd to say that old tunes should not be introduced in art works with modern harmonies. Both Sir Charles Stanford and Sir Alexander Mackenzie had so used old songs with conspicuous success.

Miss Florence Bullard besides Mr. McInnes assisted by singing illustrations.

In the notice of Mr. Maitland's previous lectures it was said that the pentatonic scale as given might conceivably belong, more or less definitely, to modes of the keys of G flat, C flat, or D flat. But Mr. Maitland did not state that the series belonged in any way to the key of C flat: that was our rough illustration. What Mr. Maitland did say was that any of the five notes might be taken as the key-note, and that most of them have been so taken in different tunes. The following presentment may make this clear:—



It was a curious coincidence that concurrently with Mr. Maitland's lecture a full discussion on folk-songs was carried on almost daily in *The Morning Post*. The discussion originated from an interview with Mr. Cecil T. Sharp which appeared in that journal (on January 18), wherein that industrious collector gave an interesting account of his experiences in Somersetshire and Devonshire during the Christmas vacation in quest of his favourite quarry. On this occasion Mr. Sharp wrote down some scores of songs sung by the country folk, and he claims to have rescued some excellent specimens from possible oblivion. The obvious fact that unless some steps are taken immediately to collect from all parts of the country what remains of the traditions of these songs they will be gone for ever, tempted many interested correspondents to comment and to make suggestions. As a Folk-Song Society is in existence it would seem natural to assume that the business of arranging for a systematic search was peculiarly its affair. But Mr. Sharp and others stated that this Society was moving far too slowly, if at all, an *obiter dictum* which elicited from Mrs. Kate Lee, the Secretary of the Society, the announcement that the fifth volume of songs collected by members was in the press, and the remark that the work of the Society was limited by the funds at its command. Miss Mason, whose collection 'Nursery Rhymes and Country Songs' is a valuable one, contributed a sensible letter, in which she remarks that 'it is necessary to obtain an enormous, almost an exhaustive knowledge of what has been written before venturing to publish anything as purely traditional.' And she adds that 'the beautiful air "See-saw, Marjory Daw," supposed to be traditional, is really "Rousseau's Dream."' Miss Lucy Broadwood, whose title to be heard in this connection is indisputable, supported Miss Mason, and adds her opinion that collectors need to have 'a certain inborn gift or instinct for "folk melody" which cannot be taught, an instinct which may be entirely present or entirely absent in the musician, be he great or humble.' Mr. A. P. Graves, one of H.M. Inspectors of Schools, looked forward to the use of folk-songs in all our elementary schools, and Mr. J. S. Curwen found fault not only with such songs for school use on the ground of the unsuitability of the words and the wide compass they often demand, but

as music generally. He thought that folk-song melodies 'are seldom of much value,' and it is seldom that, 'sentiment apart, a melody of this class can be said to have an English character.'

The conclusion of the whole matter is that, waiving all criticism of musical value or suitability of words for a purpose, it is eminently desirable that traditional songs, and songs that are assumed to be traditional, should be collected as quickly as possible. When they are collected it will be soon enough to criticise their merit and consider to what use they can be put. Among the suggestions made in reference to the means of collecting the tunes in rural districts was the exceedingly naïve one that the 12,000 parochial clergy, aided by the schoolmasters, should take down the tunes. It is, we fear, a too flattering testimonial to the musical skill of the clergy generally to assume that they are able to write down the notation of what they hear. Why, a great many—but never mind! The really practical and dead certain plan would be to supply collectors with a good recording phonograph. Mr. Southgate claims that the Musical Association is a fit and proper body to undertake the task and there is a good deal to be said for this view.

Reviews.

Hector Berlioz et la société de son temps. Par Julien Tiersot.

[Paris: Librairie Hachette et Cie.]

It is impossible properly to appreciate the life an ' art-work of a great man apart from his surroundings. Man is the creature of circumstances; they mould, if they do not make his character. Berlioz was of most impressionable nature, and the author of this interesting volume shows us how strong were the influences from without. So much has been written within the last few months about the composer that there is no need to tell the romantic story of his life, neither will space allow of comment such as the book deserves. M. Tiersot believes that Berlioz was thoroughly sincere—in his enthusiasms, his ironies, his loves, his hatreds; also that he has revealed himself fully in his scores, his books, and his letters. The writer frankly recognizes more than one 'semi-sincere' expression in the writings of the master; in the main, however, his statement appears to us correct.

Pasdeloup is generally regarded as the originator of popular concerts; as the man who paved the way for the successes of Colonne, Lamoureux, and now Chevillard. But M. Tiersot reminds us that the real initiator of such concerts was Berlioz. He sowed, but other men reaped. 'As a rule,' we read, 'Berlioz seems to have covered his expenses; perhaps he may occasionally have made a slight profit, but nothing more.' With regard to the 20,000 francs given by Paganini to the composer, some very plain facts are quoted to demolish Liszt's account of the matter; yet M. Tiersot says nothing about Sir Charles Hallé's statement that the money came ostensibly from Paganini, but that the gift was really Jules Janin's.

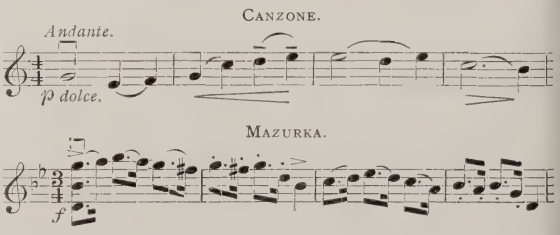
In the art-work of the composer our author distinguishes four periods. The first one of incubation—*i.e.*, the early attempts at writing before he left home; the second (1827-1842), the period of 'romantic effervescences'—Harriet Smithson, Shakespeare, Beethoven; the third (1842-1854), one of transition; and the fourth, similar to the second, though with different influences—Estelle, his first and his latest love, Virgil and Gluck. The works produced during the second period are 'les plus vibrants.' The chapter on the contemporary composers of Berlioz is a very interesting one. Between Cherubini and our master friendship was impossible; 'they belonged to a different generation, to a different school, and the one in his own way was as bad-tempered as the other.' M. Tiersot fully endorses Wagner's opinion that Meyerbeer's conception of an opera was the *mise en scène* of Berlioz's orchestra.' From among many distinguished contemporaries Wagner and Liszt of course stand out prominently. The relations between them and Berlioz are described at some length. M. Tiersot agrees with many criticisms of the art-work of Berlioz by Wagner, but endeavours to show, and not unsuccessfully, that at times the latter was prejudiced. He recognizes the services which Liszt rendered to Berlioz in earlier days, but later on when the latter could not admire the great pianist's compositions the friendship practically ceased.

Bunte Blätter: Twelve Easy Pieces for Violin (in the first position) and Pianoforte. By Hans Sitt (Op. 84). In Four Books.

[Novello and Company, Limited.]

Hans Sitt may well be termed the friend of the young violinist, for no composer knows better how to write successfully for the initial stages of violin technique. Many essentials are required for perfect success in this direction—an intimate knowledge of the possible capabilities of the average young player, an easy flow of pleasing melody with appropriate and not too difficult accompaniment, and withal the occult skill, possessed but by the few, of imperceptibly, as it were, gradually guiding and leading a student to higher attainments. All these characteristics are remarkably demonstrated in Herr Sitt's latest opus, 'Bunte Blätter,' for violin with pianoforte accompaniment. These 'variegated leaves' consist of twelve short pieces (conveniently published in four books of three numbers each) specially written for performing within the first position.

The composer, wisely we think, adopts simple and suitably descriptive titles instead of the namby-pamby meaningless headings too often given to pieces for the young. Thus we find a Canzone, Minuet, and Gondoliera in the first book, followed by a Capriccio, Elegy, and Tarantelle in the second; a Romance, Gavotte, and Arietta in the third, and a Walzer, Berceuse, and Mazurka in the fourth. The pieces are slightly progressive in their degree of difficulty, but they are essentially simple and, we may add, instructive bagatelles, and as such cannot be too highly recommended to teachers. We quote the opening bars of the first and last numbers as specimens of Herr Sitt's melodic gifts:—



Who's Who? The Englishwoman's Year-Book. Who's Who Year-Book.

[Adam and Charles Black.]

It is hardly necessary to say that these three books of reference for the year 1904 are useful—they are invaluable. 'Who's Who?' has now been expanded to 1700 closely-printed pages containing biographies of living celebrities, including Colonials, Indians and Americans. The amount of information—some of it rather trivial—in this book is really amazing. The difficulties attending its production must be immense, and this may account for the inclusion of a biography of the late William Nicholl, the singer, who died so far back as April, 1902. We notice an important omission in the list of literary works produced by Sir Hubert Parry in not mentioning the 'Music of the XVIIth Century,' contributed by him to the 'Oxford History of Music.' The editor of 'Who's Who?'—like other editors—doubtless suffers much tribulation by the non-copperplate writing of some of his correspondents. To such cabalistic calligraphy may be traced (on p. 729) 'Rindberger' instead of Rheinberger. In the 'Englishwoman's Year-Book,' edited by Miss Emily Janes, the information given under the heading 'Music' is quite encyclopædic and yet concisely set forth, while the 112 pages of the 'Who's Who Year-Book' are full of varied information very concisely tabulated and set forth.

(*Continued on page* 181.)

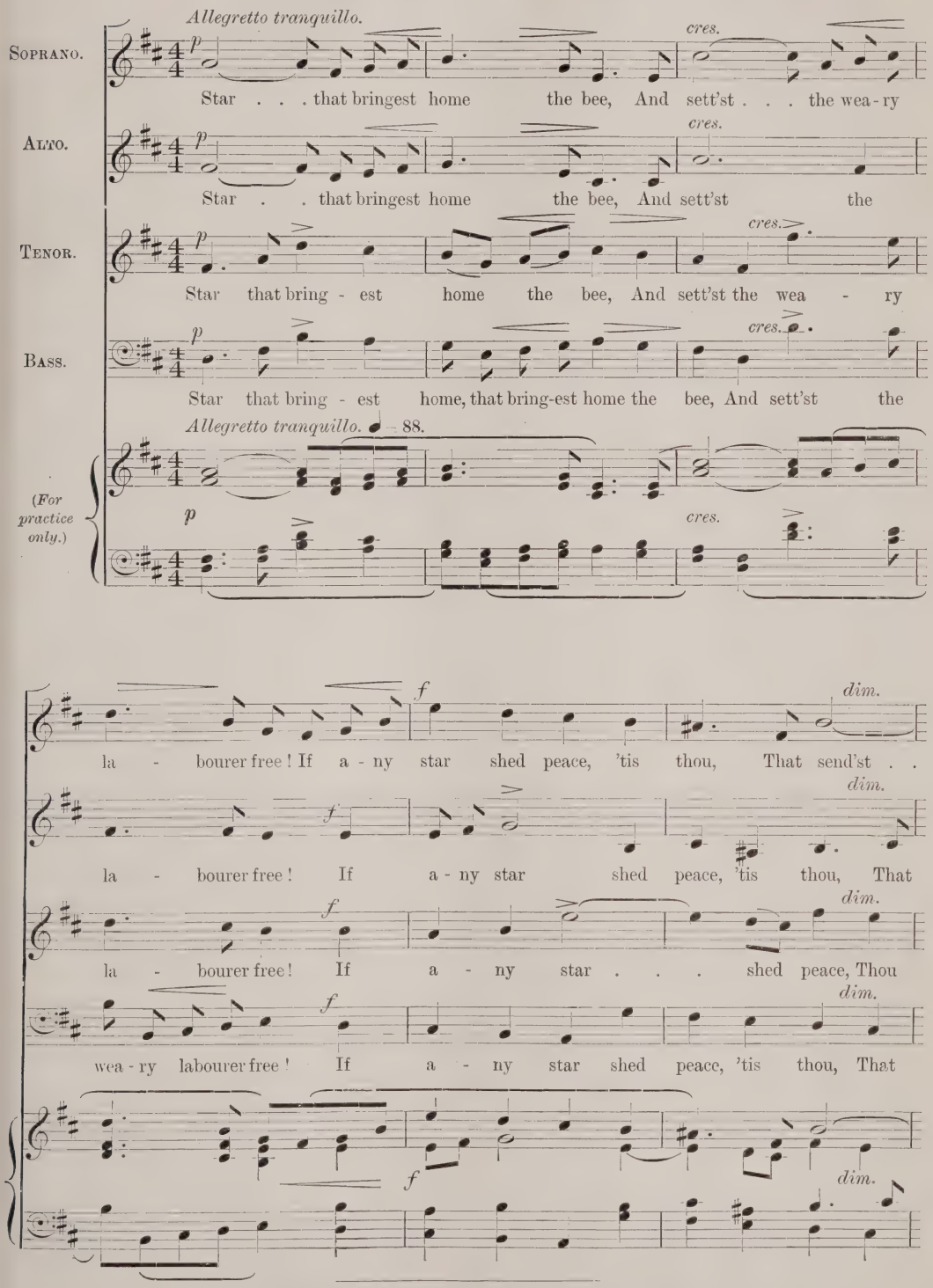
Song to the Evening Star.

FOUR-PART SONG.

Words by T. Campbell.

Composed expressly for *The Musical Times* by JOHN POINTER.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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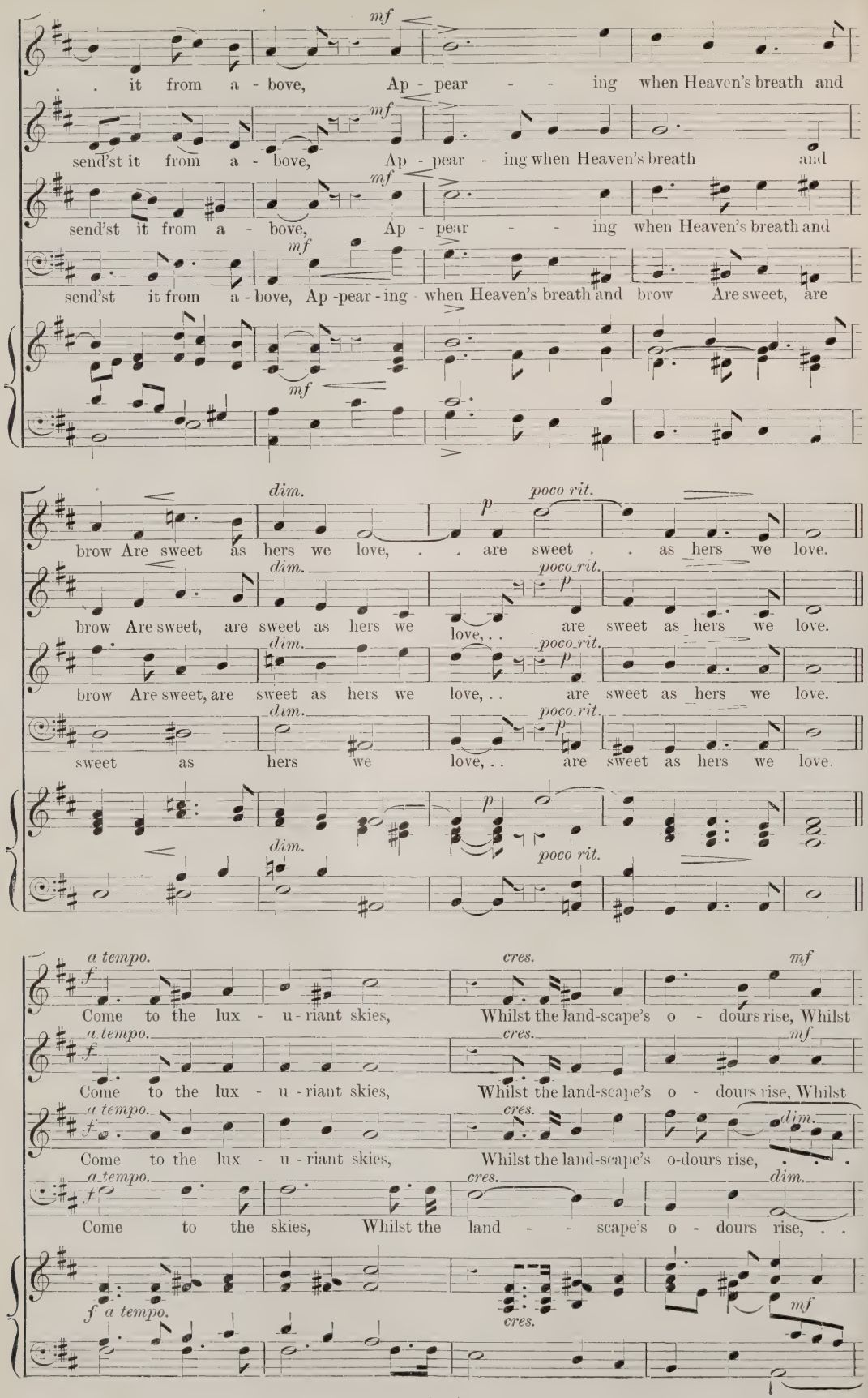
mf
. it from a - bove, Ap - pear - - ing when Heaven's breath and
send'st it from a - bove, Ap - pear - ing when Heaven's breath and
send'st it from a - bove, Ap - pear - - ing when Heaven's breath and
send'st it from a - bove, Ap - pear - ing when Heaven's breath and brow Are sweet, are
dim.
p
poco rit.
brow Are sweet as hers we love, . . are sweet . . as hers we love.
brow Are sweet, are sweet as hers we love, . . are sweet as hers we love.
brow Are sweet, are sweet as hers we love, . . are sweet as hers we love.
sweet as hers we love, . . are sweet as hers we love.
a tempo.
f
cres.
Come to the lux - u - riant skies, Whilst the land-scape's o - dours rise, Whilst
Come to the lux - u - riant skies, Whilst the land-scape's o - dours rise, Whilst
Come to the lux - u - riant skies, Whilst the land-scape's o-dours rise,
Come to the skies, Whilst the land - - scape's o - dours rise, . .

I will magnify Thee

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237.	Great is the Lord	Sir F. Ouseley	6d.
481.	Great is the Lord ...	B. Steane	3d.
220.	Grieve not the Holy Spirit	Stainer	3d.
609.	Guide me, O Thou	H. Blair	3d.
427.	Hail! gladdening Light	J. T. Field	2d.
545.	Hail! gladdening Light	Martin	4d.
326.	Hail, thou that art ...	A. Carnall	4d.
560.	Hail to the Christ ...	J. Barnby	3d.
499.	Hallelujah, Christ is risen	Steane	3d.
382.	Hallelujah! the Light	O. King	3d.
173.	Happy is the man ...	E. Prout	8d.
681.	Hark the glad sound	M. B. Foster	3d.
487.	Hark the glad sound	E. V. Hall	3d.
345.	Hark, the herald angels	E. V. Hall	3d.
444.	Hark! what news...	... O. King	3d.
404.	Harvest Hymn ...	F. Tozer	2d.
377.	Have mercy upon me, Kellow	J. Pye	3d.
401.	Have mercy upon me	J. Shaw	3d.
535.	Have mercy upon me	J. Goss	4d.
773.	Hearken unto me ...	W. H. Bell	3d.
389.	Hear me when I call	T. Distin	2d.
146.	Hear my prayer ...	C. Stroud	4d.
339.	Hear my prayer	Mendelssohn	4d.
442.	Hear my words	C. H. H. Parry	8d.
310.	Hear, O God ...	A. Friedländer	6d.
138.	Hear, O heavens	P. Humphreys	3d.
94.	Hear, O Lord	Sir John Goss	2d.
139.	Hear, O Lord ...	C. King	2d.
162.	Hear, O Lord	Sir F. Ouseley	4d.
203.	Hear, O Thou Shepherd	Dr. Clarke	4d.
522.	Ditto	T. A. Walmisley	4d.
707.	He that dwelleth ...	J. Booth	4d.
701.	He will swallow up death	Greenish	3d.
376.	Hide not Thy face	Kellow J. Pye	2d.
330.	Holy Ghost, to earth	... Dvorák	4d.
111.	Holy, holy, holy ...	Dr. Crotch	3d.
246.	Ho! every one ...	G. C. Martin	4d.
366.	Ho! every one	J. M. Crament	4d.
412.	Honour the Lord ...	J. Stainer	4d.
129.	Hosanna	O. Gibbons	3d.
43.	Hosanna ...	Sir G. A. Macfarren	3d.
646.	Hosanna to the living	B. L. Selby	3d.

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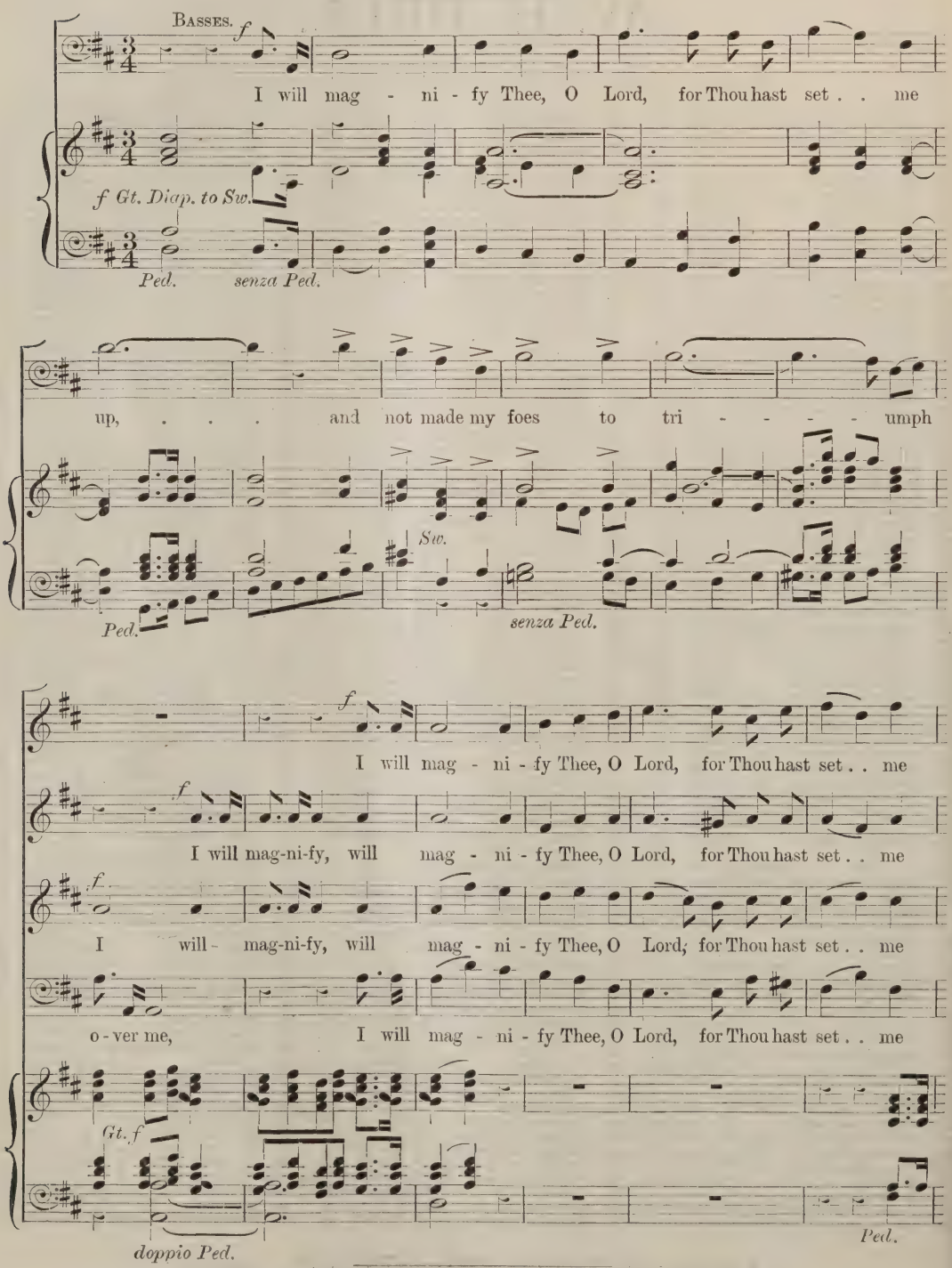
I WILL MAGNIFY THEE, O LORD

ANTHEM FOR EASTER

COMPOSED BY

Psalm xxx. **W. H. BELL.** *Price Fourpence.*

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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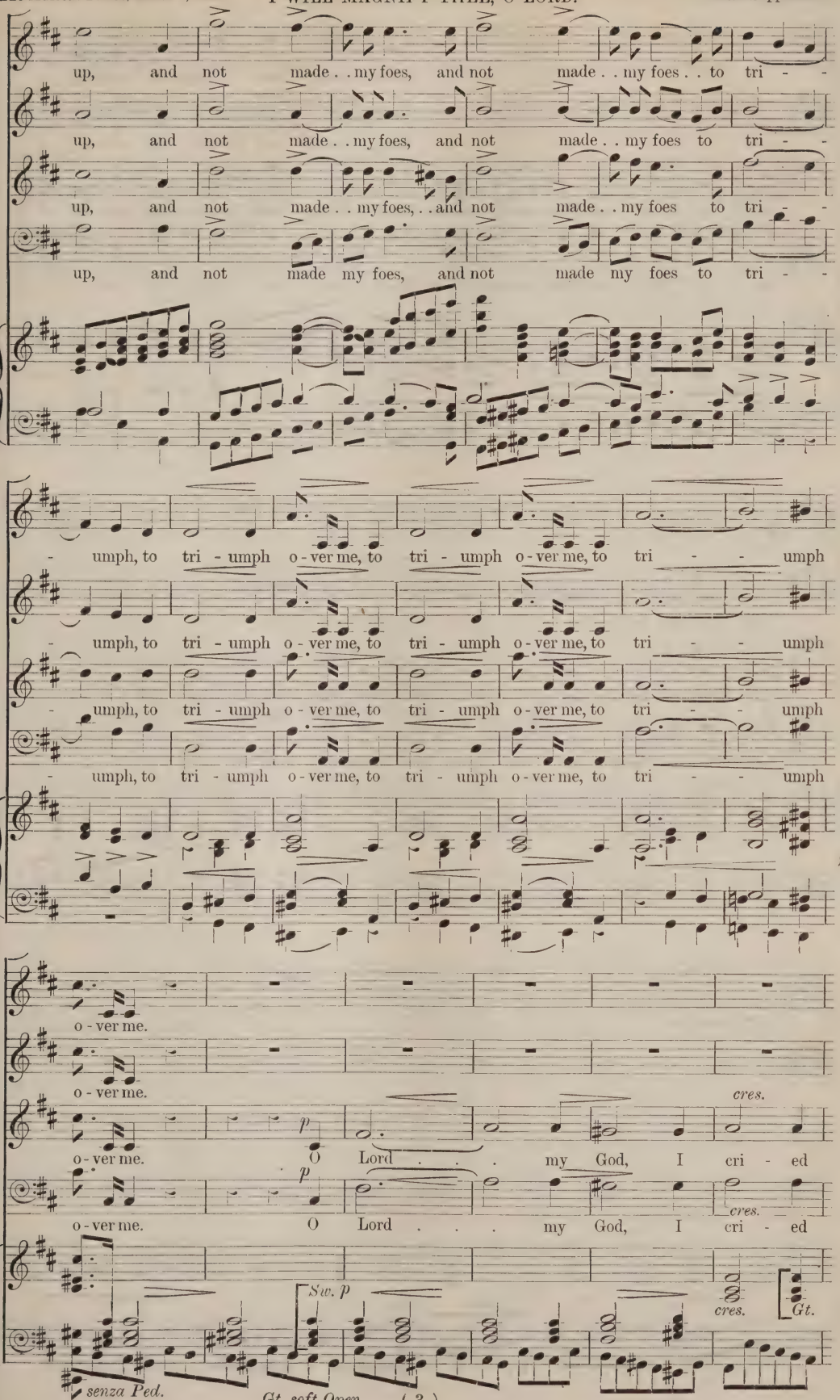
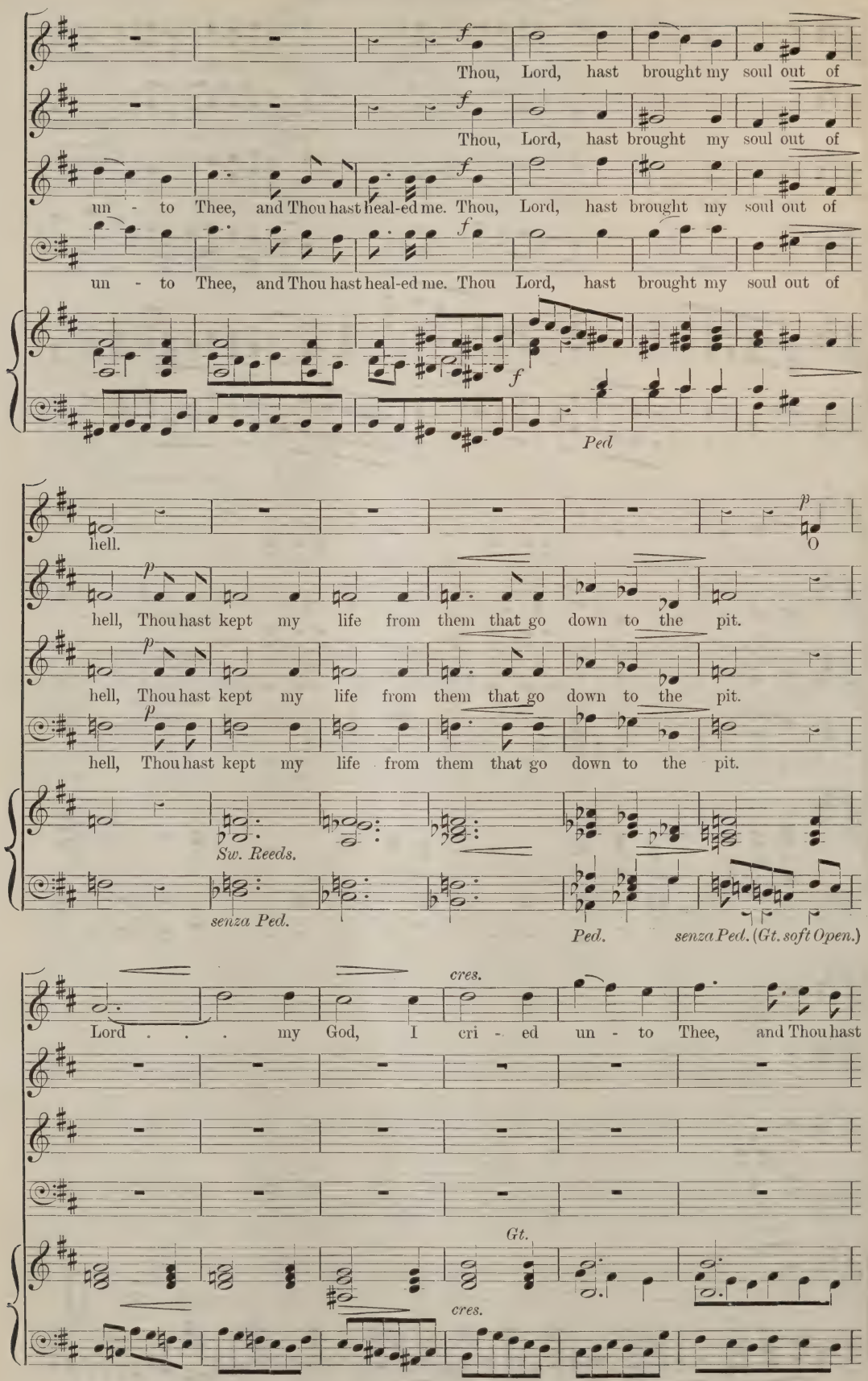
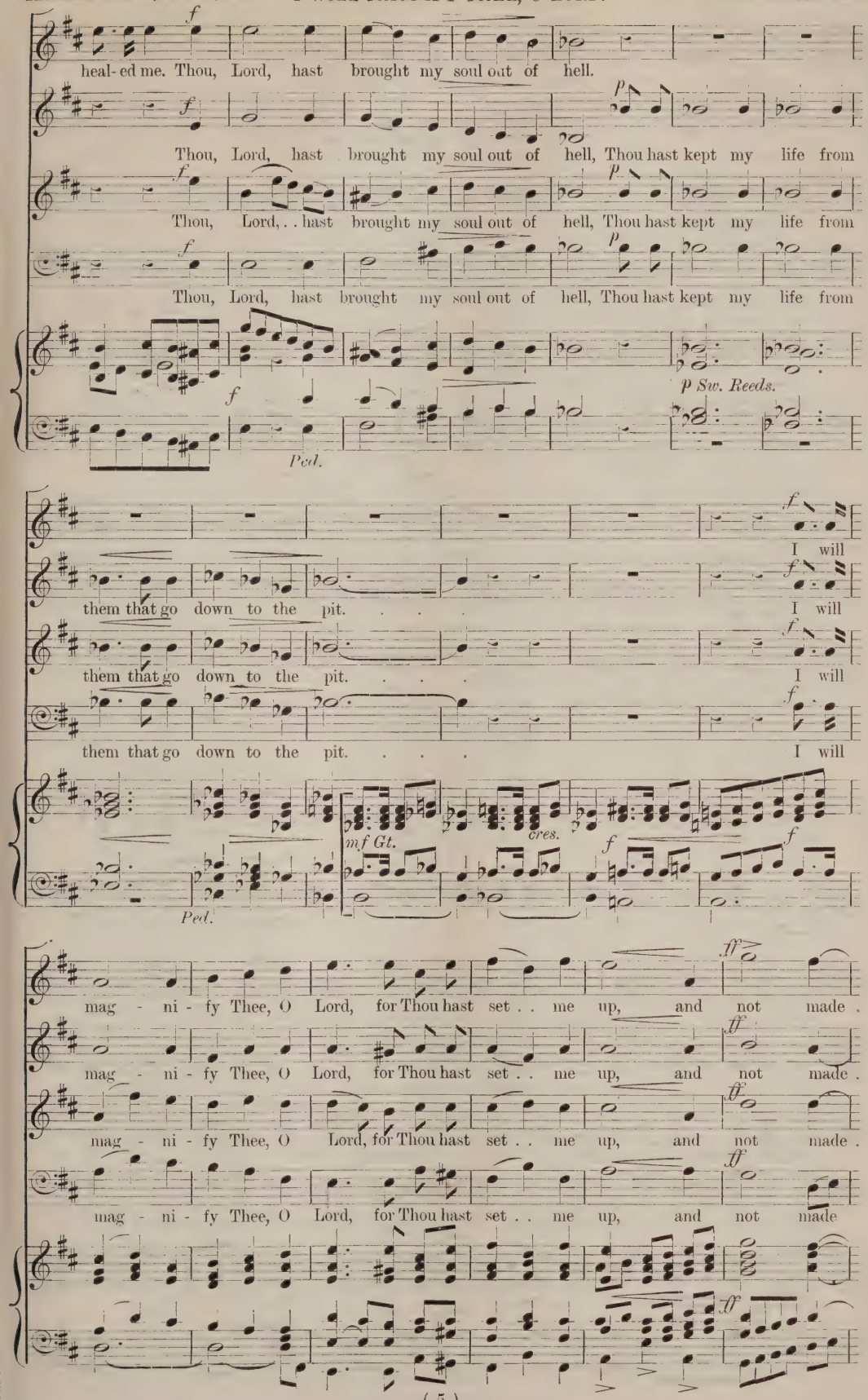

up, and not made . . my foes, and not made . . my foes . . to tri - -
up, and not made . . my foes, and not made . . my foes to tri - -
up, and not made . . my foes, . . and not made . . my foes to tri - -
up, and not made my foes, and not made my foes to tri - -
- umph, to tri - umph o - ver me, to tri - umph o - ver me, to tri - - umph
- umph, to tri - umph o - ver me, to tri - umph o - ver me, to tri - - umph
- umph, to tri - umph o - ver me, to tri - umph o - ver me, to tri - - umph
- umph, to tri - umph o - ver me, to tri - umph o - ver me, to tri - - umph
o - ver me.
o - ver me.
cres.
p
o - ver me. O Lord . . . my God, I cri - ed
p
cres.
o - ver me. O Lord . . . my God, I cri - ed
Sw. p
cres.
Gt.
senza Ped.
Gt. soft Open.


Thou, Lord, hast brought my soul out of
Thou, Lord, hast brought my soul out of
un - to Thee, and Thou hast heal-ed me. Thou, Lord, hast brought my soul out of
un - to Thee, and Thou hast heal-ed me. Thou Lord, hast brought my soul out of
Ped
hell.
O
hell, Thou hast kept my life from them that go down to the pit.
hell, Thou hast kept my life from them that go down to the pit.
hell, Thou hast kept my life from them that go down to the pit.
Sw. Reeds.
senza Ped.
Ped.
senza Ped. (Gt. soft Open.)
cres.
Lord . . . my God, I cri - ed un - to Thee, and Thou hast
Gt.
cres.


f
heal- ed me. Thou, Lord, hast brought my soul out of hell.
p
Thou, Lord, hast brought my soul out of hell, Thou hast kept my life from
Thou, Lord, . . hast brought my soul out of hell, Thou hast kept my life from
Thou, Lord, hast brought my soul out of hell, Thou hast kept my life from
p Sw. Reeds.
Ped.
I will
them that go down to the pit. . . . I will
them that go down to the pit. . . . I will
them that go down to the pit. . . . I will
mf Gt.
cres.
Ped.
ff
mag - ni - fy Thee, O Lord, for Thou hast set . . me up, and not made .
mag - ni - fy Thee, O Lord, for Thou hast set . . me up, and not made .
mag - ni - fy Thee, O Lord, for Thou hast set . . me up, and not made .
mag - ni - fy Thee, O Lord, for Thou hast set . . me up, and not made

I WILL MAGNIFY THEE, O LORD.

rall.

. . my foes . . to tri - umph, tri-umph o - ver me. . .

rall.

. . my foes to tri - umph, tri-umph o - ver me. . .

rall.

. . my foes . . to tri - umph, tri-umph o - ver me. . .

rall.

my foes to tri - umph, tri-umph o - ver me. . .

rall.

Più lento.

VERSE. *semplice.* *p* *mf*

Sing ye prais-es un-to the Lord, O ye saints of His, and give thanks to Him, and give

VERSE. *semplice.* *p* *mf*

Sing ye prais-es un-to the Lord, O ye saints of . . His, and give thanks to Him, and give

VERSE. *semplice.* *p* *mf*

Sing ye prais-es un-to the Lord, O ye saints of . . His, and give thanks to Him, and give

VERSE. *semplice.* *p* *mf*

Sing ye prais - - es, O ye saints of His, and give thanks to Him, and give

Più lento. * *p* *mf*

thanks to Him for a re-membrance of His ho - li-ness, sing ye prais - es un-to the Lord, O ye

thanks to Him for a re-membrance of His ho - li-ness, sing ye prais - es un-to the Lord, O ye

thanks to Him for a re-membrance of His ho - li-ness, sing ye prais - es un-to the Lord, O ye

thanks to Him for a re-membrance of His ho - li-ness, sing ye prais - es un-to the Lord, O ye

mf
Ch.

senza Ped.

* Unaccompanied, if possible.

cres. *f*

saints of His, and give thanks to Him, and give thanks to Him for a re-membrance of His

cres. *f*

saints, ye saints of His, and give thanks to Him, and give thanks to Him for a re-membrance of His

cres. *f*

saints of His, and give thanks to Him, and give thanks to Him for a re-membrance of His

cres. *f*

saints, ye saints of His, and give thanks to Him, and give thanks to Him for a re-membrance of His

cres. *f*

Ped.

mp

ho - li-ness. and in His

mp

ho - li-ness. and in His

mp

ho - li-ness. and in His

p *mp*

ho - li-ness. For His wrath en - du - reth but the twinkling of an eye, and in His

p Sw. *Ch.*

senza Ped. *Ped.*

cres. *f*

plea - sure, in His plea - sure is life,

cres. *f*

plea - - sure, in His plea - sure is life,

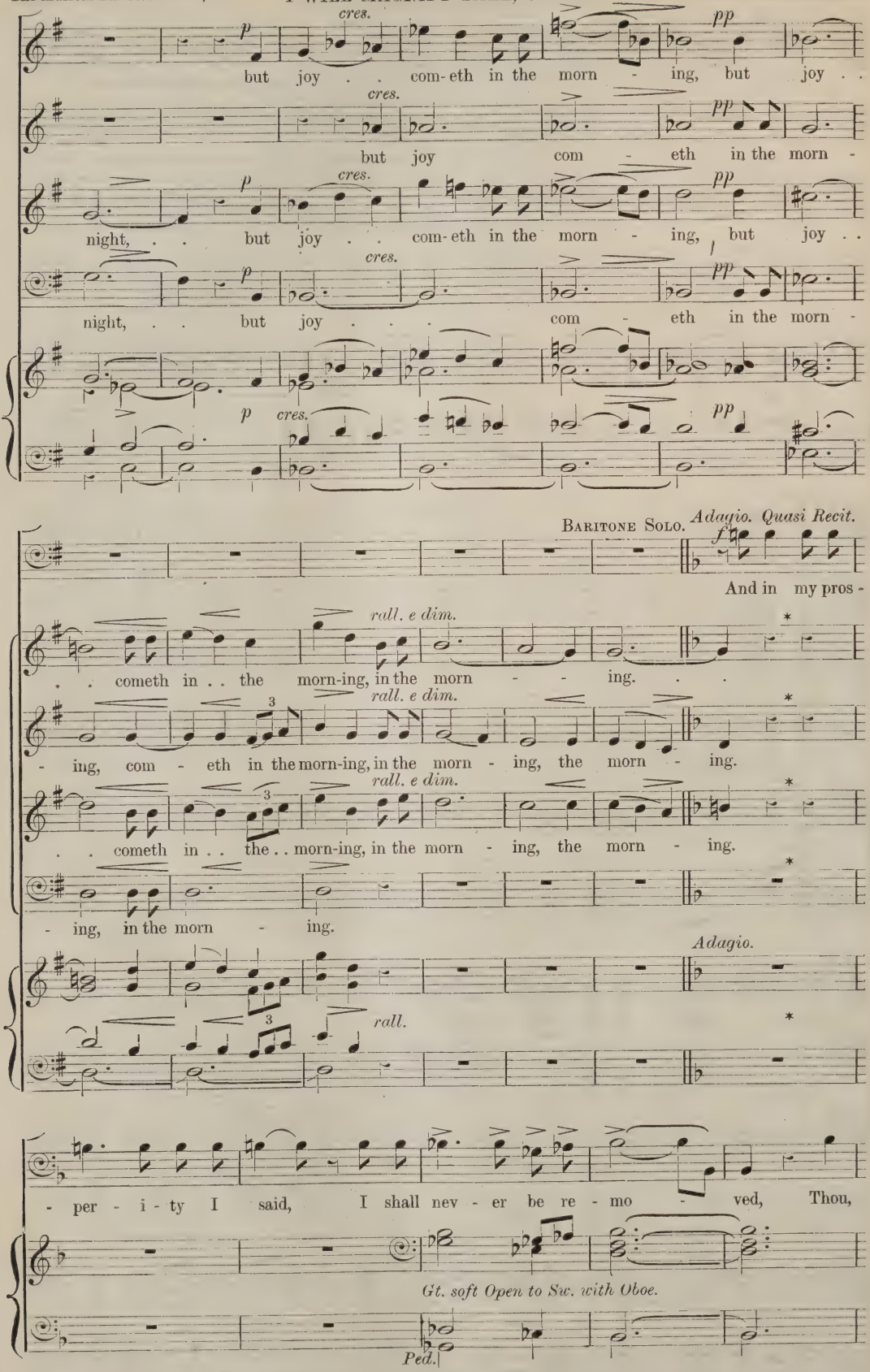
cres. *f* *mf*

plea - sure, in His plea-sure is life, heav - i-ness may en-dure for a

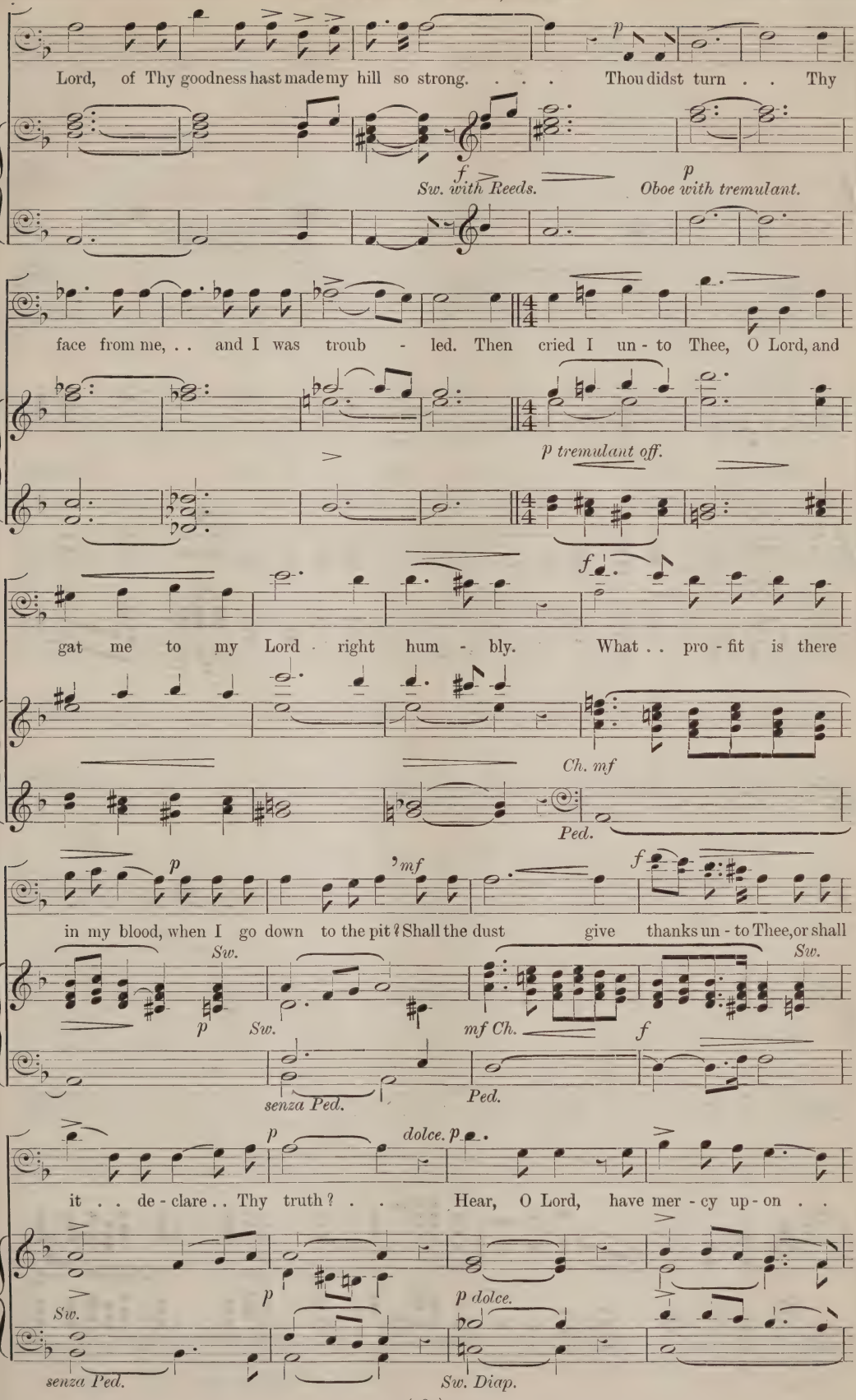
cres. *f* *mf*

plea - - sure, in His plea-sure is life, heav - i-ness may en-dure for a

cres. *f* *mf*



* If so desired, the Baritone Solo may be omitted, in which case go from * to * on page 10.


Lord, of Thy goodness hast made my hill so strong. . . . Thou didst turn . . Thy
f
Sw. with Reeds.
p
Oboe with tremulant.
face from me, . . and I was troub - led. Then cried I un - to Thee, O Lord, and
p tremulant off.
f
gat me to my Lord right hum - bly. What . . pro - fit is there
Ch. mf
Ped.
p
mf
f
in my blood, when I go down to the pit? Shall the dust give thanks un - to Thee, or shall
Sw.
p
Sw.
mf Ch.
f
Sw.
senza Ped.
Ped.
p
dolce. p
it . . de - clare . . Thy truth? . . Hear, O Lord, have mer - cy up - on . .
p
p dolce.
Sw.
senza Ped.
Sw. Diap.

me, . . Lord, . . be Thou . . my help - - er.

FULL. BASSES.

Tempo 1mo.

f

Thou hast turn - - ed my heav - i - ness in - to joy, . . . Thou hast

Tempo 1mo.

f Gt. Diaps. to Sw.

Ped.

f

Thou hast

f

Thou hast turn - ed, hast

f

Thou hast turn - ed, hast

put off my sack - cloth, . . and gird - ed me with glad - ness. Thou hast

Sw.

Gt. f

senza Ped.

doppio Ped.

turn - ed, turn - - - ed my heav- i- ness in - to joy, Thou hast

turn - - - ed my heav - i- ness, my heav - i-ness in - to joy, Thou hast

turn - - - ed my heav - i-ness, my heav - i-ness in - to joy, Thou hast

turn - ed, hast turn - - ed my heav - i-ness in - to joy, Thou hast

rall.

put off my sack - cloth, and gird-ed me with glad-ness. Therefore shall

rall.

put off my sack - cloth, and gird-ed me with glad-ness. Therefore shall

rall

put off my sack - cloth, and gird- ed me with glad-ness. Therefore shall

rall.

put off my sack - cloth, and gird- ed me with glad-ness. Therefore shall

f *Full Sw. rall.* *Gt.*

senza Ped. *Ped.*

ff Poco più lento.

ev - 'ry good man sing of Thy praise with-out ceas - ing, . . O my God, . . I will give

ff

ev - 'ry good man sing of Thy praise with-out ceas - ing, . . O my God, . . I will give

ff

ev - 'ry good man sing of Thy praise with-out ceas - ing, . . O my God, . . I will give

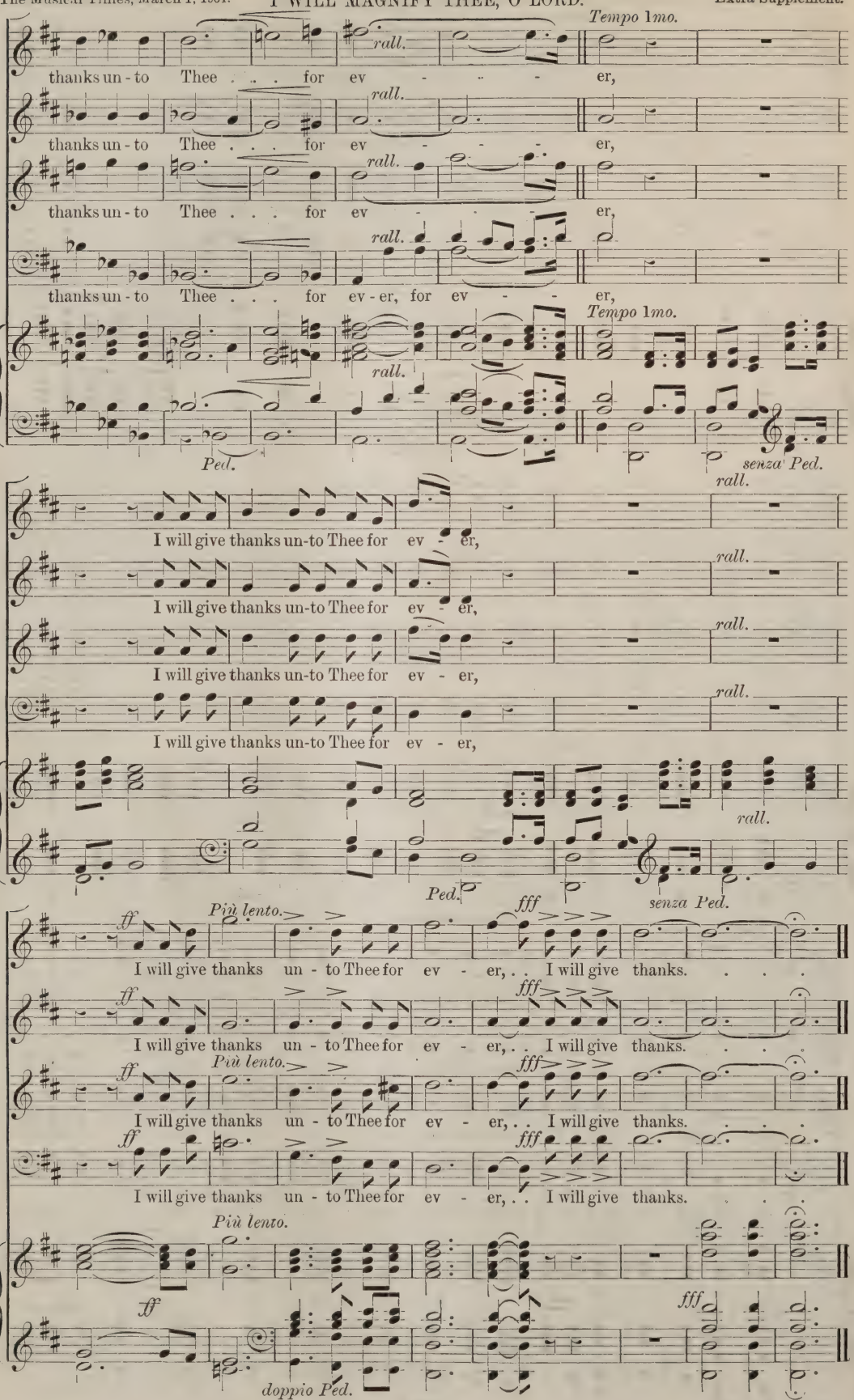
ff

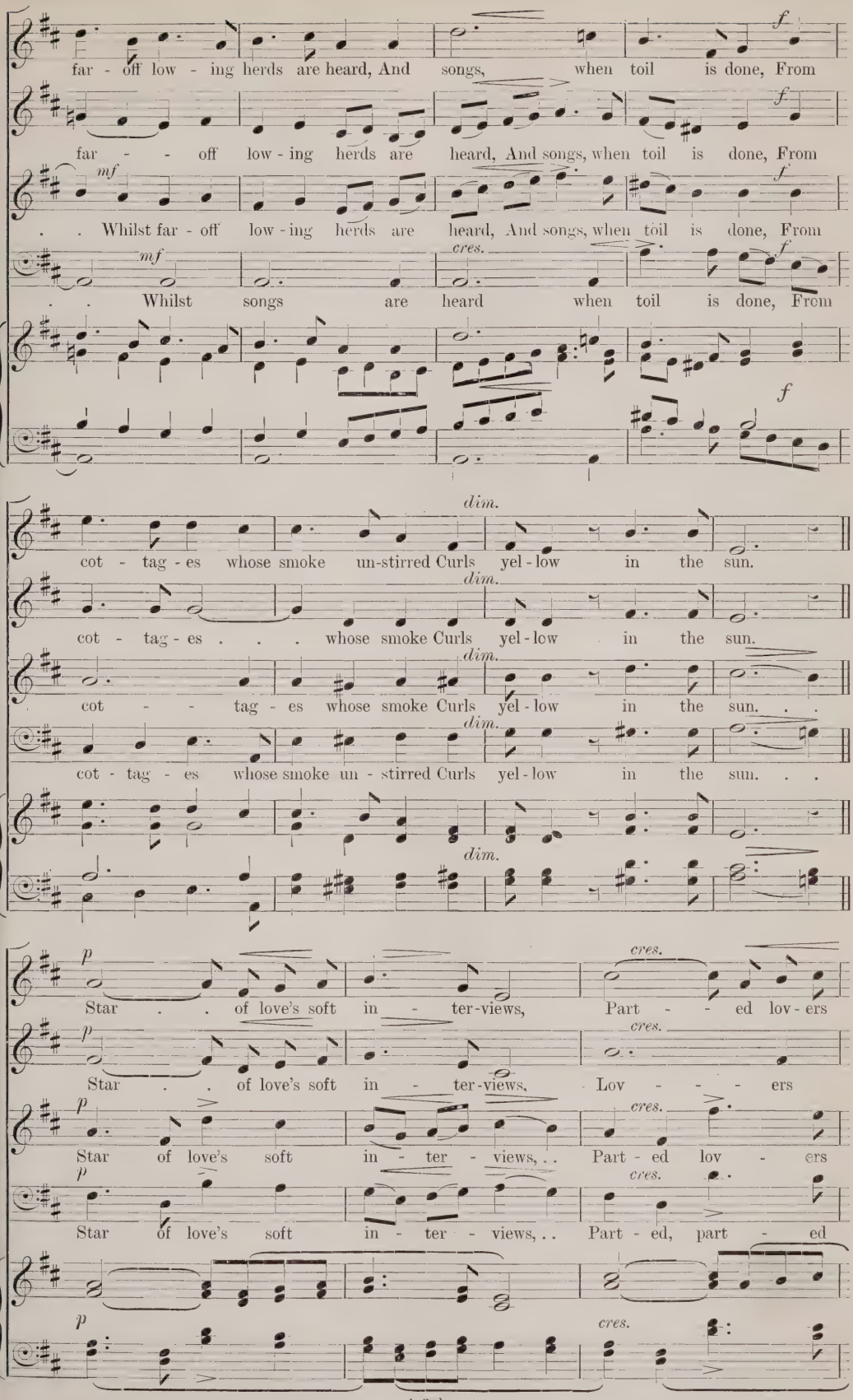
ev - 'ry good man sing of Thy praise with-out ceas - ing, . . O my God, . . I will give

Poco più lento.

ff

senza Ped.


Tempo 1mo.
rall.
thanks un - to Thee . . . for ev - - - er,
thanks un - to Thee . . . for ev - - - er,
thanks un - to Thee . . . for ev - - - er,
thanks un - to Thee . . . for ev - er, for ev - - er,
Tempo 1mo.
Ped.
senza Ped.
I will give thanks un-to Thee for ev - er,
I will give thanks un-to Thee for ev - er,
I will give thanks un-to Thee for ev - er,
I will give thanks un-to Thee for ev - er,
rall.
Ped.
senza Ped.
ff
Più lento.
fff
I will give thanks un - to Thee for ev - er, . . I will give thanks. . . .
I will give thanks un - to Thee for ev - er, . . I will give thanks. . . .
I will give thanks un - to Thee for ev - er, . . I will give thanks. . . .
I will give thanks un - to Thee for ev - er, . . I will give thanks. . . .
Più lento.
ff
fff
doppio Ped.


far - off low - ing herds are heard, And songs, when toil is done, From
far - - off low - ing herds are heard, And songs, when toil is done, From
. . Whilst far - off low - ing herds are heard, And songs, when toil is done, From
. . Whilst songs are heard when toil is done, From
cot - tag - es whose smoke un-stirred Curls yel - low in the sun.
cot - tag - es . . . whose smoke Curls yel - low in the sun.
cot - - tag - es whose smoke Curls yel - low in the sun. . .
cot - tag - es whose smoke un - stirred Curls yel - low in the sun. . .
Star . . of love's soft in - ter - views, Part - - ed lov - ers
Star . . of love's soft in - ter - views, Lov - - - ers
Star of love's soft in - ter - views, . . Part - ed lov - ers
Star of love's soft in - ter - views, . . Part - ed, part - ed

mf

on thee muse; Their re - mem - bran - cer in Heav'n Of thrill - -

mf

on thee muse; Their re - mem - - bran - cer in Heav'n Of

mf

on thee muse; Their re - mem - bran - cer . . . in . . Heav'n Of

mf

lov - ers on thee muse; Their re - mem - bran - cer in Heav'n Of thrill - ing

mf

f

- ing vows . . thou art, . . Too de - li - - cious to be riv'n . .

cres. *f*

thrilling vows . . thou art, Too de - li - - cious to be riv'n, . . . to be

f

thrill - ing vows thou art, . . de - li - - cious to be riv'n By

f

vows thou art, . . de - li - cious to be riv - en By

cres. *f*

dim. *p* *rit.*

. . By ab - sence from the heart, . . . by ab - sence from the heart.

dim. *p rit.*

riv - en By ab - sence from the heart, by ab - sence from the heart.

dim. *p rit.*

ab - sence from . . . the heart, by ab - sence from the heart.

dim. *p rit.*

ab - sence from the heart, by ab - sence from the heart.

p

dim. *rit.*

REVIEWS.—(*Continued from page 176.*)

NEW EASTER ANTHEMS.

Worthy is the Lamb. By E. H. Thorne.
If ye then be risen with Christ. By Ivor Atkins.
Jesus Christ is risen to-day. By Alfred R. Gaul.
Christ the Lord is risen again. By E. Vine Hall.
[Novello and Company, Limited.]

There is a solidity and Bach-like strength in Mr. Thorne's anthem that should cause its wide acceptance. It imperatively demands a well-trained choir of capable singers to do it justice, but to such it will not present exceptional difficulties. The work opens in an original manner with an organ unisonal passage which gives out the fugal subject, followed by its counter subject, with which is built up the first chorus of the work. It is a subject admirably constructed, not only with reference to technical requirements, but from an expressive point of view, the theme emphasising the statement, 'Worthy is the Lamb that was slain.' The second section of the anthem is also fugal. The subject extends over ten bars, very dignified in design, and one that happily echoes the spirit of the text. The organ part, possessing considerable independence, is not the least effective portion of this sterling composition.

The clever organist of Worcester Cathedral has written an anthem ('If ye then be risen with Christ') which, while preserving the dignity of the best church music, is sufficiently modern in character to meet present-day requirements. As Mr. Atkins has selected only few words for his setting, these are frequently repeated; but he has sought to express the varied meanings which the weighty lines will bear, and in this way has avoided some of the objectionable results of 'vain repetition.' There can be no doubt about the composer's earnestness; it proclaims itself in the first section, in the theme to which the tenors and basses in unison deliver the postulate which gives the title to the anthem. This theme is well contrasted with the persuasiveness of the music of the succeeding *Andante*, 'Set your affections on things above.' Some effects of a dramatic character are secured at the entrance of all the voices, and the subsequent parts are impressive. The *Finale*, *Allegro*, is opened in vigorous fashion by a phrase sung by the tenors and basses, answered by the sopranos. After this the music is written in solid four-part harmony of diatonic character, and the anthem is brought to an imposing conclusion.

Mr. Gaul's setting of 'Jesus Christ is risen to-day' may be commended to choirs of limited capacities, inasmuch as it makes no serious demands on executive ability. The first two bars, assigned to the tenors, consist of the opening strain of the old hymn-tune (from the *Lyra Davidica* of 1708) associated with the title of the anthem, and although Mr. Gaul makes no further use of this quotation the sense of familiarity thus engendered is not disturbed in what follows. The opening chorus is succeeded by an Easter carol containing solo passages for a soprano voice. The most distinctive section of the music is found in a long and gradual *crescendo* which leads up to a jubilant conclusion.

Mr. Vine Hall has evidently had in mind the capacities of village choirs in the composition of his Easter anthem. He has selected for his text the words of the well-known hymn, 'Christ the Lord is risen again,' translated by Miss Catherine Winkworth from the German. The music is presented in simple chordal progressions set forth in stately minim array, and two soprano solos afford pleasant relief. The organ accompaniment is in keeping with the facilities of the vocal portion of an anthem that will undoubtedly serve its purpose.

Songs of the Church with stories of their writers. By Lady M'Dougall.
[Charles H. Kelly.]

The 'Songs of the Church' upon which Lady M'Dougall so pleasantly discourses in this interesting volume from her pen, are the various hymns that are sung from time to time in church and home. In her introduction she says: 'The literature of hymnology is particularly rich. Every age since the Christian era has produced some fine outburst of song. The Latin Fathers, the devout King Robert of France in the midst of the darkest days of the dark ages, monks such as the Bernards of Clairvaux and Cluny, the German singers in the midst of the horrors of civil war, George Herbert fresh from the Court of Charles I., the Wesleys and their contemporaries, and the many writers of the 19th century, all contribute the best thoughts of their lives in the best words.' This is not only well put, but the statement is perfectly true. Moreover, the songs (hymns) of the church are catholic in the fullest sense of the word. The heart-promptings of Ken, Keble, Charles Wesley, Watts, Newman, Doddridge, Cowper, and a host of others are sung in all the churches, irrespective of and without a thought of denominational differences; surely this is a fact which should rejoice the hearts of those who are responsible for the music of the sanctuary.

Lady M'Dougall has primarily written for the edification of children, but children of older growth may learn much from her interesting pages; and organists, choirmasters and members of church choirs will gain not a little inspiration in the discharge of their duties from the perusal of this very readable book.

BOOKS RECEIVED.

The Act of Touch in all its Diversity: an Analysis and Synthesis of Pianoforte Tone-production. By Tobias Matthay (Longmans).—*Grosse Kompositionslehre.* By Hugo Riemann (Berlin and Stuttgart: W. Spemann).—*Famous Composers.* By Nathan Haskell Dole, with portraits (Methuen and Co.).—*Musical Ministries in the Church.* By Waldo Selden Pratt (New York: Fleming H. Revell Company).—*Church Music.* By A. Madeley Richardson (Longmans).—*Devotional Services for public worship;* and *Hymns of Faith and Life.* By the Rev. Dr. John Hunter (J. M. Dent and Co.).—*The Psalms: their Structure and Musical rendering.* By. A. Madeley Richardson (The Vincent Music Company).—*Confessions of a Violinist.* By T. L. Phipson (Chatto and Windus).—*Musical Fantasies.* By Israfel (Simpkin, Marshall and Co.).—*Piano Teaching.* By Felix Le Couppey, translated by M. A. Bierstadt (William Reeves). *Modern Organ-Tuning.* By Hermann Smith.—*A Treatise on the Training of Boys' Voices.* By George T. Fleming.—*The hand of the pianist.* By Marie Unschuld von Melasfeld (Breitkopf and Haertel).—*British violin-makers, classical and modern, with portraits and facsimiles.* By the Rev. W. Meredith Morris (Chatto and Windus).

MRS. NEWMARCH ON TCHAIKOVSKY'S OPERAS.

At the Musical Association, on the 9th ult., Dr. Charles Maclean in the chair, Mrs. Newmarch read the fourth of a series of papers upon National Opera in Russia. On this occasion she dealt with the operas of Tchaikovsky.

The lecturer in her opening remarks said that Tchaikovsky's musical tastes developed earlier on the dramatic than on the symphonic side. He knew and loved the masterpieces of Italian and French opera long before he had made acquaintance with the works of Beethoven or Schumann. His loyal affection for Italian opera dated from early childhood, when he listened with delight to selections from Bellini, Donizetti and, above all, Mozart, played by an orchestrion—an instrument dear to Russian hearts. But although Tchaikovsky was so strongly attracted towards operatic music, of the eight works he composed for the stage only two had retained a strong grip on the popular taste: 'Eugene Oniegin' and 'Pique-Dame' (The Queen of Spades).

Seeking a reason for this comparative failure of his dramatic music, Mrs. Newmarch said it did not lie so much in the poverty of the subjects he treated as in the fact that he frequently chose them without reference to his particular cast of mind. Opera was the one musical form to which the objective outlook was essential; but Tchaikovsky saw everything from a subjective and temperamental point of view. Consequently he was only at his best in those operas in which, by reason of their literary contents, he was able to infuse most of his own individuality and lyrical inspiration.

Several of Tchaikovsky's operas were commented upon in detail, and Mrs. Newmarch warmly commended

'Pique-Dame' to English attention. Less national in style than 'Eugene Oniegin,' its psychological problem was stronger and its dramatic appeal was direct, therefore she believed it would have a greater chance of success with the public. The history of Tchaikovsky's operas repeated itself: a passion for some particular subject, feverish haste to embody his ideas, certainty of success; then disenchantment, self-criticism, and that hankering to re-make and re-model which pursued him through life.

Tchaikovsky's operatic development was summed up as follows: Beginning with conventional Italian forms in 'The Oprichnik' (1872), he passed in 'Cherevichek' (Les Caprices d'Oxane, 1872) to more modern methods, making use of melodic recitative and arioso. 'Eugene Oniegin' (1879) shows a combination of both these styles. This first operatic period was purely lyrical. Afterwards, in 'The Maid of Orleans' (1879), 'Mazeppa' (1883), and 'Charodeika' or 'The Enchantress' (1887), he passed through a period of dramatic tendency. With 'Pique-Dame' (1889) he reached the zenith of his operatic development; but this is the solitary example of a style which may be characterized as lyrico-dramatic. In his last opera, 'Iolanthe' (1893), he showed a disposition to return to simple lyrical forms.

In conclusion the lecturer said that, interesting as are Tchaikovsky's operas, she did not think they had the vitality of his symphonic works. His nature was too emotional and self-centred for broad, dramatic uses. But the orchestral works bore the strong impress of his own intense personality. These held the cry of all baffled and disenchanted spirits, and would live so long as there were natures made for suffering in the world.

The lecture was admirably illustrated by Miss Grainger Kerr, who sang the Slumber Song from 'Mazeppa' and *Pauline's* air (Russian style) from 'Pique-Dame'; and by Mr. Robert Maitland, who gave dramatic renderings of *Eugene Oniegin's* chief aria and *Kochubey's* monologue from 'Mazeppa.'

ROYAL CHORAL SOCIETY.

The committee of the Royal Choral Society can no longer be reproached for a stereotyped selection of works, for on January 28 was presented Sir Hubert Parry's symphonic ode 'War and Peace' with Sir Frederick Bridge's dramatic cantata 'Callirhoë,' while on Ash Wednesday was given the first performance in London of Mr. Coleridge-Taylor's sacred cantata 'The Atonement.' The opinions expressed in these columns on Sir Hubert Parry's ode were fully confirmed on the second hearing of the work. It is indeed one of the most noble and sustained utterances of the greatly-esteemed composer, and there can be little doubt that with passing years there will be increasing recognition of its value, for do not the words and music pulsate with the highest form of patriotism? The choir sang superbly, and the fullest advantage was taken of the many opportunities the music offers for expressive and improving choral effects. Miss Agnes Nicholls distinguished herself in the rendering of the soprano solos, and the singing by Madame Kirkby Lunn, Mr. Ben Davies, and Mr. Andrew Black was equally praiseworthy. The composer conducted, and received quite an ovation at the close of the performance. Sir Frederick Bridge's 'Callirhoë,' originally produced at the Birmingham Festival of 1888, is too well known to require description or criticism. It is sufficient to say that full justice was done, under the composer's direction, to the romantic music and picturesque scoring, and that the work appeared to give pleasure to a large audience.

ROYAL COLLEGE OF MUSIC.

The choral and orchestral concert by the students at the Royal College of Music on the 15th ult. was as usual most praiseworthy and reflected great credit on both pupils and professors. The orchestral works were the Overture to Weber's 'Oberon' and Dvorák's Symphony in G, No. 4, which were rendered with the verve and intelligence which distinguish the student orchestra under Sir Charles V. Stanford's direction. The programme also included Schumann's Introduction and Allegro Appassionato in G (Op. 92), for pianoforte, entrusted to Miss Mildred McCheane, and Dr. Max Bruch's Cantata for soprano solo, chorus and orchestra entitled 'Damajanti' (Op. 78), which had not previously been performed in England. Damajanti is the name of the Indian Princess who, having been deserted by her husband in a forest, bewails her lot and is comforted by some worshippers and genii of the forest. The work opens with a long and expressive solo for *Damajanti*. This is succeeded by an impressive chorus, to which follows the strongest number of the work, *Damajanti's* appeal for help, a passionate and dramatic section which relieves the somewhat too prevalent serious character of the music. If 'Damajanti' is not a strong example of the German composer, it is a musicianly and earnest production. The solo part was rendered with notable dramatic perception by Miss Nannie Tout, but the choristers sang rather tamely.

THE BACH CHOIR.

The reorganized choir of this now comparatively old Society—it was established in 1876—gave a private concert at the Portman Rooms on January 26. Although the performance was said to be private, we hope we are violating no secrets in saying that it was on the whole a remarkably creditable one. The chief item of the programme was the trying motet 'Jesu, priceless treasure' (Bach). This work was performed without accompaniment and generally with spirit,—some of it was too quick for our old-fashioned taste—and moreover the pitch was remarkably well-maintained. The fine anthems 'O Lord, look down from heaven' (Battishill) and 'Thou wilt keep him in perfect peace' (S. S. Wesley) were also impressively performed. Four (Nos. 1, 2, 3 and 6) of Brahms's 'Lieder und Romanza' (Op. 44) for female voices were attractive features of the programme. Mr. Gregory Hast sang several songs, and Madame Marie Soldat played Bach's Violin Concerto in A minor. Dr. H. Walford Davies conducted. He deserves much congratulation on the progress he is making with his resources.

LONDON CHORAL SOCIETY.

It is a remarkable fact that Elgar's 'Dream of Gerontius,' a work which has excited more attention all over the musical world, including the Continent and the United States, than any other recent composition, has until recently been heard only once in London—at the Westminster Cathedral last year, and then the choralists were imported from Hanley. This is not the place to discuss the why and wherefore of this neglect. We need only dwell upon the gratifying circumstance that the new London Choral Society had the courage, and what is more, the ability, to produce the work at its third concert given at the Queen's Hall on the 15th ult.

The choir of the London Choral Society consists of about 300 singers. The quality of tone they produce has a fine musical ring, not remarkably full or so resonant as we hear 'up North,' but always musical and well in tune. The choir is now (more so than when we last heard it) agreeably responsive to the conductor, and it often displays very high qualities. Sometimes the *pianos* were not delicate enough (was it the fear that restraint might lead to loss of pitch?), and several important passages therefore failed in effect. The difficult opening was remarkably well sung, and some of the climaxes in 'Praise to the Holiest' were thrilling. The extraordinary and difficult Demons' chorus was sung with some, if not sufficient, dramatic intensity. There was no attempt at the realism heard at some previous performances, notably that at Sheffield. But as it is so easy to overstep the sublime in this matter the abstention was perhaps discreet. When all is said it must be recorded that the performance of the choir as a whole was a very fine one, and that it fairly established the reputation of the Society and of its conductor, Mr. Arthur Fagge, as a choral trainer.

The band was competent in every department. It consisted of seventy performers, but was hardly strong enough to form a good balance to the choir. Mr. Fagge does not appear to be quite so happy with his band as he undoubtedly is with his choir. We venture to suggest that his beat unit is often too small. Experienced orchestral players do not need so much nursing. But we are measuring the result by very strict standards, and are glad to be able to

congratulate Mr. Fagge upon the progress he and his Society are making. The soloists were Miss Marie Brema, Mr. John Coates, and Mr. Ffrangcon-Davies, and it is needless to add that the performance of such experienced artists was deeply impressive. The band was led by Mr. H. Lewis. The overwhelming audience that was attracted testified to the eagerness of London amateurs to make the acquaintance of the work.

RICHTER CONCERT.

A NEW PIANIST.

To the long list of first-rate artists who were introduced to the London public by Dr. Hans Richter—a list which includes Gabrilowitch, Dohnányi, Kubelik, Kocian, and Kreisler—must now be added another who, to judge from his first appearance at the Richter Concert given at Queen's Hall on the 16th ult., is likely to create considerable stir in musical circles. This is Herr Artur Schnabel, a young pianist who deserves thanks for introducing himself through the medium of Brahms's rarely-heard Pianoforte Concerto in B flat (Op. 83). He not only played the beautiful work with consummate technical mastery, but with the rarest insight into the master mind that conceived it, and thus he proves himself an artist of exceptional worth. The greatest pianoforte concerto of modern times, it is also the most difficult, but Herr Schnabel might have been playing a simple sonatina, his demeanour at the instrument was so unaffected and natural, and his superb pianoforte-playing so different from the pianoforte-poundings of certain long-maned pianoforte-lions who might be mentioned. *Ars celare artem* indeed! This was a case of mastering a task of immense difficulty as if it were child's play and could be as easily mastered by any amateur in the audience. More legitimate pianoforte-playing we have rarely heard in recent years; no wonder that he was recalled many times! The orchestral accompaniments were rendered with due appreciation of their symphonic grandeur; the beautiful work was in fact a true delight throughout its four movements.

Dr. Richter's conducting of the rest of the long programme was equal to the best he has ever given us. The 'Leonora' Overture No. 2, Venusberg music from 'Tannhäuser' (Paris version), 'Parsifal' Prelude, and Schubert's C major Symphony—as Schubert wrote it, not partly re-scored, as some German iconoclasts present it to us—displayed the fine Manchester Orchestra to splendid advantage. We have never heard them play so finely. Her Majesty the Queen again honoured a Richter Concert with her presence, and stayed to the end of a long programme.

THE WELSH EISTEDDFOD AT QUEEN'S HALL.

There are numerous Welsh natives in London and consequently a local Eisteddfod is indispensable to their yearnings if not to their existence. The promoters of the gathering held in the Queen's Hall on the 18th ult. knew well how to cater for their patrons. In the afternoon there was a brass band competition, the prize in which was gained by the Rushden Temperance Band under Mr. A. Owen. In the evening there were two choral competitions, one for mixed voices and another for male voices. In the former class five choirs competed. The test-piece was Elgar's part-song 'Weary Wind of the West.' Mr. Fletcher's Select Choir from Folkestone carried off the prize. Of this choir's performance, Dr. Turpin who, with Mr. David Jenkins, adjudicated, says: 'It was quite a revelation, the voices are fresh, and they show refined taste and skilful training.' The male-voice section attracted nine choirs, seven of which travelled from Wales to take part in the contest. The test-piece was an accompanied chorus, 'The Son of God goes forth to War,' a thoughtful and musicianly composition by Mr. Jenkins. The Rhos Choir, led by Mr. Wilfrid Jones, was unquestionably the best. Its tone was rich and not so generally pervaded by the 'oo' quality as is usual with Welsh choirs. They secured real pathos and dignity in the expression and displayed many excellent technical points. The London Welsh under Mr. Morgan and the Beaufort Choir under Mr. Joseph Price ran the Rhos Choir very close. The audience was numerous and enthusiastic. Mr. David Hughes, the exceedingly hard-worked Secretary, may congratulate himself on the results of his arduous labours.

London Concerts.

THE WESSELY QUARTET.

The Wessely Quartet (Messrs. Wessely, Dyke, Tomlinson, and Parker) gave its second of this season's concerts at Bechstein Hall on the 10th ult. The programme contained Mozart's G minor String Quintet (Mr. John Ansell as second viola), Beethoven's last Quartet (in F, Op. 135), and Mr. John B. McEwen's String Quartet in A minor, which was lately played at the Broadwood Concerts. The performances served to show that the four players have nothing to fear from comparison with the best quartet players to be heard in London. Their performances are beautifully finished; tone-quality, balance, ensemble, and interpretative powers are admirable, and produce wholly delightful results. Mr. McEwen's Quartet had to submit to the severest of tests by being placed in juxtaposition with masterpieces by the two greatest composers of chamber music. It came out of the ordeal triumphantly; in fact after the slow movement there was quite a remarkable display of enthusiasm. If a work of this class stands or falls by its slow movement, as is sometimes asserted, then Mr. McEwen's Quartet bids fair to stay; for since Brahms died no slow movement has come under our notice in chamber music which can compare with Mr. McEwen's *Andante* for sustained beauty and emotional impressiveness. The work has now been played six times in London, and never without complete success. The young Scot's career will be watched with more than average interest after this remarkable achievement.

SYMPHONY CONCERTS AT QUEEN'S HALL.

The performance on January 30 does not call for detailed notice. The Symphony was Brahms in F, and Mr. Eugen D'Albert was heard in Liszt's Pianoforte Concerto in E flat. On the 13th ult. were performed for the first time Nos. 1, 2, 4 and 5 of 'Poems for mezzo-soprano and orchestra' (Op. 19), composed by Mr. Percy Pitt. These songs are severally entitled 'Chanson de Bilitis,' prose words by Pierre Louÿs, 'Silence' and 'Mandoline,' poems by Paul Verlaine, and 'Souvenir' by Albert Samain. The first and third of these are the most attractive on a first hearing, but each composition testifies to originality and independence of thought and masterly craftsmanship. The music is essentially modern in character, and the orchestral portion is rather more important than the voice part, which, however, is not without interest. The vocalist was Madame Kirkby Lunn, and the instrumental parts were beautifully rendered by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, who secured a superb performance of Tschaïkovsky's Fifth Symphony.

AMATEUR ORCHESTRAS.

The Royal Amateur Orchestral Society, under the able direction of Mr. Ernest Ford, gave an exceptionally brilliant smoking concert at the Queen's Hall on the 3rd ult., the King and the Prince of Wales and several notabilities being present. Such an audience, it need scarcely be said, inspired the players to do their very best, and Tschaïkovsky's '1812' Overture was rendered with thrilling verve, while the Military March in D of Dr. Elgar, conducted by the composer, was encored. The vocalists were Miss Parkina and Mr. and Mrs. Kennerley Rumford, and the enjoyment of the evening was further enhanced by the finished violin playing of Herr Kreisler.

The Strolling Players gave a very successful Ladies' Night on the 11th ult., under the conductorship of Mr. William Shakespeare. The programme was for the most part of light character, but it had its solemn moments in Beethoven's Violin Concerto, the solo part of which was intelligently played by Mr. John Saunders. The vocalists were Mr. F. E. Wright and Miss L. De Berna.

Mr. Achille Rivarde, after several years' absence from our concert rooms, made a successful reappearance at an orchestral concert, conducted by Mr. Henry J. Wood, on the 18th ult., at St. James's Hall. Mr. Rivarde was heard in Dr. Max Bruch's Second Violin Concerto, and those by Beethoven and Mendelssohn, showing in all that he had made decided progress as an interpreter and merits an esteemed position amongst contemporary violinists.

THE POPULAR CONCERTS.

Mr. Eugen d'Albert's String Quartet in A, introduced on the 1st ult., left a mixed impression. The work shows the influence of Brahms, and the slow movement is one to linger over pleasurably; but the other sections, broadly speaking, are more clever than pleasing, and while exciting esteem for their musicianship, they sometimes fail to hold the attention. The executants were the Kruse Quartet.

On the 13th ult. the programme included a Sonata in G minor (Op. 5) for violin and pianoforte by Professor Robert Kahn. This work proved to be interesting and clever. The first movement is built up with melodious and vigorously-treated themes, the *Adagio* is expressive and serious, and effective use is made of rhythmic devices in the *finale*. Full justice was done to the work by Professor Kruse and the composer.

On the following Monday (the 15th ult.) Professor Kahn brought forward a new Pianoforte Quartet in C minor (Op. 41), in the performance of which the composer was assisted by Messrs. Kruse, Hobday, and Mason. The work is gloomy in character, but compensation is found in a decided strength of utterance, attributes which are most prominent in the *Andante sostenuto*, a movement suggestive of a dirge.

The Barns-Phillips Chamber Concerts at Bechstein Hall always merit attention. On the 2nd ult. the programme included a Sonata for violin and pianoforte (Op. 59) by Gustav Holländer, the Director of the Stein Conservatoire, Berlin. The work, new to Londoners, possesses four genial and well-knit movements, the first and third being particularly attractive. The Sonata received an excellent interpretation at the hands of Miss Ethel Barns and Mr. R. St. Quintin Downer, and was much applauded. Another pleasing novelty was a set of 'Four Musical Sketches' for voice and pianoforte by Signor Vittoria Ricci, who played the accompaniments. The songs are respectively entitled 'Noon,' 'Twilight,' 'Midnight,' and 'Dawn in the Forest.' The second of these is delightfully quaint, and the fourth, of dramatic character, afforded Mr. Charles Phillips an admirable opportunity to show his skill in declamatory singing. Miss Irene Yates, a young soprano, made her debut on this occasion.

Madame Susanne Dessoir—who made a favourable debut in London at the St. James's Hall Popular Concert on January 30—gave a vocal recital on the 9th ult. at Bechstein Hall, when, by her interpretations of a comprehensive selection of songs by the most esteemed composers she proved herself to be an accomplished artist. An interesting feature of the afternoon was the performance by Herr Bruno Hinze-Reinhold of an arrangement by himself for the pianoforte of a Sonata in C minor for violin with figured bass ascribed to J. S. Bach. The illustrious composer's name is not, however, on the manuscript, which was found in the private library of the King of Saxony; but authorities are agreed upon its penmanship, and the music is certainly in the style of the famous Leipzig Cantor whose reputation it sustains.

Herr Artur Schnabel gave a pianoforte recital at Bechstein Hall on the 20th ult., when his various interpretations—beginning with Schubert's posthumous Sonata in A—fully confirmed the good impression he had made at the Richter concert a few days previously. Well equipped with a fluent finger and delicate touch, the new pianist exercises an artistic restraint quite refreshing in these days of ultra-virtuosity. Herr Schnabel is young, and if there was just a semblance of coldness in his playing, this drawback will doubtless soon disappear under the sunshine of experience, and thus in due time he will ripen into an artist of the highest rank.

Reliance has been placed more on accepted masterpieces than on novelties at the recent chamber concerts given by Messrs. Broadwood at St. James's Hall, but on the 4th ult. four new songs by Mr. Roger Quilter were sung for the first time by Miss Gwendolen Maude. The most attractive of these are named 'Now sleeps the crimson petal' and 'Passing Dreams,' but they all bear witness to Mr. Quilter's earnestness and musicianship.

Herren Hegedüs and Backhaus gave an interesting concert on the 19th ult. at St. James's Hall, when both young artists fully maintained the reputation they have acquired as being exceptionally gifted. They were assisted by Mr. John Prouse, a New Zealand baritone, who made his first appearance in London at Madame Kalliwode's concert at the Queen's Hall on January 28. Mr. Prouse has musical perceptions and an excellent baritone voice.

Miss Ethel Hirschbein, the possessor of a rich contralto voice, gave a recital on the 11th ult. at Bechstein Hall. The young artist made a favourable impression, but showed that further study is necessary to fully develop her capabilities. She was assisted by Mr. Mense and Mr. Hans Wessely.

Miss Muriel Foster gave a vocal recital, assisted by M. Jean Gérardy (violoncello), in St. James's Hall, on the 9th ult., previous to her departure to America and Canada. Special reference to this recital will be found in the Biographical Sketch of Miss Foster on page 153.

Suburban Concerts.

The East Ham Vocal and Orchestral Society gave an admirable performance of 'Elijah' at the Town Hall on the 4th ult., and it is matter for regret that the public in this locality were not present in larger numbers to support so praiseworthy an effort. Every credit is due to the conductor, Mr. F. W. Long, for his excellent training of the choir and orchestra, and the principal solo music received a more than capable interpretation from Madame Medora Henson, Miss Frederica Richardson, Mr. Anderson Nicol and Mr. Bantock Pierpoint. It is to be hoped that the dwellers in East Ham will on future occasions be more ready to appreciate the good fare placed before them.

The Crystal Palace Amateur Orchestral Society gave a successful concert on the 6th ult. in the Crystal Palace Concert Room, under the able direction of Mr. Walter W. Hedgcock, when the orchestra numbered about seventy-five performers, and the Crystal Palace Choir, which assisted, some 250 voices. The programme included Sullivan's 'Overture di Ballo,' and three movements from Sterndale Bennett's Symphony in G minor. Stanford's three vigorous Cavalier songs were well sung by Mr. Dalton Baker, the tenors and basses of the choir singing the choruses with enthusiasm, and Schubert's setting of Psalm 23 was sung with much beauty of tone by the sopranos and altos of the choir to an orchestral version by Sir August Manns of the original pianoforte accompaniment. Excellent singing marked the performance of Wilbye's old madrigal 'Sweet honey-sucking bees,' and the concert concluded with the dainty and rarely-performed Ballet Pantomime Suite of Thomé's, 'Les Noces d'Arlequin.' Miss Dorothy Maggs was the solo pianist.

The Finsbury Choral Association gave an excellent performance of Parry's 'Judith' at the Northern Polytechnic Hall on the 18th ult. The choir was exceptionally good, singing with admirable precision, attack, and intonation, and the orchestra, as usual, was admirable. The solo music was ably interpreted by Miss Agnes Nicholls (who sang with much fervour), Mr. W. Maxwell, and Mr. Charles Knowles. Mr. Allen Gill, who had evidently bestowed great care in the production, conducted with his accustomed spirit and power.

The Walthamstow Choral Union gave its second concert this season at the Public Baths on the 18th ult., when the programme consisted of Mackenzie's cantata 'The Bride' and the first and second sections of Coleridge-Taylor's 'Scenes from Hiawatha.' Choir and orchestra, numbering about 200, were alike fully efficient, giving a spirited rendering of their important share in each work. Mr. Whitworth Mitton sang the solo 'Onaway, awake!', Miss Maggie Purvis and Mr. Frank Caron being responsible for the solos in the 'Death of Minnehaha.' Mr. John Evans conducted with much care and success.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, February 15.

The Wagner Societies go in for propagandism, and the Hugo Wolf Society has for many years followed their example and sought to popularize the songs of this composer who now enjoys widespread fame. We have an 'Ansorge' Society, also a 'Josef Reiter.' The former is not only occupied with the works, mostly songs, of the composer Ansorge, who lives in Berlin, but also with those of other young creative musicians whose merits are not sufficiently recognised, especially Viennese composers, such as Zemlinsky and Streicher—the one hitherto known principally by his dramatic and instrumental works, the other by his songs. The second-named Society is concerned with Reiter, a Viennese schoolmaster whose male-voice compositions have long ago made his reputation; he has also written chamber and pianoforte works, songs, operas and sacred music. His opera 'Klopstock in Zurich' was produced at Linz, and another, 'Der Bundschuh,' at Vienna, but their success was not lasting.

At the instigation of the Josef Reiter Society the Gesellschaft der Musikfreunde recently performed a Requiem by Reiter, with great success. The work displays much talent, but it is not strong in invention, neither is the style very mature. Another novelty, 'The Castle of Steel,' by Richard von Perger, Director of the Conservatorium, has also met with favour. It shows the hand of a cultivated musician; of power of characterization and individuality, however, there are few traces.

Year by year the appreciation of Bruckner's works increases. Within a short space of time the Third (in D minor) and Seventh (in E) Symphonies were performed, the former at the Philharmonic under Muck from Berlin, the latter at the Concert Society under Löwe, who, as the pupil and friend of the late composer, conducts his symphonies with all possible care and zeal.

The Rosé Quartet has produced by way of novelty an 'Italian Serenade' for strings by Hugo Wolf, a piquant piece which makes an immediate though not deep impression; it is undoubtedly a youthful work. The composer's opera, 'Der Corregidor,' given some years back at Prague and other cities without gaining any firm hold, is now in rehearsal here, and it will very soon be performed.

The Evangelical Choral Society, in affectionate remembrance of Anton Rückauf, its conductor, who died about a year ago, gave a festival concert at which were performed his Pianoforte Quintet in F minor, part-songs (with and without accompaniment), and various songs. The refined, tender music thoroughly reflects the quiet, modest character of the lamented composer.

At the Opera a gifted young vocalist, Fräulein Bella Alten, has appeared as 'guest.' She has a fine, high soprano voice, and we shall no doubt hear of her again.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The third subscription concert (miscellaneous) of the Philharmonic took place in the Ulster Hall on the 5th ult., the vocal artists being Mlle. Lydia Nervil, Miss Beatrice McCready, and Mr. Charles Bennett; and the instrumental, Mr. Monnier Harper,—a native of Belfast and a talented pupil of Mons. Ysaye—Mr. Mark Hambourg (pianist), and Mr. Hamilton Harty (accompanist). The only novel feature was a Violin Concerto by Vieuxtemps (No. 4), with accompaniment of organ, pianoforte, and harp, and it could hardly be considered wholly successful on account of the change of pitch of the organ in the heated hall.

Another of the Queen's College Musical Society's chamber concerts was given on the 13th ult., the principal attraction being a quintet of excellent wind instruments from the Hallé Orchestra. Four of them and Dr. Walker (pianoforte) played a Quintet of Mozart in E flat, and the whole five (also with Dr. Walker) played a Sextet in B flat (Op. 6) by Ludwig Thuille. The Sextet is a very sound, well-written work, of which the Gavotte is much the most interesting movement.

An excellent promenade concert (6d. admission), given in the Ulster Hall on the 15th ult., began what it is hoped will be a successful series of such entertainments, and a crowded house was well satisfied with a selection of songs by two local favourites, Madame Daisy Creasey and Mr. R. M. Patterson, and with selections by the fine band of the Royal Irish Fusiliers.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The third Harrison concert, which took place in the Town Hall on the 1st ult., was of exceptional interest artistically. The Queen's Hall Orchestra, directed by Mr. Henry J. Wood, gave a remarkable performance of Tschaïkovsky's 'Pathetic' Symphony. Mrs. Henry J. Wood sang with fine expression, if with limited power, *Elizabeth's* 'Greeting to the Hall of Song' from 'Tannhäuser,' and Miss Marie Hall played the solo part in Mendelssohn's Violin Concerto in a way that enraptured the audience.——The sixth Halford concert was held the next evening, when Mr. Fritz Kreisler gave a magnificent performance of Spohr's 'Dramatic' Concerto, and exhibited his wonderful technique in Paganini's 'Nar più Mesta' Variations (given with orchestral accompaniment). The programme included J. D. Davis's Ballade, 'The Cenci,' given for the third time; Tschaïkovsky's Serenade for Strings (Op. 48), brilliantly played, and Beethoven's Symphony in C minor. At the seventh concert, on the 16th ult., the Tone-poem 'Tod und Verklärung' of Richard Strauss was produced for the first time here. It was splendidly played and made a great impression. The Symphonic Variations in D minor by Harry A. Keyser, performed at the orchestral concert of the Incorporated Society of Musicians' Conference in London, 1901-2, met with a cordial reception, and the young composer, who was present, was honoured with a call. Mr. Halford conducted a fine performance of the work. Beethoven's 'Pastoral' Symphony was well rendered, and Miss Annie Cantelo was enthusiastically recalled after a most artistic reading of the solo part in Schumann's Pianoforte Concerto.

The Festival Choral Society resumed its concerts on the 4th ult. with a selection from 'Israel in Egypt,' grandly given on the part of the chorus. The principals were Madame Carrie Siviter, Miss Muriel Foster, and Messrs. Lloyd Chandos, W. J. Ineson, and Lane Wilson. Miss Foster was at her best in the solo part in the alto Rhapsody of Brahms. A Wagnerian selection closed the concert. Dr. Sinclair conducted, and Mr. C. W. Perkins was organist.

The City Choral Society performed on the 18th ult. Elgar's oratorio 'The Apostles.' The occasion excited great interest, and the Town Hall was literally packed from end to end. Chorally the work was superbly given, both in tone and interpretation. Of the principals Mr. Ffrangcon-Davies and Madame Kirkby Lunn were very fine, and Miss Gleeson-White, Mr. Webster Millar, Mr. Francis Harford, and Mr. Daniel Price were painstaking in their respective parts. The band was good, and Mr. F. W. Beard conducted with care and no little skill.

On January 28 Madame M. Milward gave a vocal recital in the Temperance Hall, when she introduced Mackenzie's Cycle of Spring Songs. Miss Hannah Bryant played several pianoforte pieces by Glazounow, and a Russian violoncellist, M. Kolni Balozky, made a successful first appearance here.——Mr. Max Mossel's third drawing-room concert was held in the Grosvenor Rooms on the 11th ult. The artists were M. Ernesto Consolo (pianoforte), Professor Ivan Mossel, from Amsterdam (violoncello), and Miss Lillie Wormald (vocalist). The Violoncello Sonatas of Beethoven (Op. 69) and Rubinstein (Op. 18) were the chief features of the programme.——The Messrs. Broadwood initiated a series of Saturday afternoon concerts in the Temperance Hall on the 13th ult. The pianists have been M. Dohnányi and Miss Frida Kindler; Mr. Max Mossel (violin) and Mr. J. C. Hock (violoncello) have also taken part in the concerts, and Miss Gleeson-White and Miss Edith Kirkwood have appeared as vocalists.——A Welsh concert was given in the New Central Hall on the 17th ult. The Suffolk Street Welsh Choir, conducted by Mr. William Morris, sang an anthem in Welsh by J. Ambrose Lloyd, some Welsh part-songs, and Leslie's 'Lullaby of Life.' Songs were contributed by Miss May John, Miss Laura Evans, and Mr. David Hughes. Our

local harpist, Mr. Charles Collier, won much applause by his solo playing.

The Saturday Popular Concerts in the Town Hall deserving mention were the performance of 'Elijah' by the Midland Musical Society on the 13th ult., with Miss Laura Taylor, Miss Minnie Haskett, Mr. Eliot Sharp and Mr. William Evans as soloists, and Mr. A. J. Cotton, conductor; and a miscellaneous Mendelssohn night on the 20th ult., under the direction of Mr. Thomas Facer.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Royal Orpheus Society celebrated its diamond jubilee upon the 11th ult., and the ladies' night brought together a large audience at Colston Hall. There are at present ninety-five members of the choir, and in addition Mr. E. J. Way (alto) and Mr. Charles Saunders (tenor) were engaged. The choir gave the following pieces for the first time: William Beale's 'The Evening Walk,' Horsley's 'Lo! on yon long resounding shore,' and 'When the soft spring-time,' by F. von Suppé. These were all well received, the composition by Horsley being especially admired. Among the other features were some compositions specially written for the Society, Mr. C. Lee Williams's 'Tally Ho!' and Dr. Horatio Parker's 'The Lamp in the West' being the principal of these contributions. On the present occasion G. W. Martin's 'All hail! thou Queen of night' was the opening glee. Since September, 1878, when Mr. George Riseley was elected musical director, the opening piece on a ladies' night, with only one exception, has been Cooke's 'Strike the lyre.' Mr. Riseley conducted with his accustomed ability, and the performance was highly successful.

The third concert of the season given by the Clifton Quintet at the Victoria Rooms upon the 11th ult. was of a gratifying character. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Brahms's Pianoforte Trio in C minor (Op. 101) and Beethoven's String Quartet in F (Op. 135) were excellently performed. Mrs. Tobias Matthay recited effectively Tennyson's 'Enoch Arden,' Mr. Parsons playing on the pianoforte Richard Strauss's music to the poem.

A concert arranged by the Duchess of Beaufort on behalf of the Lifeboat Saturday Fund was given on the afternoon of the 13th ult. at Colston Hall. A male-voice choir under the direction of Mr. Riseley sang admirably Mendelssohn's chorus, 'Thou comest here to the land,' 'The Storm,' by Dürner, and the familiar 'O Sanctissima.' There were songs by Madame Ella Russell, Lady Maud Warrender, and Mr. Ffrangcon-Davies; Signor Rubio played some solos on the violoncello, and an orchestra under the direction of Mr. Riseley performed among other compositions Tschaïkovsky's '1812' Overture, in which the Besses o' th' Barn Band was united.

There was a large attendance on the 15th ult. at the Victoria Rooms, where the annual concert in connection with the Bristol Post Office was held. The vocalists were Miss Margaret Lewis, Miss Maud Waite, and Mr. Dan Thomas. Mr. W. E. Fowler at the organ, Mr. Hubert Hunt as violinist, and Mr. Percy Lewis as violoncellist lent agreeable instrumental aid.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

At the Royal Dublin Society, on the 8th ult., Signor Esposito gave his second pianoforte recital for the season, when he delighted a large audience with a group of early Italian pieces by Frescobaldi, Marcello and Scarlatti, in addition to playing Beethoven's Sonata in D minor (Op. 39, No. 2) and Schumann's 'Carneval.' At the same place on the 15th ult. a programme of chamber music included a String Quartet in D (Haydn), the Kreutzer Sonata (Beethoven), and Pianoforte Quintet of Schumann. The performers were Mr. Sigmund Beel, Mr. P. Delany, M. Grisard and Herr Bast.

On the 13th ult., at the Pavilion, Kingstown, Madame Cosslett-Heller's 'Irish Ladies' Choir' made its first concert appearance this season. The choir sang very well some arrangements of Irish melodies by Dr. Jozé, Elgar's 'The Snow' (with accompaniment of ten violins) and Macfarren's 'You stole my love.' Solos were given by Madame Cosslett-Heller, Miss Tenison Collins, Miss Alyce Linde, Miss Kitty Hickey, Miss Madelaine Macken, Miss M. Moriarty, Miss Sophie Allen (pianoforte) and Miss Esther Corless (Irish harp).

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The eighth orchestral concert of the Paterson series, given in McEwan Hall, was made memorable by a remarkably fine performance of Brahms's First Symphony in C minor and the 'Otello' Overture of Dvorák. The soloist was M. Zacharewitsch, a violinist of rare gifts, who played Wieniawski's F sharp minor Concerto in excellent style. Mr. Henry J. Wood conducted the ninth concert on January 25. The eminent London conductor, loyally supported by the Scottish Orchestra, gave a delightful performance of a most interesting programme, which included the C minor Symphony of Beethoven. The tenth concert, on the 1st ult., brought forth, for the first time here, Dr. Elgar's 'Froissart' Overture and the 'Prayer' from Tschaïkovsky's 'Mozartiana' Suite. The Portuguese pianist, M. da Motta, played the E flat Pianoforte Concerto of Beethoven. The eleventh concert, on the 8th ult., was choral, Mr. Kirkhope's choir uniting with the orchestra in a fine performance of the 'Hymn of Praise' and Dr. Cowen's 'Ode to the Passions.' The latter is a work of rare beauty and interest, and on this, the first performance in Edinburgh, it received a friendly and enthusiastic reception. A well-written and admirably scored song-cycle by Signor Ricci, entitled 'Forest Scenes,' was splendidly sung by Mr. Robert Burnett. The twelfth and last concert, on the 15th ult., was devoted entirely to Wagner, and included the great duet-scene from the third act of 'Siegfried,' splendidly sung by Miss Agnes Nicholls and Mr. E. C. Hedmont. Dr. Cowen conducted a really grand concert in superb style, and at its conclusion he and his fellow-artists of the orchestra received a well-merited ovation.

On the 10th ult., in the Music Hall, Mr. Albert B. Bach lectured before the Philosophical Institution on Richard Strauss and Hugo Wolf. In illustration of his discourse, Mr. Bach sang fifteen songs—two by Strauss and thirteen by Wolf. He had the able co-operation of Mrs. Bach at the pianoforte.

The first visit of Mr. Henry J. Wood's Queen's Hall Orchestra to Edinburgh, on the 6th ult., excited considerable interest, and the Music Hall was filled to overflowing.

The Sunday Society, having done much to popularize performances of good music on Sundays in Edinburgh, has decided to extend the sphere of its operations to Leith. The Society announces a series of concerts, under the patronage of the magistrates, the proceeds of which are to be devoted to local charities in Leith.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. Henry J. Wood directed the twelfth classical concert on January 26, and, in a programme of more or less well-known pieces, justified his high reputation as a conductor and demonstrated the heights to which the playing of the Scottish Orchestra can reach.

Herr Denhof's second chamber concert on January 28 was in all respects a complete success. Associated with the concert-giver were Lady Hallé and Herr Hugo Becker, and the three artists gave a wonderfully fine performance of Schumann's Trio in G minor for pianoforte, violin, and violoncello, and Beethoven's Trio in D major (Op. 70). Lady Hallé also played Tartini's well-known Sonata 'Il trillo del diavolo,' and Herr Becker exhibited extremely fine tone and true musicianship in Haydn's Sonata in C major. Miss Gordon Pillans contributed some vocal numbers.

Miss Adela Verne appeared as soloist at the thirteenth classical concert on the 2nd ult., giving a capital reading of the difficult solo part in Saint-Saëns's Pianoforte Concerto No. 2. In this, as well as in some shorter pieces, Miss Verne displayed excellent technique and considerable musical insight. Two orchestral novelties were included in the programme, viz., Handel's Concerto Grosso in G, for strings,

and Tschaïkovsky's Suite in D minor (Op. 43). On the whole the Handel number was best received.

On the 9th ult. the Choral Union gave Brahms's 'Requiem' and Mendelssohn's 'Walpurgis Night.' An otherwise excellent performance was unfortunately marred by the very frequent faulty intonation of the tenor section of the choir. Mr. Charles Knowles made a distinguished appearance in the solo music, and Mr. Joseph Bradley conducted the performance with his customary skill.

The last classical concert of the present series, on the 16th ult., was notable for the first performance here of two important works by Dvorák—his Violoncello Concerto in B minor (Op. 104) and his Symphonic Variations for Orchestra. The interpretation by the Scottish Orchestra was remarkably good. In the Concerto, Professor Robert Hausmann played the solo part with great power, and the work, especially the last movement, was deservedly well received.

The plebiscite concert on the 20th ult. brought the Choral and Orchestral Union's series to a close. The programme on this occasion included such hardy annuals as Tschaïkovsky's 'Pathetic' Symphony, Beethoven's Overture 'Leonora' No. 3, and the Overture to 'Tannhäuser.'

The Saint Mungo Choir, a new society ably conducted by Mr. Golan E. Hoole, made its first public appearance on the 19th ult. The Choir is not numerically very strong as yet, but the parts are well balanced with a particularly good alto section. The works chosen for the initial concert were Dr. Harford Lloyd's 'Hero and Leander,' Stanford's 'Revenge,' and two of Elgar's beautiful trios for female voices. The performance was in all respects very satisfactory, and the new Choir gives promise of taking a good place among local choral societies. The Choir had the advantage of being accompanied by a band of fifty members of the Scottish Orchestra.

The Senate of Glasgow University has decided to replace the worn-out organ at present standing in the Bute Hall by a fine four-manual instrument from Messrs. Lewis and Co.'s factory.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fourth chamber concert organized by Miss Ellicott and Miss Hirschfeld was given in the Rotunda, Cheltenham, on the 16th ult. Miss E. Reynolds, Miss Clench, and Mr. Paul Ludwig played Mendelssohn's Trio in C minor and Saint-Saëns's Trio in F major; Miss Reynolds and Mr. Ludwig performed Beethoven's Sonata in C major for pianoforte and violoncello; and Mr. Edmund Paul sang acceptably a number of songs.

The concert given by the Cheltenham Philharmonic Society on January 28 is specially noticed on page 165.

The sixth annual concert of the Gloucester Orpheus Society, held in the Guildhall on January 27, was a great success from every point of view. The programme included two novelties: a humorous part-song written and composed by the President of the Society (Sir Hubert Parry), entitled 'Orpheus,' and a pretty setting to words of an old poem beginning 'Weep you no more,' by Dr. G. Hathaway, also written for and dedicated to the Society. Sir Hubert Parry was to have conducted his part-song, but was detained in London, but both 'Orpheus' and Dr. Hathaway's charming piece received excellent renderings under the able direction of Mr. A. Herbert Brewer. Mr. C. Lee-Williams's part-song 'Tally-ho,' heard for the first time in Gloucester on this occasion, had to be repeated, and indeed encores were more the rule than the exception. Other part-songs were by Beale, Horsley, Mackenzie, and Brewer. Madame Sobrino and Mr. Dalton Baker were the soloists. A note on the history and operations of this Society will be found on page 168.

The second concert given by the Gloucester Choral Society was held at the Shire Hall on the 9th ult., when Mackenzie's cantata 'The Bride,' and Stanford's 'Phaudrig Crohoore' were the works given. Miss Chetham and Mr. Walter Hyde were the soloists. The choru-ssinging was distinctly good. Mr. A. Herbert Brewer conducted.

Mr. E. G. Woodward is once more to be congratulated on the success of his annual concert given on the 15th ult. by the Instrumental Society, of which he has been director for many years. The several orchestral pieces were played with admirable effect, and Mr. W. Henley gave a display of remarkable virtuosity in his violin solos. The vocalist was Miss Smy Wulff, whose singing made a very favourable impression.

We note an interesting revival in the Madrigal concert given by the members of the Gloucester Cathedral choir in the Chapter Room on the 16th ult. Mr. A. Herbert Brewer, organist of the Cathedral and master of the choristers, conducted, and the attendance was gratifying.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The ninth concert of the Philharmonic Society took place on the 9th ult., when chief interest centred in the performance of a very meritorious rendering of Handel's 'Acis and Galatea,' with Madame Conly (who made her first appearance in Liverpool), Mr. William Green and Mr. Robert Radford as principals. The first performance in this city of Dr. Cowen's 'Indian Rhapsody' (which saw the light at the Hereford Festival of last year), under the direction of the composer, provoked a great deal of interest, and the Philharmonic Orchestra gave the work with all possible effect. Bizet's seldom-heard Overture 'Patria' was also in the scheme.

The last concert of Mr. Schiever's brief season on the 13th ult. provided for the appearance of Mr. Charles Ross who, as soloist in the Pianoforte Quintet in F minor of César Franck, achieved a notable success and materially added to the good opinion in which he is held in Liverpool.

The second and penultimate Richter concert was given on the 3rd ult., when the programme included the 'Carnaval Romain' Overture of Berlioz, the Venusberg music from 'Tannhauser,' Strauss's Symphonic Poem 'Till Eulenspiegel,' and Brahms's Symphony No. 1 in C minor.

That which may be fitly described as an immense impression was made on an enormous audience at the Philharmonic Hall by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, which appeared on the 11th ult., when one of the finest performances of Tschaïkovsky's Symphony in E was given on that occasion. Miss Marie Hall was the violinist, and Mrs. Henry J. Wood appeared as the vocalist.

Announced as the 'King of Violinists,' Mr. Fritz Kreisler gave a recital in the Philharmonic Hall on the 20th ult., when he was assisted by Mr. Pedro de Zuluetta (vocalist) and Mr. Hamilton Harty.

Mr. Granville Bantock made a welcome reappearance in Liverpool on the 6th ult., when he directed the second Ladies' Concert of the Orchestral Society's Season. Strauss's 'Ein Heldenleben' was given with full appreciation of its effect, and the programme also included the Overture to 'Die Meistersinger,' the 'Pomp and Circumstance' marches of Elgar, and Saint-Saëns's Violin Concerto, in which Mr. Alfred Ross played the solo part with real brilliancy. Miss Agnes Nicholls was the vocalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

An interesting feature of the 'St. Matthew Passion' performance, given at the twelfth Hallé Concert on January 21, was the rendering of the very long and arduous tenor solo part by Mr. Webster Millar, a young artist trained in Manchester, who acquitted himself with great credit. Mr. Frederic Austin delivered the Redeemer's words very impressively, and the Hallé Choir, which since the last performance of the 'Passion' music has made the acquaintance of the great B minor Mass, sang expressively and well, being particularly good in the seven chorales, which were all sung *a capella*. The concert of the following week brought the first performance in Manchester of Strauss's 'Zarathustra,' and, strange to say, that enigmatic work was better received by the audience than the much simpler and more generally intelligible 'Tod und Verklärung.' 'Also sprach Zarathustra' is to be repeated before the end of the season. On the same occasion Mr. Wilhelm Backhaus took the solo part in a quite masterly rendering of Brahms's Second Pianoforte Concerto, and the orchestra played exquisitely in Beethoven's Eighth Symphony. The operatic evening at the fourteenth Hallé concert on the 4th ult. brought together an enormous audience.

The first act of the 'Flying Dutchman' and the last act of the strikingly original comic opera by Cornelius, 'The Barber of Bagdad,' were the principal works in the programme, and between the two operatic selections Miss Agnes Nicholls gave a most eloquent rendering of Beethoven's scena 'Abschenlicher.' Miss Nicholls was in particularly good voice; she also sang magnificently in *Senta's* Ballad. Mr. Ffrangcon-Davies gave the parts first of the *Dutchman* and then of the *Barber*. The secondary solo parts, of which there were six, were all remarkably well sustained by young singers trained at the Royal Manchester College of Music. The 'Arabian Nights' atmosphere of the 'Barber of Bagdad' seemed to appeal to the audience, the selection being better received than any other first-time performance of recent years, nothing having occurred, fortunately, to prejudice the rather conservative audience against Cornelius. The Bruckner Symphony given on the 11th ult. was condemned before being heard, as sometimes happens here. The Second Pianoforte Concerto by Liszt was played by Mr. Friedheim with technical competence, but in a somewhat dry manner, and Miss Muriel Foster sang most artistically, showing her usual indifference to popular tastes in her selections. The 'Coral' song by Elgar was the only one of the vocal solos that seemed to appeal to the sympathies of the audience. The bulk of the Hallé audience cared for nothing in the sixteenth concert except the 'Unfinished' Symphony, which was poetically and faultlessly rendered. Those who waited for the Dvorák Suite at the end no doubt accepted it as fairly satisfactory music; but the intervening pieces were all of a kind which the Manchester public does not like. The middle place in the programme was occupied by a Symphonic Poem called 'Kossuth,' by a youthful Hungarian disciple of Richard Strauss. The composition showed grasp of orchestral resource that is remarkable enough in a composer of Mr. Béla Bartók's youth. It contains no element derived from the rich treasury of Hungarian folk-music, and is closely modelled on Strauss's 'Heldenleben.' The presence of the composer, and his excellent pianoforte playing in Liszt's 'Spanish Rhapsody,' with Busoni's orchestration, and other pieces, caused the Symphonic Poem to be received in a tolerably cordial manner.

The Ladies' Concerts at the Midland Hall have recently brought opportunities of hearing some interesting performers. Mr. Dohnányi gave a recital on January 19. Mr. Ernesto Consolo played twice, first taking the pianoforte part in a really admirable rendering of the Dvorák Quintet, and afterwards giving pieces by Chopin and others in a manner indicating a special gift for the interpretation of delicate romance. Miss Muriel Foster and Mr. Plunket Greene have been the best of the singers. At Mr. Brand Lane's fifth concert on January 30 the Philharmonic Choir sang with fine precision in a madrigal by Weelkes and in part-songs by Elgar, Stanford, and others. The best of the soloists was Mr. Denis O'Sullivan, who gave two of Weingartner's 'trade songs' and some racy Irish stuff. At Mr. Max Mayer's second chamber concert on the 1st ult., that admirable violinist Madame Marie Soldat, of Vienna, was heard, and a remarkable setting for mezzo-soprano of Meredith's 'Forest Dirge' ('Dirge in Woods' is the awkward title which the song actually bears) was introduced.——At the sixth Gentlemen's Concert on the 10th ult. Mr. Pachmann played various small pieces in his dexterous manner, and Mr. Ffrangcon-Davies sang admirably in Loewe's most graphic ballad 'Edward,' and other songs.——Of concerts by touring parties there have been two during the weeks covered by these notes—namely, Madame Clara Butt's and Mr. Kennerley Rumford's on January 25, and the third Harrison concert, with Mr. Wood and the Queen's Hall Orchestra, on the 10th ult.

At the third Brodsky Quartet concert on January 20 a String Quartet by Tanéieff was heard for the first time. A Scherzo, described as Divertimento, proved to be the most attractive movement, the rest being somewhat tormented music. At the fourth Brodsky concert on the 17th ult. Mr. Backhaus played admirably in the Brahms Quintet (Op. 34), and a remarkably finished rendering was given by Dr. Brodsky and his regular associates of Beethoven's Quartet No. 5 in A major and of Tschaïkovsky's Second Quartet, a work which enjoys considerable favour with this audience.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On the 8th ult. the Queen's Hall Orchestra and Miss Marie Hall made their second appearance this season in Newcastle. Their renderings of Tschaïkovsky's Fifth Symphony and Paganini's Concerto in D respectively were, of course, beyond criticism.

A local string quartet, consisting of Mr. A. Wall, Miss F. Davis, Mr. J. Perry, and Miss H. Page, performed Schumann in A minor and Beethoven in G, Op. 18, at a concert of the Newcastle Musical Society.

A very creditable performance of 'Judas Maccabæus' was given on the 13th ult., in the Miners' Theatre, Ashington, by the Ashington and Hirst Philharmonic Society—a young Institution in one of the populous mining districts of Northumberland—and the Ashington Amateur Orchestral Society. The soloists were Miss M. Grime, Miss M. Hogarth, Mr. H. Beaumont, and Mr. W. Miller, who is one of the Society's officials. Mr. J. Firth conducted.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The principal events in the district since the last notice have been the concert given by the Norwich Philharmonic Society and that given by Mr. Arthur Bent's orchestra. The former concert took place in St. Andrew's Hall on January 29, and was signalized by the first appearance in Norwich of Miss Marie Hall, who played Paganini's Violin Concerto in D, as abridged by Wilhelmj, the great difficulties of which were surmounted by Miss Marie Hall with the greatest ease; in fact, the whole performance was a marvellous display of violin technique. In the second part, Miss Hall contributed the *Adagio* from the Fifth Concerto of Vieuxtemps, and a Bohemian Fantaisie by Sevcik. The band of the Society, under the conductorship of Dr. Bates, which had been slightly augmented by London players in certain departments, played Mendelssohn's 'Reformation' Symphony, three Bavarian Dances by Elgar, and Smetana's overture to his opera 'The Bartered Bride,' the latter being heard for the first time at a local concert. The Hon. Norah Dawnay was the vocalist.

The second concert, Mr. Arthur Bent's, took place on the 16th ult., and met with a great and deserved success, being far in advance of any previous concert given by Mr. Bent's orchestra. The programme included Nicolai's Overture 'The Merry Wives of Windsor,' Beethoven's Pianoforte Concerto in E flat,—Mrs. Norman O'Neill being the solo performer — and Tschaïkovsky's 'Symphonie Pathétique,' the excellent playing of the last-named work especially evoking great enthusiasm. The concert concluded with the 'Danse des Bacchantes' from Gounod's 'Philémon et Baucis.' Mr. Ben Ivor sang 'God breaketh the battle' from 'Judith,' and 'Il mio tesoro' from 'Don Giovanni.'

MUSIC IN IPSWICH AND LOWESTOFT.

(*From Correspondents.*)

The Ipswich Choral Society gave a concert of special interest in the Public Hall on the 4th ult., the programme being devoted to compositions by Sir Hubert Parry, notably his cantata 'War and Peace' and the 'Lady Radnor' Suite. The interest of the occasion was increased by the distinguished composer's presence as conductor, and under his experienced guidance the choir was inspired to excel its previous efforts, and the orchestra, led by Mr. Edward O'Brien, gave an eminently satisfactory rendering of the Suite. The solo vocalists were Miss Alice May, Miss Maria Yelland, Mr. Ben Ivor, and Mr. Plunket Greene, the last-named, it need hardly be said, specially distinguishing himself. Sir Hubert Parry accompanied the songs in the miscellaneous second part. Both Mr. Bunnell Burton, who trained the choir, and Dr. Sinclair, who rehearsed the orchestra, are to be congratulated on the result of their efforts, the former more particularly for his enterprise in organizing so exceptional and interesting a concert.

Mendelssohn's 'St. Paul' was successfully performed by the Lowestoft Harmonic and Orchestral Society on the 4th ult. in the Marina Theatre. The chorus and orchestra, numbering about 200, acquitted themselves with much credit,

the former especially so in 'Stone him to death,' 'Sleepers, wake,' and 'O great is the depth.' The solo music was excellently sung by Madame Emily Squire, Miss Bertha Richards, Mr. Philip Newbury and Mr. Andrew Black. Mr. R. C. Luxton conducted with ability and care. The Society was founded about two years ago by Mr. Luxton, and has already firmly established itself in popular favour. During its brief existence it has placed to its credit two renderings of the 'Messiah' and one of 'Elijah,' besides a number of smaller works.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society are to be congratulated on the success of their performance of Coleridge-Taylor's 'Hiawatha' on the 11th ult. The concert was certainly one of the most successful the Society has given. The soloists were Miss Helen Jaxon, Mr. William Green, and Mr. Ivor Foster, all of whom sang their parts with great care and appreciation. The choir did excellently, maintaining their pitch well in the unaccompanied music and responding to Mr. Allen Gill's reliable and inspiring beat with great precision.

The Kirton and District (Lincolnshire) Choral Society gave a very satisfactory performance of Cowen's 'St. John's Eve' on the 11th ult. The solos were ably sung by Miss Gregory, Miss Sellers, Mr. Gregory and Mr. Appleby. Mr. Gregory conducted the performance, and Mrs. White was an efficient accompanist.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Before dealing with the events of last month allusion must be made to two concerts given late in January, which claim attention. At Doncaster, on January 21, Mr. Coleridge-Taylor's 'Hiawatha' was given on a scale never previously attempted in that town. By the amalgamation of the Doncaster and Rotherham Musical Societies—both of which are conducted by Mr. Thomas Brameld—a fine chorus of about 400 voices became available, and, with the other constituents of the musical force—band and principals—made up a combination which almost reached festival scale. Nor was the result less satisfactory than the promise. The chorus-singing was memorable, and while full of the stirring vigour and precision always associated with Mr. Brameld's choralists, was further marked by expressiveness and intelligence. The band, largely recruited from Manchester, and the soloists, Miss Evangeline Florence, Mr. Lloyd Chandos and Mr. Charles Knowles, maintained the same high scale of excellence.

The other January concert was that given by the Sheffield Male Glee and Madrigal Society in the Albert Hall on the 25th of the initial month of the year. Unaccompanied male-voice music is strangely neglected in South Yorkshire, and this Society, which does so much to foster it, never lacks support, as was proved by the large audience present. S. S. Wesley's 'When fierce conflicting passions' and Mendelssohn's 'To the Sons of Art' were the chief choral items; shorter works by Elgar, Spofforth, Kücken, Rutenber and others being also sung. The Society was assisted by Dr. A. L. Peace (organist) of Liverpool and Miss Eva Rich (vocalist). Mr. J. A. Rodgers was solo pianist and conductor.

On the 6th and 8th ult. the Albert Hall was the scene of the Sheffield Sunday School Union's Children's Festival. The beneficial effects of this well-managed musical event are incalculable. A juvenile choir of 500 voices, conducted by Dr. Coward, with Mr. J. W. Phillips at the organ, sang with commendable precision and a due regard to light and shade an excellent programme of part-songs, &c., by Sterndale Bennett (selection from 'May Queen'), Mendelssohn, Elgar ('As torrents in summer' from 'King Olaf'), Caldicott, Edward German and others.

The Chapeltown and District Harmonic Society has an honourable record, and to this the performance of 'Judas Maccabæus,' on the 9th ult., contributed another notable achievement. Mr. Thomas Bool conducted a capable band and chorus. At Owlerton, on the 8th ult., the augmented choir of the parish church gave an admirable performance of Romberg's 'Lay of the Bell,' under Mr. W. Marriott's direction; while on the same date 'Elijah' was performed in St. Mary's Church, Sheffield, with a chorus of 130 voices.

At the concert of the Chamber Music Society, on the 9th ult., Messrs. Josef Holbrooke, J. Saunders, Ernest Yonge, Herbert Withers, and Geoffrey Yates appeared, playing Schubert's 'Trout' Quintet and Tschaïkovsky's Pianoforte Trio in A minor. The tone and ensemble of the party were delightful, and in spite of an unfavourable acoustic environment, the musical results of the concert were very happy.

Mr. Henry J. Wood and the Queen's Hall Orchestra visited Sheffield for the third Harrison Concert on the 12th ult., playing to a crowded audience.

The performance by the Ecclesfield Choral Society, on the 15th ult., of Cowen's 'The Rosemaiden' and Mendelssohn's 'Walpurgis Night,' was a complete success. Mr. T. Brameld, the conductor, had worked wonders with his choral material and the singing was creditable to all concerned.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

In the series of Municipal Concerts to which I have more than once referred as being of exceptional interest in regard to their possibilities, two more have to be chronicled. That on January 23 consisted of chamber music, which is necessarily at a disadvantage in the large and resonant Town Hall, but Schubert's 'Trout' Quintet, sympathetically played by Messrs. Fricker, Elliott, Haigh, Giessing, and Neuwirth, proved highly acceptable. None the less was it enjoyed because it was taken by instalments, half in each part of the programme. Miss Susan Cover was the vocalist. On the 6th ult. the Municipal Orchestra appeared in a very interesting programme. Mr. Percy Godfrey conducted his Gipsy Suite entitled 'Lavengro,' which had not previously been heard in the North, and made a distinctly good impression by its concise, well-wrought form and varied colouring. Mr. Holbrooke's ingenious variations on 'Three Blind Mice,' given at a previous concert, were repeated, and two movements of Dvorák's 'New World' Symphony were admirably played under Mr. Fricker's direction. Mr. Elliott played Max Bruch's G minor Violin Concerto artistically, and the Armley Choral Society, under its conductor, Mr. Pickard, sang with spirit a part of Elgar's 'Bavarian Highlands' Suite.

At the Leeds Subscription Concert on January 27, Dr. Richter conducted a fine performance of Brahms's First Symphony, which, strange as it may seem, had never before been heard at Leeds. Beethoven's Fourth Pianoforte Concerto was played by Mr. Willy Scott in a fashion which showed great facility of execution and a genuine artistic temperament, though as yet he does not seem to have attained the highest level of pianoforte technique in such matters as beauty of touch and tone. The Philharmonic Chorus sang with excellent effect Sir Charles Stanford's motet 'The Lord of Might,' under his direction, as well as Beethoven's 'Calm sea and prosperous voyage.' The Queen's Hall Orchestra, which had made so great a success on its appearance at one of the Subscription Concerts, visited Leeds on its own account on the 2nd ult., when the people showed at once their interest and their economy by crowding the cheaper seats and leaving the more expensive ones severely alone. Mr. Henry J. Wood conducted the 'Pathetic' Symphony, and Mrs. Wood charmingly sang Tschaïkovsky's 'Joan of Arc' scena and Somervell's 'Shepherd's Cradle Song.' Though the sum of orchestral concerts is not great at Leeds, it cannot be said that any dearth has been felt during the past month, for I have yet two others to briefly chronicle. Mr. Edgar Haddock gave one of his popular 'Penny' concerts on January 30, when three movements of the 'Scotch' Symphony were, like another work I have already referred to, played in instalments, and a young violinist, Mr. Percy Kitson, showed considerable dexterity in Max Bruch's G minor Concerto. Some light music by Jacobi furnished the orchestra with its most favourable opportunity for displaying its powers under Mr. Haddock's very inspiring beat.

The visit of the Willy Hess Quartet to Leeds was an event of more than ordinary importance. Miss Eisele, a local pianist, deserves credit for securing its help at her concert on the 13th ult., and for arranging so admirable a programme —Bach's Third Violin Sonata in E, Beethoven's Third 'Rasoumowsky' Quartet in C, Brahms's Pianoforte Trio in B (in its revised form), and Richard Strauss's Pianoforte Quartet in C minor. The bare mention of these works, all of which were most ably played,—the Beethoven especially so—will indicate the exceptional interest of the well-attended concert. On the 15th ult. the Leeds Musical Union, under the direction of Mr. Bernard Johnson, gave a good programme of glees and the like, varied by some duets for two pianofortes, very sympathetically played by Messrs. N. Bell and P. Richardson, and on the 17th ult. the Leeds Bohemian Quartet Party was heard in works by Borodin and Weingartner, together with a curious pasticcio by the four Russians, Korsakow, Liadow, Borodin, and Glazounow, in honour of a third, Balaieff, whose name suggests the theme underlying the whole. On the 19th ult. the Leeds Symphony Society made its first public appearance this season. The amateur orchestra played a Haydn Symphony, and Miss Gertrude Wortley was the soloist in Mozart's Pianoforte Concerto in A. Mr. A. E. Grimshaw conducted. Concertos given by Mr. T. Child, Miss M. Cowle, Miss L. Parkin,—a clever and ambitious young pianist—and Mr. Arthur Haywood must be added to an unusually heavy list of Leeds events.

OTHER TOWNS.

On January 29 the Bradford Festival Choral Society gave an adequate all-round performance of the 'Golden Legend,' in which the principal parts were sustained by Miss Helen Jaxon, Miss Gertrude Lonsdale, Mr. Lloyd Chandos, Mr. Alex. Bevan and Mr. W. Chippindale. Not the least interesting feature of the event was a presentation made to the conductor, Dr. Cowen, on behalf of the choir, in honour of his birthday, which happened to fall on this date. On the 9th ult. the Queen's Hall Orchestra made its first appearance at Bradford, Miss Marie Hall's very artistic playing of Mendelssohn's Violin Concerto being greatly appreciated, as was Mr. Wood's reading of Tschaïkovsky's Fifth Symphony. The Willy Hess Quartet, with Mr. W. Backhaus as pianist, took part in the Subscription Concert on the 12th ult., when Beethoven's Septet was the chief thing in the programme. Miss Susan Strong's fine singing, accompanied by Mr. Korbay, was exceedingly enjoyable. The following evening the Bradford Permanent Orchestra gave its fourth concert, and, with the aid of the West Riding Military Band, gave an unusually sonorous performance of Tschaïkovsky's '1812' Overture. Mr. Arthur Hervey's two 'Tone Pictures' for orchestra were also included in the programme. The vocalists were Miss Mallalieu and Mr. Henry Brearley, and Mr. Allen Gill was the conductor.

On the 5th ult. the Harrogate Choral Society gave a concert the peculiarity of which was the exclusion of choral music! Miss Wormald, Miss Martin, Messrs. Nicol and Evans were the vocalists, and the instrumentalists were Messrs. Birkby (violin) and Oppenheim (pianoforte), whose artistic playing was very enjoyable. Mr. C. L. Naylor, the Society's able conductor, contented himself with the rôle of accompanist, which he filled most satisfactorily. On the 15th ult., Mr. John Walton, a violoncellist well known in the North of England, gave an interesting programme of chamber music, assisted by Mr. E. Elliott (violin) and Miss Gertrude Wortley (pianoforte). Tschaïkovsky's A minor Pianoforte Trio was included in the programme.

At the Huddersfield Subscription Concert on the 9th ult. Mr. Willy Hess's violin playing and Mr. Alfred Hollins's performances on organ and pianoforte were the chief features, Madame Effie Thomas, Madame Bertha Moore, and Messrs. Harrison and Earle being the vocalists. The Wakefield Chamber Concert on the 11th ult. took the form of a vocal recital by Mr. Plunket Greene, who was in excellent voice and sang sixteen songs with a force and variety of expression quite remarkable, even for him. The exceptionally fine accompaniments of Mr. S. Liddle had much to do with his success. Mr. Spencer Dyke contributed violin solos. At the Scarborough Chamber Concerts on January 25 and February 15 some important works were produced, including Tschaïkovsky's great Trio in A minor (Op. 50), ably played by Messrs. Cass, Hatton, and Owen Williams.

Miscellaneous.

Miss Adèle Haas gave a successful pianoforte recital at the Royal Pavilion, Brighton, on the 10th ult., when she was assisted by Signor Parisotti (vocalist) and Mr. Willem Coenen. The fair pianist has studied with advantage under Mr. Coenen, and from him she has acquired much of his characteristic style and artistic enthusiasm. The programme, which ranged from Mendelssohn to Liszt, and included the 'Waldstein' Sonata, furnished Miss Haas with full opportunity for her varied powers, and Scharwenka's Scherzo for Two Pianofortes, brilliantly performed by her and Mr. Coenen, roused great enthusiasm. A temporary lapse of memory, natural to all artistically-charged natures, in her playing of the Mendelssohn Fugue in E minor by no means detracted from the technical skill and poetic insight of her enjoyable performances.

Mr. Frank Kidson, of Leeds, gave an interesting lecture at Kendal on the 9th ult., his theme being 'British Folk-Song,' a subject upon which he is acknowledged to be one of the highest authorities. In his concluding remarks Mr. Kidson very truly said: 'Early ballads frequently threw interesting side-lights on customs, manners and trains of thought which nowadays were quite obsolete. If our dialect words, as relics of an earlier language, were to be preserved (as they most assuredly should be), if our folk-lore was to be recalled, if only to be presently laughed at as foolish superstition, if the records of minor events which had helped to make history were to be kept, if anything that bore upon the bygone history of our country was to be remembered, then so should our folk-songs.'

The Morecambe Musical Festival—now in its fourteenth year—is announced to be held from April 27 to April 30 inclusive. The syllabus is of the usual varied and interesting nature, and moreover charged with that educational ideal for the love and cultivation of music which so commendably characterizes this competitive feast of music. The conductors and adjudicators are Dr. Elgar, Dr. McNaught, and Mr. Granville Bantock. The Secretary is Mr. H. Powell, Euston Grove, Morecambe.

The 'Turneezi leaf-holder,' which Mr. J. W. Aldous, of Lancaster, sends us, is an ingenious and very useful little invention for the music-desk. As it is automatic in its action and a great improvement upon the ordinary leaf-holder, which is chronically too tight or too loose, this recent invention fully justifies its phonetic name of 'Turneezi.'

The prize offered by the Worshipful Company of Musicians for a new musical setting of a Grace has been awarded to Dr. Charles Wood, of Cambridge, and an extra prize has been awarded to Mr. Arthur Henry Brown, of Brentwood, Essex.

Foreign Notes.

AACHEN.

Paul Waldthausen, councillor of justice, has presented to this city the sum of 136,000 marks, for the establishment of chamber-music concerts at cheap prices. Four are to be given every winter. For two the artists are to be drawn from the municipal orchestra, and for the other two concerts some well-known foreign trio or quartet parties are to be engaged. The donor wishes the interest of the fund to be spent every year in making the concerts as good as possible; if the interest together with the receipts should at any time be in excess of the expenditure, the surplus is to be bestowed on a deserving member of the municipal orchestra.

COPENHAGEN.

It is stated that August Enna has completed a new opera entitled 'Heisse Liebe.'

FLORENCE.

At a recent meeting of the Italian Bibliographical Society held in the Palazzo Vecchio, it was decided to try and induce the Ministry to publish the manuscript catalogue of the National Library; also to set apart a special section for music in the monthly reports of the Library.

FRANKENHAUSEN.

The earliest musical festival in this ancient city is generally considered to be the one held in 1810, under the direction of Spohr. The centenary of the performance of Haydn's 'Creation' (though not actually styled a festival), given by Georg Friedrich Bischoff in 1804, the organizer of the 1810 and subsequent festivals, is, however, to be celebrated at Whitsuntide. A guarantee fund has been raised, and several important choral societies have promised to co-operate.

FRANKFORT.

At the great gathering of musicians (Tonkünstlerversammlung) to be held in this city next June, there will be produced a symphony in six parts with choral ending by Jean Louis Nicodé. It bears the title 'Gloria, Ein Sturm- und Sonnenlied.' The composer has already written one choral symphony, 'Das Meer,' produced in 1888.

HAMBURG.

Richard Wagner was not successful with his early operas; he tried, nevertheless, again and again until at last fickle fortune smiled on him. Whether Siegfried Wagner will finally be recognised as a genius remains to be seen; meanwhile he follows in his father's earlier footsteps. His third opera, 'Der Kobold,' was produced here on January 29. The performance appears to have been admirable, and there were many recalls, but a first night is no real criterion. The music, it is said, has good points, though it cannot claim to originality. For the present the father's influence is naturally strong, and it is only in proportion as this decreases that one will be able to know how much the son has to say on his own account.

MILAN.

The three operas by Franco de Venezia, Gabriel Dupont, and Lorenzo Filiasi, which have been selected by the jury for the Sonzogno prize, are to be performed at Milan next May, first before a jury on three successive evenings, then afterwards in the same way, the public being admitted, and once again all three on *one* evening. After these various trials the jury will name the fortunate winner. The prize, it may be added, is £2,000.

MONTE CARLO.

Dr. Saint-Saëns's new opera 'Hélène' was successfully produced here on the 18th ult., with Madame Melba and M. Alvarez in the chief parts.

MUNICH.

Humperdinck's 'Dornröschen' has been produced here, and although the performance was excellent, the music does not appear to have aroused much interest. Frl. Tordek displayed both charm and poetry in her impersonation of *Dornröschen.* —— Herr Felix Weingartner will conduct 'Tristan' twice during the Wagner performances in the autumn.

PARIS.

M. Albert Carré, director of the Opéra-Comique, whose contract expires on January 1, 1905, has applied for a renewal, to date from September 1, the opening of the autumn season. He has done this in order to feel assured as to the future in making arrangements with artists or in providing new scenery. There seems no doubt that his request will be granted *avec empressement.* M. Alfred Bruneau has begged M. Carré to release him from his duties as conductor of the orchestra, so that his new opera 'L'Enfant roi,' libretto by Zola, may be produced during the coming season.——M. Chaumié, Minister of Public Instruction and Fine Arts, has just formulated the conditions to be attached to the subsidies of 15,000 francs granted by Parliament to the Colonne and the Chevillard concerts. By one of the covenants they are bound every year to perform a certain number of symphonic or lyrical works by French composers, which collectively will not take less than three hours in performance.——M. Albert Carré had the idea of giving Berlioz's 'Les Troyens' at the Opéra Comique in April, but certain difficulties in arranging the cast have decided him to substitute Gluck's 'Alceste,' which, it is said, has not been performed in its entirety since 1861. Beethoven's 'Fidelio' is also to be revived, with Madame Rose Caron in the title-rôle.——The competition which takes place every five years for the Rubinstein prize of the value of £200 will take place next year at Paris. The first was held at St. Petersburg, the second at Berlin, and the third at Vienna.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Brighton.—Handel's 'Jephtha' was performed by the Sacred Harmonic Society on the 4th ult. The choir displayed excellent tone and sang with much spirit, notably in 'When his loud voice,' and the orchestra was fully efficient. The solos with which this work abounds were excellently interpreted by Miss Alice Holman, Miss Palgrave Turner, Mr. Frank Tebbutt and Mr. Harry Dearth. Mr. Robert Taylor conducted with his accustomed skill and alertness.

Canterbury.—The second oratorio service this season took place in the Cathedral on the 11th ult. under similar conditions to those of the previous occasion. The oratorio selected was Handel's 'Samson,' which was judiciously abridged to bring it within the limit of two hours. The singing of the choir throughout was excellent, the attack being good, and the solo music was ably interpreted by Miss Lizzie Burgess, Miss Frederica Richardson, Mr. J. Pearson and Mr. F. Noakes. There was a complete and efficient orchestra (led by Mr. Cecil Gann), and Dr. Perrin, who conducted, is to be congratulated on the successful result of his efforts. Mr. W. T. Harvey presided at the organ.

Forfar (N.B.).—The Philharmonic Society, under the baton of Mr. M. B. Kidd, gave an excellent performance of Elgar's 'Caractacus' on the 1st ult. The soloists were Miss Jenny Taggart, Mr. Henry Brearley, Mr. Robert Burnett and Mr. Alfred C. Young. Mr. W. H. Cole's string orchestra, with Miss Jean Hill and Mr. D. W. Neill at the pianoforte and harmonium respectively, supplied the accompaniments.

Hartlebury.—The Choral Society gave two concerts on the 5th and 6th ult. The programme on the 6th ult. consisted entirely of Dr. Elgar's music, the chief items being the 'Coronation Ode' and four choral songs from the 'Bavarian Highlands.' The music, under the able direction of Mr. R. A. Taylor, received a very good interpretation. The principal vocalists in the 'Coronation Ode' were Miss Hilda Bramwell, Miss Sheppard, Mr. Adshead and the Rev. A. Griffiths.

Holt.—The choir of the Congregational Chapel gave a performance of Anderton's 'Norman Baron' and Waddington's 'John Gilpin' on the 3rd ult. Ably directed by Mr. E. C. Beaver, the choir sang with good attack and was well supported by the orchestra.

Llanelly.—Mendelssohn's 'St. Paul' was performed by the Tabernacle Choral Society before a crowded audience on the 2nd ult. The soloists were Madame Sobrino, Miss Katie Davies, Mr. Maldwyn Humphreys and Mr. David Brazell. Mr. Hulley led the orchestra, while Miss Blodwen Davies and Mr. Luther Owen were at the organ and pianoforte respectively. Mr. C. Mendwy Davies conducted, this being the twenty-fifth oratorio given by the Society under his direction.

Monmouth.—The Monmouthshire Musical Society gave its annual concerts on the 9th and 10th ult., when the programme included Haydn's 'Creation' (Parts 1 and 2), Stanford's 'Revenge,' and Schubert's 'Alphonso and Estrella' Overture. The soloists were Madame Siviter, Mr. W. Bennett, and Mr. S. Fairman. The chorus and orchestra of 100 performers did most creditable work under the skilful direction of Mr. C. H. Payne, who is to be congratulated on his successful efforts in giving concerts of a high standard in Monmouth.

Montreal.—The Oratorio Society performed Coleridge-Taylor's 'Hiawatha' trilogy complete for the first time here at the Windsor Hall on January 28, a foretaste of the work having been given last spring at the Cycle of Musical Festivals directed by Sir Alexander Mackenzie, when the 'Death of Minnehaha' was performed under Mr. Reyner's capable guidance. The same conductor was now responsible for the complete trilogy, and a very admirable interpretation was given by both choir and orchestra. The solo vocalists were Madame Benda, Mr. E. P. Johnson and Mr. Arthur Phillips. A public rehearsal was given on the previous evening, and on both occasions the work was received with warm appreciation.

Southend.—The Choral Society performed Barnett's 'Ancient Mariner' at its concert in the Victoria Hall on the 16th ult. The solo vocalists were Miss Maude Willby, Miss Lillian Barnes, Mr. James Davis and Mr. Thomas Rainger. Mr. W. Whiteman conducted. The miscellaneous second part included Benedict's 'Hunting Song,' Pinsuti's 'Eldorado' and Maunder's 'Thor's War Song.'

Sydney (N.S.W.).—The Liedertafel gave its fifth concert this season in the Town Hall on December 16, when a varied programme was presented, the chief features of which were Schumann's Choral Ballad 'The Luck of Edenhall,' Schubert's 'Great is Jehovah'; and the part-songs 'The Spring is come,' Dudley Buck; 'The Lotus Flower,' Schumann; and Hatton's 'When Evening's Twilight.' The Liedertafel orchestra assisted, and the solo vocalists were Miss Elsie Dwyer, Mr. Ernest Mozar, Mr. Harold Hinton, and Mr. Ernest Williams. Mr. W. Arundel Orchard conducted.

Weybridge.—The Choral Society gave a concert on the 10th ult., when the programme consisted of Elgar's 'King Olaf' and Beethoven's Seventh Symphony. The choir sang excellently, especially in the opening choruses, and was most ably supported by Mr. Fransella's Orchestra, which was also responsible for an admirable performance of the Symphony. The soloists were Miss Ethel Lovegrove, and Messrs. Iver McKay and Graham. Mr. A. Burnell, the hon. conductor, deserves to be congratulated not only upon his training of the choir, but for his enterprise in organizing so important and successful a concert.

Worcester.—The Festival Choral Society performed Elgar's 'King Olaf' on the 16th ult. with much success. The choir, inspired possibly by the presence in the audience of the distinguished composer, has rarely sung with more spirit, expression, and enthusiasm. The orchestra was also equally successful. The solo vocalists were Madame Siviter, Mr. Henry Beaumont and Mr. Frederic Austin. The performance concluded with an ovation which was shared by the conductor, Mr. Ivor Atkins, and the composer.

Answers to Correspondents.

An Old Subscriber.—(1) See Dr. Iliffe's Primer entitled 'Analysis of Bach's 48 Preludes and Fugues.' (2) For a proper interpretation of the shakes in the Prelude in G minor, No. 16 (Part I.) of Bach's '48,' you cannot do better than follow the rule laid down by Mr. Dannreuther in his Primer on Ornamentation, in the chapter devoted to Bach: 'Shakes and mordents upon a prolonged note, when such note is tied on to another and shorter note of the same pitch, *stop before* the latter, without emphasis and without closing notes.' (3) A *tonal* fugue is when the answer is modified according to prescribed rules, so that it shall remain within a given compass, or within a given key; a *real* fugue is when the answer is at a measured interval to the subject, note for note.

Melodist.—(1) The tune called 'True Elijah'—a curious designation—though in a different form from that which you send us, appeared in 'Sacred Harmony' (1789) without any composer's name thereto. The name 'Darlaston' was doubtless subsequently assigned to it, and Henry Purcell's name added as the composer thereof. We cannot trace from what composition (if any) of Purcell's the tune, in either of its forms, is adapted. Perhaps some of our readers can furnish the desired information. (2) Raff's Op. 15 is entitled 'Six poèmes' for pianoforte solo.

Chorister.—Join a good choir trained by a competent choirmaster, or obtain the privilege of attending the rehearsals. The expression you use in your letter, 'pick up all I can' is just the right spirit in which to work. 'Pick up' all the good points, and turn a deaf ear to all that offends your taste. The exercise of careful observation and attentive listening—not to one choir only, but to more, if possible—will prove to be invaluable to you in qualifying for the office of choirmaster.

Ebor.—The meaning of ♩ = ♩ at the change of rhythm in Stanford's Magnificat in B flat signifies that the speed of the preceding movement is to be retained, note for note, or crotchet for crotchet.

J. D.—Your desire to become a 'flute player' (or flautist) should certainly be encouraged, the more especially as you are young. You should be able to get good tuition in the city where you reside, and moreover you will probably have no difficulty in finding an amateur orchestra, playing under a competent conductor, which you could join upon being qualified.

Skiddaw.—It is not necessary for any 'institution' to possess a charter in order to issue 'cap, gown and hood.' Many are unfortunately captivated and hoodwinked by such adornments, which after all may only clothe the nakedness of the musicianship of those who don such garments so easily acquired.

W. E. D.—Although your daughter is 'big and strong,' she is too young to begin a course of voice-training. You say that 'in Germany voices get spoilt in training'; true, but the fatherland has no monopoly in such misdoings. Let the girl sing naturally, without any undue strain to her voice, and the promise she shows will probably be fulfilled.

C. G.—The following numbers in the oratorio of 'Judas Maccabæus' were omitted in the performances of the work as given by the Royal Choral Society under the direction of the late Sir Joseph Barnby (the numbers refer to the Novello edition):—Nos. 16 to 19 (inclusive), 23, 24, 28, 29, 40, 47, 48, 51, 54 to 56, 61 to the end.

L. R. A. M.—(1) The curious, old-fashioned notation in the penultimate bar of the *Scherzo* of Hummel's Pianoforte Sonata (Op. 106) is nothing more than an ordinary arpeggio of the chord of D. (2) In Charles Mayer's Pianoforte Study in A minor, bars 21 and 25, the note F in the treble should certainly be sharpened.

Enquirer.—With all due respect to the composer, the time indication ₵ in Schubert's 'The Lord is my Shepherd' is misleading if taken literally. It is true that the qualification *adagio* appears, but the piece is *adagio* in style rather than in pace. A metronomic rate of 'about crotchet = 80' seems to us a natural speed.

Villager.—For sacred works with stringed accompaniment of a similar character to 'The Prodigal Son,' 'The Holy City,' or 'Daughter of Jairus,' see: 'Rebekah' (Barnby), 'The Gate of Life' (Leoni), 'Emmaus' (Brewer), 'St. Mary Magdalen' (Stainer), 'The last night at Bethany' (Lee Williams), and 'Lauda Sion' (Mendelssohn).

R. J. M. M.—(1) Yes, special covers for binding each volume of The Musical Times can be obtained from the publishers. (2) The signs ⌣ and ⌣̲ placed above a note, somewhat to the left of it, indicate a backfall and a double backfall respectively, ornaments now obsolete.

Riponian.—(1) 'Elizabeth's Prayer' ('Tannhäuser') is arranged for the pianoforte by Lange, Leitert, Löw, and Spindler, all of which may be obtained of Messrs. Novello. (2) Portraits of Bach, Beethoven, and Mendelssohn 'about one shilling each' can be obtained of Messrs. Breitkopf and Härtel.

Tenor.—There is no reason why artificial teeth should spoil the tone of the voice if they are properly made and fitted. It is quite probable that some of the greatest singers have had to resort to artificial dentition, but of this we have no certain knowledge.

F. O.—Music to accompany the recitation of Victor Hugo's 'The trumpeter's betrothed' has been composed by F. Thomé (English version), and by Saint-Saëns, to the original French form of the poem. Both publications may be obtained from Messrs. Novello.

G. D.—For some moderately easy trios for pianoforte, violin, and violoncello, see compositions for this combination of instruments by Bergmann, Brunner, Hille, Hopfe, Rosler, and Spindler.

M. M.—There is so much difference of opinion in regard to the speed-rates of the pieces you name, that you had better rely upon your own judgment as to their metronomic interpretation.

A. H. F.—Full particulars concerning the Mendelssohn Scholarship can be obtained from the Hon. Secretary to the Committee, Mr. J. Edward Street, Woodside, Caterham, Surrey. See page 146 of our advertisement columns.

H. V.—For books on the flute, see 'History of the Boehm flute' by C. Welch, and Boehm's 'Essay on the construction of flutes'; for studies, &c., for the flute, see Vivian's 'Scale exercises' and Boehm's '24 Capriccios,' published by Messrs. Rudall, Carte and Co.

A Country Reader.—We regret that we cannot give portraits of 'the gentlemen who write musical criticisms in the London papers,' either singly or in a group. They may 'be taken seriously,' as you say, but not in a photograph.

Precise.—Pronounce 'lullaby' as written, not 'lul-a-bee,' even though some poet (?) makes it rhyme with 'baby.' There is no accounting for such things, though it would not be difficult to pronounce an opinion upon them.

A. L.—Sydney Smith, the composer of drawing-room pieces for the pianoforte, died in London on March 3, 1889, and is buried at Kensal Green Cemetery. His full name was Edward Sydney Smith.

Ethel.—Thanks; but 'The Pets of Prima Donnas' is hardly a suitable subject for The Musical Times; moreover, it is too vast.

A. B. C.—We know not—we wish we did—of any device that will improve the acoustic properties of a building in which 'there is absolutely no resonance.'

Orthoepy.—As the word 'pianist' is of Italian origin, it is pronounced in accordance with that language, the first vowel as *ee*.

Naomi.—The method has a reputation, but it is our rule not to pass an opinion upon any methods.

T. W. (also C. M. T.).—See page 153, column 1, of the present issue.

J. F. M.—(1) No. (2) No. (3) Yes.

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TWO extra Supplements are issued with this number:—

1. *Portrait of Miss Muriel Foster, from a photograph by Histed, Baker Street.*

2. *Anthem for Easter—'I will magnify Thee, O Lord.' By W. H. Bell.*

DURING THE LAST MONTH.

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A second hearing certainly gave me a different idea of the composition, possibly because the performance was better in every respect. . . . The slow movement, with its Scottish first subject and its really beautiful second subject, is music in the best sense of the word. Mr. McEwen has the gift of thematic invention, and he knows how to develop his themes in an interesting manner. So many modern composers of chamber music allow us to see that the development sections of their works are the merest music-making; Mr. McEwen is not of those musical manufacturers. The quartet should be in the *répertoire* of chamber concerts, and we ought to hear others of the composer's works.

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Its merits are such that a second hearing serves to increase regard and admiration. The *Andante quasi Adagio*, with its characteristic Scottish folk-tune theme and beautiful second subject, is, indeed, admirably written and exceedingly interesting, while the *Vivace*, in which—as also in the *Finale*—the composer makes special and very effective use of the viola, is scarcely less taking.

STANDARD.

The first and second movements are built up with themes possessing character expressed in Scottish musical idiom and treated with pronounced skill. Of the two the second is the better. This is an *Andante quasi Adagio*, which shows that the composer has the power to express depth of sentiment. The succeeding movement, headed *Vivace*, is bright and vigorous, these attributes being heightened by a central section in slow *tempo* containing some charming passages for the viola. In the *Finale*, reference is made to the principal themes of the preceding movements, and an effective climax closes an interesting and scholarly composition.

OBSERVER.

The work is a masterly composition, strong and fresh in thematic material,—Scottish musical idioms are freely used—and ingenious, free, and picturesque in treatment.

SUNDAY TIMES.

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The work, to begin with, is cast according to a true and rightly classical mode; it is throughout clever, and perhaps the most telling criticism upon it lies in the obvious fact that too often its liveliness does duty for life. Scottish it is in every detail of its being; and Mr. McEwen has without any question adapted the Scottish manner of musical thought to his really good sense of harmony, counterpoint, and instrumental combination.

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THE WORLD.

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The Musical Times.

APRIL 1, 1904.

EDWARD MacDOWELL.

A BIOGRAPHICAL SKETCH.

Que j'aime les œuvres de ce jeune compositeur Américain MacDowell! Quel musicien! Il est sincère et personnel—quel poète—quelles exquises harmonies!

JULES MASSENET.

These words of the eminent French composer, written with the authority and mature judgment which carry conviction, excite curiosity as to the life and life-work of the artist thus eulogised. Will M. Massenet's pronouncement bear investigation? Can America produce a son so gifted? These questions can be answered sincerely and emphatically in the affirmative. Moreover, few indeed are dually endowed with such executive and creative genius as that possessed by the distinguished musician who forms the subject of this Biographical Sketch.

Edward Alexander MacDowell was born in New York City on December 18, 1861. He is descended from an old Quaker family of Scotch-Irish extraction — hence his patronymic — who emigrated to America about 150 years ago. Never a prodigy, he was as a child encouraged to play the pianoforte as a recreative enjoyment. His first teachers were Juan Buitrago, a South American, and Pablo Desvernine, a Cuban, who had studied under Thalberg and Kalkbrenner, and who advised his youthful pupil to go abroad for the purpose of further study. The boy, while still at home, had the advantage of hearing Teresa Carreño play. MacDowell played to her every morning for a period of two months, and received much stringent criticism which doubtless was beneficial.

In 1876, with a mother's devotion, Mrs. MacDowell went with him to Paris. The boy was then fifteen. He entered the Paris Conservatoire de Musique, he being one of the very few elected out of 230 candidates. He studied under Marmontel (pianoforte) and Savard (theory). Many things at the Conservatoire shocked the boy's artistic conscience. The professors never hesitated to mutilate a pianoforte classic if it contained anything that seemed to them uncanny. For instance, whole slices were cut out of the development section of Weber's Pianoforte Sonata in A flat! the first movement of which was chosen as a *Morceau de Concours*. It was no uncommon thing for these professors to insert bars of their own manufacture in a work of art, in order, as they thought, to increase its effect. If, in editing classic pianoforte sonatas, Marmontel came across a chord that seemed to him too Teutonic (or, perchance, ultra-dominant) he coolly altered it to suit his Gallic taste. Marmontel's pianoforte class was distinctly cosmopolitan. It consisted of nine Frenchmen, an Italian, a Spaniard, an American (Edward MacDowell himself), and a Cuban of great talent, and to cap the climax a full-blooded darkie, from Matanzas (Cuba), who won the first prize. The curriculum at the Conservatoire had somewhat the nature of a mechanical grind. For instance, nine classes a week were devoted to pianoforte, harmony and solfège. This last course consisted among other things of singing at sight in all the eight clefs! 'I had placed before me,' recalls Dr. MacDowell, 'a version of the repeating-note Variation in the Kreutzer Sonata in which the clef was changed at every third note! The transposition

DR. MacDOWELL'S COUNTRY HOUSE AT PETERBORO, NEW HAMPSHIRE.

of Bach's fugues—*e.g.*, from the key of D to that of B—formed another item in this hardening process, in addition to incessant scale practice.'

No wonder that these things jarred on a musician so poetically-minded as young MacDowell. His dissatisfaction with the Conservatoire and its professors' methods reached a climax at the July *Concours*. For his playing of the mutilated Weber sonata he received much applause; but the reading at sight of a manuscript composition composed—nay, manufactured—by a member of the jury, sealed his fate. He had played more than half this precious piece when the crescendoing titters of the audience convinced him that something was wrong—sure enough he was playing the thing in the minor instead of in the major key! Without troubling himself as to the result, he at once jumped into the major, 'with an effect,' as he says, 'of the sun suddenly shining from a coal-hole. It was like the coping-stone of a joke, and the enthusiasm of the audience knew no bounds.' This Phœbus-like 'effect' however failed to impress the jury; they failed to see the joke, and MacDowell failed to get a prize. Another bright ray of sunshine in his Paris experiences was the brilliant performance, by Nicolas Rubinstein, of Tschaïkovsky's Pianoforte Concerto in B flat minor at the first of the concerts of Russian music (September 9) given during the Paris Exhibition of 1878.*

Tired of Paris, and weary of its Conservatoire, young MacDowell turned his steps towards Germany. His first experiences there were as unsatisfactory as those in the French capital. He went to Stuttgart, and in less than a month he discovered that the pedantic and pedagogic habits of Lebert did not suit him. At this time Emile Sauret, to whom MacDowell's mother had shown some kindness in America, advised that the boy should go to Wiesbaden to study under Karl Heymann, the distinguished Dutch pianist, who, till ill-health compelled him to give up the career of a virtuoso, passed like a comet through Europe, meeting everywhere with brilliant success. As Heymann was not to begin teaching (at the Frankfort Conservatorium) till the autumn, MacDowell spent the summer of 1879 at Wiesbaden, studying the piano with Louis Ehlert, who however flatly refused to give him lessons, saying, 'I shall be glad to study *with* you.' At the Wiesbaden Kursaal MacDowell heard much new music. Ehlert, who thought that Bülow would be a better teacher than Heymann for his young friend, wrote to Bülow asking him if he would take MacDowell as a pianoforte pupil. Without having seen the boy the irascible Hans angrily replied asking how he (Ehlert) dared to suggest such a silly thing; he (Bülow) was not a music-teacher—anyway, he 'could not waste his time on an American boy.'

Thereupon MacDowell went to Frankfort and entered the Conservatorium, of which Raff was then Director and Professor of Composition, and Heymann one of the teachers of pianoforte. 'Heymann,' says Dr. MacDowell, 'was a strange little man—very slightly built, with a large head and rather protruding forehead. His flat nose, dark, almost beady eyes, and high cheek-bones gave him a Mongolian cast of features. His people were very strict Jews, and, in deference to his father's wishes, he would never eat at a Christian's expense nor in a Christian house. I told him I was a Quaker. This seemed to satisfy him completely, and we often dined together at a restaurant in what I would now call a back slum. Heymann's teaching was inspiring to the last degree. He was the one pianist I have ever heard who, get as near the pianoforte as you could, remained a mystery as to how he did the things we heard. The simplest passage became a spray of flashing jewels in his hands. A melody seemed to have words when he played it. He produced tone-colours that, like Alpine sun-effects, were inexhaustible; yet each one, fleeting as it was, more beautiful than the last. His technique, while always of the "convulsive" order in quick passages, seemed mysteriously capable of anything. He was a marvel: he had a poor wrist, and yet sometimes when he sat down to show me a wrist passage, a kind of quiver would run over him—then, behold, the thing would be trilled off in the same supernatural way as all the rest.'

Dr. MacDowell's recollections of Raff are very interesting. In earlier days poverty had so gripped this celebrated composer that he was compelled to do such hack work as orchestrating waltzes at the remuneration of three shillings an hour! and later his salary as Director of the newly-founded Conservatory (known as Dr. Hoch's Conservatorium) was only £300 yearly. 'Raff at first seemed rather formidable,' recalls MacDowell. 'When Heymann introduced me to him as having been brought up in the "French School," Raff flared up and said that there was no such thing as "schools" to-day, that all national musical traits were common property, and that everyone made use of them according to his attainments and taste.' In regard to Raff's appearance, he continues: 'The clear-cut features, closely-cropped white moustache, short, military beard, and above all, the slightly frowning, penetrating, keen expression in his blue eyes, made one feel as if he might be a bit tigerish. His head—which was entirely bald, save two flat tufts of hair over the ears and a very narrow fringe at the back—in some positions reminded one remarkably of Shakespeare's. We always spoke French together. To me, coming from Paris with, I fear, a certain amount of slang, Raff's French seemed peculiarly antiquated. He retained all the eighteenth-century terminations, and often used *y*'s instead of *i*'s in writing.'

When Heymann left the Frankfort Conservatorium he proposed that MacDowell should be his successor. The post was worth £150 a year. Although Raff supported the recommendation, it was opposed by several other professors ostensibly

* It may not be without interest to remind our readers that this now famous pianoforte concerto was first played in public in America. The performance took place at Boston, U.S.A., on October 25, 1875, the solo part being interpreted by Hans von Bülow.

on account of the American's 'youth,' but really because they did not like Heymann, who 'dared to play the classics as if they had actually been written by men with blood in their veins. A sonata was a poem under his fingers, if it was in the bounds of human possibility to make it so.' Having failed to secure the Frankfort professorship, MacDowell accepted the post of chief teacher of the pianoforte at the Darmstadt Conservatorium at a salary of £40 per annum. At Darmstadt he passed a dreary existence in an unmusical town, giving forty lessons a week and passing much time in trains to and from an old feudal castle where he taught some somnolent, blue-blooded pupils. To relieve the tedium of these journeys he composed his second Pianoforte Suite in the train. He soon however retraced his steps to Frankfort, where he taught private pupils. One such was an American lady who had applied to Madame Schumann for pianoforte lessons. Madame Schumann turned her over to Raff, who advised that she should study under the clever young countryman of the fair pupil from the United States. MacDowell told this American girl that he was not eager to teach her, but if she would promise to work seriously he would give her a trial. Although she was indignant at this 'condescension' on the part of the young man, she agreed to become his pupil. That American lady is now Mrs. MacDowell.

Upon the advice of Raff, MacDowell, like all good pianists, made a pilgrimage to Weimar in order to see Liszt. As may be assumed, the king of pianists cordially welcomed him and invited Eugen D'Albert to play the second pianoforte part of MacDowell's first Concerto. Liszt highly commended the work and, tapping D'Albert on the shoulder, told him that he must bestir himself or he would be outdistanced by the American. Liszt, no mean judge of technical ability and good musicianship, was so delighted with MacDowell's playing that he invited him to play at the Allgemeine Deutsche Musik-Verein of 1882, held in that year at Zurich. At this Festival Liszt supervised the performance of his Oratorio 'St. Elizabeth.' Saint-Saëns and many other notables were also present. It was an important event in MacDowell's career; he not only made a great success as a pianist of high attainments, but it opened up the way for the publication of his works. He says: 'I played my first Pianoforte Suite with the notes before me, as until then I had never realized that my compositions could be worth actual study or memorizing. I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously never occurred to me. I had understood from early boyhood that it was expected of me to become a pianist, and every moment spent in scribbling notes seemed to be stolen from the more legitimate work of pianoforte practice.'

DR. MacDOWELL'S MUSIC-ROOM AT HIS COUNTRY HOUSE, PETERBORO, NEW HAMPSHIRE.

The death of Raff on midsummer's night, 1882, was a terrible blow to his American friend and

pupil. He says: 'Only the day before the terribly sudden event I had walked part of the way home with him from the Conservatorium. As I bade him good-bye I noticed that his hand was very hot and dry and that his eyes seemed unusually bright. The next morning I was greatly shocked when I heard that he had been found dead in his bed by the barber who went every morning to shave him.' A mass of roses, loosely put together, were placed by MacDowell near the face of the dead master as a tribute of respect and affection and typifying the fragrance of his memory. Frankfort no longer had any attraction for MacDowell after the death of Raff. He and his wife—they were married in 1883—settled in a tiny cottage at Wiesbaden where they lived an idyllic life, revelling in the charms of nature, and here MacDowell devoted himself entirely to composition. This pleasant mode of existence lasted for four years, until 1887.

At this time he very narrowly escaped settling in Edinburgh! At Frankfort he had formed a friendship with the late Lindsay Deas, whom Royal Academy students of thirty years ago will remember as a strenuous Scot and a brilliant pianist. On the death of Deas, who held a high position as a pianoforte teacher in Edinburgh, a London friend proposed that MacDowell should succeed him (Deas) as the representative of the Royal Academy of Music in Edinburgh. But this was not to be. The possibilities of Auld Reekie having proved disappointing, MacDowell went back to his Wiesbaden cottage, and the year following, deciding that a change was advisable, he returned to his native land, choosing Boston as the field for his artistic energies. 'I had good luck at once,' he says. 'In the first year, through Mr. B. J. Lang's kindly interest, I played my two concertos in New York under Theodore Thomas and in Boston under Gericke. Since then I have played both concertos in many cities from New York to the Pacific coast.'

In 1896 MacDowell was appointed Professor of Music in Columbia University in the city of New York. Upon his leaving Boston his pupils formed a Society in his honour, naming it after him. It has steadily grown, both artistically and numerically, and has at present over 300 members. This organization shows the respect and esteem in which the subject of this sketch is held in so art-loving a city as Boston.

His University work continued eight years, and in hat time he greatly developed the Department of Music and made it very prosperous. No instrumental or vocal instruction was given, but the College orchestra which he called into existence in 1896 has at present over 45 student-members and it does most creditable work. He resigned his Professorship on January 18 last, to take effect at the end of the College year, for reasons he gives as follows: 'Few colleges and universities consider the Fine Arts (except poetic literature and architecture) worthy of serious consideration. The effect of this neglect is most deplorable, as many women's colleges and preparatory schools are affected by it and thus the higher education for both sexes is incomplete. A broad education must include the Arts, which are a most potent element in the humanities. My plans for the remedying of these conditions were not accepted, therefore it seemed to me useless to continue a work that was hopeless.'

The Universities of Princeton and Pennsylvania have both conferred the degree of Doctor of Music on MacDowell. For two years he conducted the Mendelssohn Glee Club, one of the oldest organizations for male chorus in the United States. Few, if any, will deny that Dr. MacDowell is the foremost composer in America. To say that 'beauty and greatness are the twin sovereigns of his mental kingdom' is perfectly true, but it is not the whole truth concerning him. Above all else he is a poetical composer. Not that he scorns form, or allows his melodic gifts and harmonic instincts to run riot—he is too serious an artist to adopt the methods of an iconoclast, or to resort to eccentric strivings after effect; but his music is no mere dry classicalism, neither does it smell of the lamp: on the contrary, as one of his pupils has aptly said, it gives one a distinct impression of 'outdoorness.' In the words of Mr. James Huneker: 'MacDowell is fond of the open air. For him always the heather and the wind that sweeps across it, the crags of the highlands and the bonny blue of the sky.' A great thinker, his music is free from all superficiality, the product of an artist and an earnest-minded man liberally endowed with brains which he uses to the best advantage for the furtherance of his art. It is impossible to do justice to the many creations of the subject of this sketch within the limits of this article. The reader is advised to make for himself the acquaintance of Dr. MacDowell's works. They appeal to various tastes and capacities. Some may be disposed to consider the shorter pianoforte pieces—those charming creations of his poetic fancy—as his best achievements. Others will regard the more extended compositions for the household instrument as worthy of greater consideration—*e.g.*, the four pianoforte sonatas. These are severally entitled 'Tragica' (first played in England by Miss Lucie Mawson at Bechstein Hall, February 25, 1902), 'Eroica,' 'Norse,' and 'Keltic,' titles which sufficiently convey their poetic import and importance. The two Pianoforte Concertos, in A minor and D minor, are as brilliant in their conception as in their executive attractiveness.*

Although Dr. MacDowell has not yet given a symphony to the world,—that, an opera, and perhaps an oratorio, are sure to come—he has made his mark in the tone-poems and suites that can be placed to his account. One of the most attractive of these is the 'Indian' Suite for full orchestra (Op. 48), first played in England by the Liverpool Orchestral Society, under the baton of the late

* The D minor Concerto was first played in England at the Crystal Palace Saturday concert of April 7, 1900, under the direction of Sir August Manns, when the composer's old friend, Madame Carreño, gave a masterly interpretation of the solo portion.

Mr. A. E. Rodewald, on March 26, 1892. The five sections of this gorgeously-coloured suite—its thematic material suggested by Indian melodies of North America—are entitled 'Legend,' 'Love-Song,' 'In War Time,' 'Dirge,' and 'Village Festival,' each one vividly illustrating the varied moods of this realistic tone-picture.

His songs have many admirers, and the reason is not far to seek. A well-known American writer—Mr. Henry T. Finck, in his 'Songs and Song Writers'—goes so far as to say: 'Were I asked to name the greatest living song-writers I should say Edvard Grieg and Edward MacDowell. There is a certain affinity between these two composers, traceable no doubt to their Scotch ancestry. Grieg and Wagner are the only composers whose influence can be distinctly traced here and there in MacDowell's songs; but it is no more than a harmonic atmosphere which he breathes in common with them when he gets into certain emotional spheres. His ideas are always his own, and there are plenty of them.'

We must not forget the just claim which Dr. MacDowell has to be considered a pianist of high attainment. His masterly performance of his own Concerto (No. 2, in D minor) at the Philharmonic Concert on May 14 of last year, gave ample proof of his technical gifts and poetic temperament as an interpretative artist. He has given pianoforte recitals in Germany and in practically all the great cities of the United States from ocean to ocean, everywhere meeting with the greatest success and appreciation.

As may be assumed from what has been already stated, Edward MacDowell is a thoughtful, rather shy man. A passionate lover of nature, he is not seen to advantage in the hurly-burly of a London hotel; a golf suit and the fresh-air environment of the country are much more to his taste. Fishing, hunting, riding, walking—'living like a human being,' as he says—are his delights. He composes in the summer at his country house at Peterboro, New Hampshire. The photographs which we give of this delightful retreat from the noise and bustle

DR. MacDOWELL'S LOG CABIN AT PETERBORO, NEW HAMPSHIRE.

of city life will furnish some idea of the artistic personality of one so esteemed and honoured as Edward Alexander MacDowell.

DR. MacDOWELL'S COMPOSITIONS.

OPUS.

1 to 8. All in MS.

9. Two old Songs.
10. First Suite, for pianoforte. To Frau Joachim Raff.
11 and 12. An Album of five Songs.
13. Prelude and Fugue, for pianoforte.
14. Second Suite, for pianoforte. To Camille Saint-Saëns.
15. Pianoforte Concerto, No. 1, in A minor. To Liszt.
16. Serenata, for pianoforte.
17. Two fantastic Pieces for concert use (pianoforte).
18. Barcarolle in F and Humoresque in A (pianoforte).
19. Forest Idyls, four pieces for pianoforte.
20. Three Poems, for pianoforte duet.
21. Moon Pictures, after Hans Andersen, for pianoforte duet.
22. Hamlet and Ophelia. Symphonic poem for full orchestra. To Sir Henry Irving and Miss Ellen Terry.
23. Pianoforte Concerto, No. 2, in D minor. To Teresa Carreño.
24. Four Compositions, for pianoforte.
25. Lancelot and Elaine, second symphonic poem for full orchestra. To Templeton Strong.
26. From an Old Garden, six Songs.
27. Three choruses, for male voices.
28. Six Idyls, after Goethe, for pianoforte.
29. Lamia, third symphonic poem for full orchestra.
30. Saracens and Lovely Alda. Two fragments from the Song of Roland, for full orchestra.
31. Six Poems after Heine, for pianoforte.
32. Four little Poems, for pianoforte.
33. Three Songs, for soprano and tenor.
34. Two Songs.
35. Romance, for violoncello with orchestral accompaniment. To David Popper.
36. Concert Study in F sharp, for pianoforte.
37. Les Orientales. Three pieces for pianoforte.
38. Marionettes. Six little pieces for pianoforte.
39. Twelve Studies, for pianoforte.
40. Six Love Songs.
41. Three Choruses, for male voices.
42. Suite (No. 1), for full orchestra.
43. Two Northern Songs, for mixed voices.
44. Barcarolle, for mixed voices with pianoforte duet accompaniment.
45. Sonata (Tragica), for pianoforte.
46. Twelve Virtuoso-Studies, for pianoforte.
47. Eight Songs, with pianoforte accompaniment.
48. Suite No. 2 (Indian), for full orchestra. To Emil Paur.
49.
50. Sonata No. 2 (Eroica), for pianoforte To Dr. Mason.
51. Woodland Sketches, for pianoforte.
52. Three Choruses } for male voices. To the Mendelssohn Glee Club.
53. Two Choruses
54. Two Choruses
55. Sea Pieces, for pianoforte.
56. Four Songs, high or low voice.
57. Third Sonata (Norse), for pianoforte. To Edvard Grieg.
58. Three Songs.
59. Fourth Sonata (Keltic), for pianoforte. To Edvard Grieg.
60. Three Songs.
61. Fireside Tales } for pianoforte solo.
62. New England Idyls

WITHOUT OPUS NUMBERS.

Six little pieces for pianoforte, after sketches by J. S. Bach.
Technical exercises (2 books), for pianoforte.
Two songs from the 13th century, for male voices.
Columbia College Songs (male voices).
Many transcriptions of clavecin music of the 18th century.

A VISIT TO BOSTON.

St. Botolph's Town! Hither across the plains
And fens of Lincolnshire, in garb austere,
There came a Saxon monk, and founded here
A Priory, pillaged by marauding Danes,
So that thereof no vestige now remains;
Only a name, that, spoken loud and clear,
And echoed in another hemisphere,
Survives the sculptured walls and painted panes.
St. Botolph's town! Far over leagues of land
And leagues of sea looks forth its noble tower,
And far around the chiming bells are heard:
So may that sacred name for ever stand
A landmark, and a symbol of the power
That lies concentred in a single word.

Longfellow.

'A Paroche Chirce the befte and fayreft of al *Lincolnfhire*, and fervid fo with fingging, and that of cunning Men, as no Paroche is in all *England*. . . . The Stepil being *quadrata turris*, and a Lanterne on it, is both very hy and faire, and a Marke bothe by Se and Lande for all the Quarters thereaboute.'

THE ARMS OF BOSTON.

Thus, in the pages of his 'Itinerary,' wrote John Leland concerning Boston in or about the year 1540. This testimony of the famous antiquary would alone tempt one to visit the old town, even if the place were destitute of other associations, be they of old-world or present-day interest. The name of Boston is said to be derived from Botolph, or Botulf, a Saxon saint who founded a monastery at that spot in the year 654: hence we get Botolph's town, and, in its reduced form, Boston. We learn that St. Botolph built his monastery in an 'untilled place where none dwelt, called Ikanho: it was a wilderness unfrequented by men.' Pishey Thompson, in his monumental history of the neighbourhood, says, 'Boston, at the time of the Danish invasion, probably consisted of nothing more than the monastic buildings erected by St. Botolph and the usual appendages of such institutions.' After they had been swept away (A.D. 870)

by the Danes—under Inguar and Hubba, sons of Ragnor Lodbrog, the Sea-King—'Icanhoe, as it was then called, relapsed into its former desolate state, and in this condition, or something approaching thereto, it was in all probability at the time of the Norman survey.'

The non-mention of Boston in Doomsday Book is probably accounted for by the fact that it formed part of the adjoining parish of Skirbeck. Early in the 12th century, however, we find that one 'Fergus the coppersmith, of Botolph's town,' presented the Abbey of Croyland with two bells, which, by inference, shows Boston to have been a place of some importance. The town received its first charter in 1204 from the hands of King John. It suffered severely from the ravages of fire in 1281, and, five years later, from an inundation; these and subsequent events would have justified those old-time Bostonians in singing with emphasised significance the words of the Psalmist: 'We went through fire and through water, but Thou broughtest us out into a wealthy place.' For what reason? Because Boston became a great commercial port during the 13th and 14th centuries: indeed, at one time it was next in importance to London in regard to import duties, the relative assessments being £836 and £780. In the 15th and 16th centuries, owing to the continued silting up of the river, the trade of the port steadily declined, to such an extent, in fact, that the Corporation actually petitioned that 'their borough might be put among the decayed towns.' But the Boston of to-day, with its 21,000 inhabitants, shows no signs of collapse, a condition of things due not only to the engineering skill which has kept open its waterway, but to the enterprise of its citizens in their commercial activities and dock-constructive achievements.

BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

One of the most distinguished natives of Boston was John Foxe, author of the 'Book of Martyrs' as it is popularly called, though its real title is

'Actes and Monuments.' John Foxe—born at Boston in 1517 of parents 'well reputed of, and of good estate'—gives us an amusing account of the proceedings connected with an expedition to the Pope for the purpose of obtaining a renewal of the 'greater and the lesser pardons' of Boston. This event took place about the year 1510, when Boston's chief emissary to the Vatican was Thomas Cromwell, afterwards Earl of Essex. It is interesting to learn from Foxe that Cromwell and his colleagues obtained the favour and ear of the Pontiff by means of 'English presents, brought in with "a three man's song" (as we call it) in the English tongue, and all after the English fashion.' Furthermore, knowing that the Pope had 'a sweet tooth,' Cromwell and his men took with them, for presentation to his Holiness, 'certain fine dishes of jelly!' The sequel to this vocal and gastronomic piece of diplomacy may best be told in the words of the old martyrologist himself:—

> Cromwell, showing his obedience and offering his jolly junkets—'such as kings and princes only,' said he, 'in the realm of England use to feed upon'—desired the same to be accepted in benevolent part, which he and his companions, as poor suitors unto his holiness, had there brought and presented, as novelties meet for his recreation, etc.
>
> Pope Julius, seeing the strangeness of the dishes, commanded by and by his cardinal to take the assay; who, in tasting thereof, liked it so well, and so likewise the pope after him, that knowing of them what their suits were, and requiring them to make known the making of that meat, he, incontinent, without any more ado, stamped both their pardons, as well the greater as the lesser.

Jean Ingelow is another literary native of Boston. The town is still further honoured in being the birthplace of John Conington, one of the greatest of English classical scholars, and of Herbert Ingram, the founder of the *Illustrated London News*; moreover, the Hallams were originally Bostonians. The Grammar School is one of the interesting antiquities of the place. There is evidence of its existence so far back as the year 1327; but the present building (of brick) was erected in 1567-8 at a cost of £195 0s. 11d. At the opening of the School it was agreed—

> That a Dictionarye shall be bought for the Scollers of the Free Scoole, and the same boke be *tyed in a cheyne*, and set upon a deske in the scoole, whereunto any scoller may have accesse as occasion shall serve.

Some of the Pilgrim Fathers doubtless received their early education at this ancient seat of learning, and in the identical room wherein the rising generation of Bostonians are now being educated. The past successes of the School have been principally in classics and mathematics; but the present Governors, in their desire to keep their trust in the front rank of educational progress, are building science and physical laboratories at an outlay of some £2,000. The headmaster, Mr. William White, M.A., in showing us over the premises, calls attention to an adornment of the main gateway, a beautiful piece of Flemish ironwork taken from a screen which formerly extended across the Parish Church. The old Town Hall—originally the habitation of one of the several Guilds for which Boston was formerly famous—is not without interest to the antiquary. In the basement are the old-world kitchens, and in close proximity the dungeons wherein prisoners were confined, and where they, condemned to a bread-and-water diet, could hear the bubble and squeak of savoury dishes being prepared for the sumptuous banquets in the hall above.

Of much interest is the connecting-link between our Boston and the Boston—'the Hub of the Universe'—of the New World. Let us briefly set forth its history. The peninsula on which Boston (Mass.) stands was originally named by the Indians Shawmut. The early settlers somewhat clumsily re-named it Trimountain. But in September, 1630, the Court of Assistants of the Massachusetts Bay Company (who had gone out from England) decided that Trimountain should thenceforth be called Boston. Mr. Justin Winsor, in his valuable and exhaustive 'Memorial History of Boston' (Mass.), tells us:—

> The name of Boston was specially dear to the Massachusetts colonists from its association with the old St. Botolph's town, or Boston, of Lincolnshire, England, from which Lady Arbella Johnson and her husband had come, and where John Cotton was still preaching in its noble parish church.*

The Lady Arbella Johnson above referred to was a daughter of the Earl of Lincoln and the wife of Isaac Johnson, one of the Court of Assistants, while John Cotton was the famous Puritan vicar of Boston in the 17th century. In some books of reference it is stated that the change of name (from Trimountain to Boston) took place on the arrival in Massachusetts of the Rev. John Cotton in 1633, but documentary evidence entirely disposes of this piece of misinformation. John Cotton, perhaps the most celebrated vicar of Boston, issued a book bearing the following title:—

> Singing of Psalmes a gospel ordinance, or a treatise wherein are handled thefe foure Particulars:
>
> 1. Touching the Duty it felfe
> 2. Touching the Matter to be Sung
> 3. Touching the Singers
> 4. Touching the Manner of Singing
>
> By John Cotton, Teacher of the Church at *Bofton* in New-England. London. . . . . 1647.

It will be observed that while Cotton described himself as 'Teacher' (not minister) 'of the Church at Boston in New-England,' his tract was published in London. In the seventy pages of this publication—one that is quite sermonic in its prolixity, dogmatism and argumentativeness—Cotton refers to the congregation singing with 'lively voyce.' Under the third head 'Touching the Singers,' he asks:—

> If vocal finging may be allowed.
>
> Who must fing?
> 1. Whether one for all the reft, the reft onely saying Amen? or the whole Congregation?
> 2. Whether women as well as men, or men alone?
> 3. Whether carnall men and Pagans, as well as Church-members and Chriftians?

* 'The Memorial History of Boston, including Suffolk County, Massachusetts, 1630-1880.' By Justin Winsor, Librarian of Harvard University. Boston: James R. Osgood and Company, 1882. The author gives in vol. I., p. 116, a facsimile of the Order which changed the name of the place from Trimountain to Boston.

Those who wish to follow the thread of Cotton's argument may betake themselves to his dissertation. We may however refer to the ingenious way in which, under the heading on the 'Manner of Singing,' Cotton answers the question 'Whether it be lawful to ſing Pſalmes in tunes invented?' In reply thereto he says :—

> If God have given us liberty and warrant to ſing *Pſalmes and Hymnes and ſpiritual ſongs*, then we must ſing them in ſome Tunes. Now the Tunes of the Temple are loſt and hidden from us, ſo that we cannot ſing them at all; and therefore we muſt ſing ſuch other Tunes, as are ſuitable to the matter, though invented by men.

The glory of Boston is its noble church, dedicated to St. Botolph and built upon the site of an old Norman sanctuary. The tower thereof is in very truth the outstanding feature of the town and can be seen for many miles round. Although the foundations of the tower were laid in the year 1309, this elevated part of the sacred edifice—called 'the Boston stump'—was literally the final touch in the building of the church, which was completed about the year 1460. The nave, aisles and chancel are in the Decorated style, but the two easternmost bays of the chancel (added later) and the tower, crowned by its beautiful octagonal lantern, are of the Perpendicular period. The exterior height of the tower is 272 feet; but one of the most extraordinary features of the church is the *interior* height of this imposing erection, it being no less than 156 feet from the floor to the vaulted ceiling. A mere statement of so many feet utterly fails however to give any idea of the height which so deeply impresses the spell-bound visitor as he gazes upwards to the far-away roof of that beautiful creation in stone.

Boston church, though transeptless, is one of the largest Parish Churches in England. Its nave is ninety-eight feet wide—that is to say, four feet wider than the nave of St. Paul's Cathedral. The chancel is extremely rich in the possession of no fewer than sixty-four stalls, of which thirty-eight are richly canopied like those in some great cathedral. The misereres, sixty-four in number, and dating from 1400 to 1450, comprise one of the most interesting collections of the kind in the Kingdom. The usual quaint designs are here to be found, *e.g.* :—

> A dragon and griffin kissing each other.
> Two men in a boat, listening to a mermaid piping.
> A schoolmaster birching a boy; the young delinquent is trying to protect himself with his book, while two of his schoolfellows look on.
> An angry wife chastising her husband.
> A bear playing upon an organ; another bear blowing the bellows. *Supporters:* a bear playing a bagpipe, and a bear beating a drum.

The last named—the four bears devoted to music—forms the illustration given below. It will be noticed that the blower bear is *chained* to his post! The pulpit, from which John Cotton preached, is a fine specimen of Renaissance work dating from early in the reign of James I. The restoration of the church — which lasted from 1844 to 1853—was followed (in 1856) by that of the Founder's Chapel, restored at a cost of £650, mainly contributed by Americans in memory of John Cotton, vicar from 1612-33, who, as aforesaid, emigrated to Boston in the New World.

A MUSICAL MISERERE IN BOSTON PARISH CHURCH.

(*Photograph by Mr. G. E. Hackford, Boston.*)

The library of the church occupies a chamber over the south porch. This parvise was in olden times used as a schoolroom 'for petty scholars.' In the year 1635 the vicar petitioned the Archbishop of Canterbury (Laud), then on his visitation tour, that a library should be formed in the church, with the result that the Archbishop ordered—

> that the roome over the porch of the saide church shall be repaired and decently fitted up to make a librarye, to the end that, in case any well and charitably disposed person shall hereafter bestow any books to the use of the parish, they may be there safely preserved and kept.

Several 'well and charitably disposed persons' responded to this call in gifts of money; but the practical value of the library to the parishioners seems to have been doubtful. Its volumes were evidently shelfless, as, in 1766, it was ordered that 'the books should be thoroughly cleaned and regularly piled up again,' from which it may be inferred that they were lying in heaps on the floor!

Among the valuable books and manuscripts now preserved in this church library are a beautiful MS. commentary, in excellent condition, on Genesis, by St. Augustine (*circa* 1100). Here are also to be seen the Prayer Book of Edward VI. (1549), Foxe's 'Book of Martyrs' (1576), two 16th century editions of Chaucer (folio), all in black letter, &c. The registers date from 1564.

The earliest mention of an organ in Boston Church is about the year 1480.* Later on, in 1552, the inventory of the 'Church Goods' included 'a payre of organs.' In 1589 the Corporation of the town—who then had the sole control of the sacred edifice—ordered 'that the Great Orgaynes shall be sold, for the benefit of the Church'! The church therefore remained without an organ for 128 years, until a new instrument (completed in 1717) was built by Christian Smith, nephew and fellow-workman of the celebrated Father Smith. The organ has been successively enlarged and rebuilt by W. A. A. Nicholls (son-in-law and successor to G. P. England), in 1820; Hill, in 1853: and Brindley, in 1871. Previous to the restoration of 1853 the organ stood on a screen at the entrance to the chancel; it now occupies a chamber built on the north side, as shown in the photograph. Of excellent tone-quality, the organ at present consists of 41 sounding stops—13 each on the Great and Swell, 8 on the Choir, and 7 on the Pedal organ.

Turning now to the organists we find that only two names are recorded of those who held that important office in pre-Reformation times. One of these, *circa* 1520, is no less distinguished a person than John Taverner—a musician whom old Thomas Morley classes as among 'famous Englishmen which have been nothing inferior to the best composers on the continent.' In this connection we may quote the interesting biographical notice of Taverner written by Anthony à Wood, set forth in all its quaint and abbreviated phraseology:—

THE CHANCEL OF BOSTON PARISH CHURCH.

(Photographed specially for this article by Mr. G. E. Hackford, Boston.)

Taverner John of Boston in Lincolnsh., but descended originally, as I conceive from the Taverners of North Elmham in Norfolk, was promoted from being an Organist at Boston before mention'd, to be Organist of Cardinal Wolsey's Coll. in Oxon [Christ Church] at its first erection an. 1525 (17 H. 8) but he with some of the junior canons being corrupted with Heresie, (i.e. Lutherisme) as 'twas then called, they were cast into a prison within a deep cave under the ground of the same coll. wher the salt Fish was layd, so yt by the stench thereof being infected, some of them shortly after their release, died in their chambers. As for Taverner, tho he was accused for hiding certaine Lutheran books, (wch Joh. Clarke one of ye said Canons had by stealth gotten into his hands) under the bords of his musick school, yet the Cardinal for ye sake of his musick excused

* For much interesting and valuable information in regard to the organ and organists of Boston Church we are indebted to an article on the subject contributed to *The Lincolnshire Herald*, August 31, 1869, by Dr. W. B. Gilbert, a former organist of the church, and subsequently organist of Trinity Episcopal Chapel, New York.

him, saying yt *he was but a musitian*, & so he escaped. This John Taverner, who, after he had turned Lutheran *repented him very much yt he had made songes to popish Ditties*, hath composed several church services, wch were sung in several churches in England, particularly in yt of Cardinal Coll. two of wch of six parts a piece I have seen, one of wch begins *Gloria tibi Trinita*, &c and another *O Michael* &c. I have seen also some compositions of his making to be plaid on Instruments, wch were much valued when first playd; but whether any of them are printed I know not, nor whether he lived beyond the raigne of K. Hen. 8.

Another pre-Reformation organist at Boston was one John Wendon (*circa* 1538), who is described as 'Organista et in Musico et Medicinus experto.' Was this Dr. John Wendon a man of more than local repute?

For a period of 128 years Boston Church was organistless as well as organless. In 1717, upon the erection of Christian Smith's organ, the Corporation proceeded to elect an organist, to whom they agreed to pay a salary of £20, in addition to the yearly remuneration of £15 provided by the Vestry. Here are the conditions of the appointment as laid down by the Corporation on April 29, 1717:—

Ye Organist who shall be chosen to serve in ye Parish Chh. of Boston shall play:—

Upon Sundays, Holydaies, and as often as there shall happen to be a Sermon or Homily.

One Short Voluntary before ye Service begins, and another immediately before ye First Lesson: also ye singing Psalms; and a Voluntary immediately ye Service is finished.

Also on Comunion daies, a Voluntary between ye Sermon & ye beginning of ye Comunion Service.

And during ye singing Psalms at ye Comunion.

A short Voluntary at ye finishing of ye Comunion.

The Organist shall have liberty to appoint a sufficient Deputy to play for him (if occasion be) on ye week daies, with consent of ye Vicar.

Mr. John Webber, of Chelsea, was thereupon elected, and so became the first post-Reformation organist of Boston Parish Church. He died in 1741, at the age of forty-six, after having held the office for twenty-four years, and was buried in the church, wherein is placed a marble tablet 'erected to his memory by his musical friends.'

It would not be of general interest to give the names of all the succeeding organists of Boston, but before making mention of one or two well-known men among its 'chief musicians,' we may refer to an entry in the Vestry records which gives evidence of the low ebb to which the church music had fallen in the year 1786. The Minute reads thus:—

1786.—Whether any allowance shall be made to instruct a number of children to join with, and assist the congregation in singing the Psalms, Hymns, and other parts of Divine Service, in this Church. It passed in the negative.

In 1804 however the Vestry seem to have become a little more enlightened, as they resolved—

That £5 be paid to the Parish Clerk to instruct the children of the Blue Schools [which then consisted of thirty boys and six girls] in Psalmody.

The conditions under which former organists of Boston were appointed caused no little friction between the Corporation and the Vestry, who did not always see eye to eye in this matter. In 1832 these differences became so acute that the Corporation—who contributed towards the stipend of the organist—'were very indignant,' and they resolved—

That the Mayor be requested to write to the Bishop to represent the state in which the town is placed in consequence of the Vestry refusing to appoint an Organist, and the Vicar permitting an incompetent person to officiate in that capacity.

Dr. William Richard Bexfield—composer of the oratorio 'Israel restored' and other music—was organist from 1845 to 1848, he being appointed at the age of twenty-one. A score of years later Dr. Walter Bond Gilbert—the veteran composer of the hymn-tune 'Maidstone'—held the post for a year previous to his departure for New York. Dr. D. J. Wood,

MR. G. H. GREGORY,
ORGANIST AND CHOIRMASTER OF BOSTON PARISH CHURCH.
(Photograph by Mr. G. E. Hackford, Boston.)

the present organist of Exeter Cathedral, officiated for six years—1869 to 1875. To him succeeded Mr. George Herbert Gregory, Mus.B., Oxon., one of a family of three brothers who are all graduates in music of English Universities. Mr. Gregory was born at Clewer, December 6, 1853, and studied under Mr. Samuel Reay; he had held organistships at Holy Trinity Episcopal Church, Melrose, and Tamworth Parish Church previous to his settlement at Boston nearly thirty years ago. As conductor of the Boston Choral Society, a teacher in much request, and man of genial temperament, he is held in great respect in Boston and the surrounding neighbourhood. The possessor of a good tenor voice he has made his mark as an excellent choir

trainer. By-the-way, the choir of Boston Church —which consists of forty voices—has an endowment of £60 a year, resulting from Richard Briggs's charity (1558), whereby four Choral Bedesmen (now four members of the church choir) are paid a salary of £15 a year each. The manner in which the service is rendered at Boston Parish Church bears full testimony to the capabilities of the choir and to Mr. Gregory's musicianship—in a word, he is the right man in the right place.

For help kindly rendered in the preparation of this article, thanks are due to Mr. G. E. Hackford, the acting clerk of the Church, for much information and the use of his photographs; and to Mr. G. H. Gregory, the organist and choirmaster.

Dotted Crotchet.

PROGRAMME MUSIC.

By Professor Niecks.

(Concluded from page 165.)

Programmes are very diverse in their natures, that is, the subjects chosen by composers are approached by them from different standpoints, and dealt with in different ways. A programmatic composition may be a general impression of a complex subject, a series of pictures, or a portraiture of one character or several characters. It may be purely emotional, to a more or less extent descriptive, and even allegorical. The examination of the works of a single composer, say of Liszt, would sufficiently exemplify this variety, and a wider range of examination would lead to results still more astonishing. Beethoven's 'Pastoral' Symphony, and his 'Leonore,' 'Egmont,' and 'Coriolan' Overtures; Mendelssohn's 'Midsummer Night's Dream,' 'Hebrides,' 'Melusine,' and 'Calm Sea and Prosperous Voyage' Overtures; Berlioz's 'Fantastic,' 'Harold,' and 'Romeo and Juliet' Symphonies, and 'King Lear,' 'Waverley,' 'Benvenuto Cellini,' and 'Roman Carinval' Overtures; Liszt's 'Faust,' and 'Dante' Symphonies, and the Symphonic Poems 'Ce qu'on entend sur la Montagne,' 'Prometheus,' 'Mazeppa,' 'Die Ideale,' and the 'Battle of the Huns'; Saint-Saëns's 'Phaëton' and 'Rouet d'Omphale'; César Franck's 'Les Eolides,' and 'Le Chasseur Maudit'; and Richard Strauss's 'Death and Transfiguration,' 'Don Juan,' 'Don Quixote,' 'Zarathustra,' and 'Ein Heldenleben,' may be recalled as well-known examples of programme music, and will display in a striking manner the varied nature and treatment of the programme. The works named are complex conceptions on a large scale. But there exists also an immense quantity of short, simple, and even miniature programme music—song-like lyrical outpourings, mood pictures, landscape sketches, *genre* pieces, &c. We meet with titles like 'Chanson d'amour,' 'Abends,' 'Whims,' 'Forest Scenes,' 'The Mill Stream,' 'La vallée d'Obermann,' 'La Source,' 'Dance of the Sylphs,' 'Dance of the Gnomes,' 'The Butterfly' and 'The Mignonette.' Of course many titles have no meanings, are mere non-connotative names to distinguish the pieces that bear them from others, or to give to them artificial attractiveness. But it is not so with all titles.

At one time or another there must present itself to the thinking musician and music-lover, the question whether music can really express, as programmes and titles seem to pretend that it can, the soul-life of man, and things visible as well as things audible. That music can imitate things audible—the song of birds, the roll of thunder, the murmuring of the brook, &c.—is not likely to surprise anyone. But that music can imitate things visible—the flight of birds, the flash of lightning, the undulation of water, &c.—may stagger many who have not thought deeply on the nature and capacity of the art. The explanation however is neither far to seek nor difficult to understand. In most cases where the musician aims at the imitation of the visible, he deals with it by analogy, substituting audible for visible motion, and audible for visible light and darkness and its degrees and gradations. The analogy between audible and visible motion is obvious and perfect, and consequently need not further be considered. The less obvious and less perfect analogy between audible and visible light and darkness requires a few words showing how light and darkness can be audibly rendered in music. The means used for this purpose are highness and lowness of pitch, the major and minor of tonality, the bright and dull character of the intervals, and the close and extended distribution of the constituents in the harmonic combinations, and lastly, the colouring of the instrumentation.

We approach a more important and difficult problem when we ask ourselves what means the composer has at his disposal for the expression of the emotions. First presents itself to our notice the imitation of the accents of speech and the human cries, the infinitely differentiated ejaculations and exhalations of joys and sorrows, pleasures and pains, fears and longings, inarticulate but instinctively understood by everyone. The imitation of these accents and cries forms an essential and large part of the musician's expressive power. Another important part is the imitation of the physical movements corresponding to the psychical states—the process of breathing, the beating of heart and pulse, the circulation of the blood, and the action of the limbs, all of which give, as it were, the tempo and rhythm of the emotions. In addition to the two sources mentioned, there is the extension of these means of emotional expression by the imitation of the sounds and movements in nature which man feels sympathetically to be the counterpart of his emotional states—of calm and turbulence, of peace and war, of love and hate, of attraction and repulsion, of benevolence and malignancy. And there is yet a further extension of the means of emotional expression—namely, by the suggestion of the supernatural, and the fear, awe, and rapture it inspires, by unusual melodic, harmonic, and instrumental combinations.

In programme music, I said, things are possible both in regard to matter and form which, in absolute music, would be inadmissible. This is

undoubtedly true. But let us also note the complementary truth that there are such things as subjects unsuitable for musical treatment, and that formlessness, or form ignoring the nature of the art, is intolerable in music. Subjects may be unsuitable for two reasons: Because they are beyond the expressional reach of music, or because they lie outside the range of art, which has its being in beauty. It is especially young composers still in the period of storm and stress who indulge in formlessness, and imagine that rhapsodic musical prose is an improvement on well-constructed musical verse. Such attempts are however nothing but negations of art. The young men of talent soon see the error of their ways; those that continue their evil courses are generally sterile natures pricked on by ambition to seek success in paths untrodden by genius. Whether you write programme or absolute music you cannot dispense with form. You need not follow the letter of classical form, but you must understand the spirit that generated and animates it. The style of music requires to be in the main verse, not prose. By all means let the verse be free and varied; but your music must be verse of some kind, for the nature of the art demands it. Now, what justifies me in making this assertion? On the one hand, all the lasting successes, and on the other hand, all the failures in musical literature.

Taking the term programme music in its widest and most general meaning, in the sense of expressive and descriptive music, we may say that its history is co-extensive with the history of music, that there was programme music from the earliest time that man attempted to express his feelings by the accents of speech and the emotional cries, and attempted to express his playfulness and his joy in life by the imitation of the sounds in nature. But it was long before music attained the power of doing this to a considerable extent and effectively. The early attempts at a more definite emotional expression were fragmentary and isolated, and the attempts at description childish. Indeed, the history of programme music in the more narrow sense of the term may be said to begin with the rise of monody,—that is, accompanied one-part vocal music—and the musical drama in the latter part of the 16th century, which is also the time of the development of instrumental music. The chief characteristic of the monodic movement was the striving after expression, a craving that could not be satisfied by mere beauty of harmoniousness. As to independent instrumental music, we have moreover to note that in it the striving after expressiveness was for some time less strong than in vocal music, and was for the most part subordinate to the pleasure derived from the play with sounds.

To avoid the danger of losing ourselves in a chaos of isolated facts, it may be helpful to group them into periods. I propose a grouping into six overlapping periods.

The first period, of the 16th century, is that of vocal programme music, and produced such descriptive pieces for voices alone as Jannequin's 'The Hunt,' 'The Song of the Birds,' 'The Battle,' 'The Cries of Paris,' and 'The Cackling of the Women.'

The second period, which extends from the latter part of the 16th to the beginning of the 18th century, opens with the Englishmen Byrd and Mundy, and ends with the German Kuhnau. It brings isolated and tentative cases, at first without exception crude and childish, and even later on mostly so—if not wholly, at least partially.

The third period, from the 17th to the middle of the 18th century, is that of the French lutenists and clavecinists, the masters of musical miniature *genre* and portrait painting, which culminated in François Couperin (Couperin le Grand). Here we meet with the first artistically satisfactory achievements in programme music.

The fourth period, entirely of the 18th century, is characterized by a more general striving after expressiveness in instrumental music, and a spreading of the cultivation of programme music. This is shown (1) in overtures, entr'actes, and incidental music to plays and operas, and the instrumental ritornelli and accompaniments of vocal compositions; (2) in melodrama, that is, instrumentally accompanied speech; and (3) in symphonies and sonatas.

The fifth period, which begins at the close of the 18th century, is that of programme music in the larger classical forms. Beethoven opens the period, and he is the principal inspirer of those that follow.

The sixth period, from about the fourth decade of the 19th century, is characterized by a wider scope of subjects, and departure from classical form. Berlioz, Liszt, and Wagner are the inspiring geniuses of this period.

As these periods overlap and are distinguished rather by character and tendency than by time, they might perhaps be more appropriately called schools. But whether we call them periods or schools, we ought to note in them, besides the overlapping, the various degrees of artistic value and the parts played by different nationalities. The value of the vocal programme music of the first period, and of the isolated and tentative examples of the second period, is almost entirely historical. In the programme music of the third period, that of the French lutenists and clavecinists, we have, on the other hand, at least as far as the clavecinists are concerned, finished artistic achievements. The fourth period is noteworthy rather for the pronounced programme tendency in instrumental music generally, than for independent works of the kind. The periods of achievement in independent programmatic works are the fifth and sixth—those in classical and non-classical form. In connection with these two periods of fully-developed programme music we have to be especially careful to note the overlapping; for the production of programme music in the classical forms continues to the present day undisturbed, although no doubt stimulated and influenced, by the production of programme music of another kind.

As to the activity of the different nationalities, the sensuous Italians keep aloof from programme music; the intellectual French cultivate it with predilection; and the sentimental Germans occupy an intermediate position. These are the three great musical nations of Europe, those with a long and continuous history. The Norwegians and Russians have only quite recently come to the front, and begun to attract attention and exercise influence. The English appear only fitfully, most effectively in the latter part of the 16th and 19th centuries. Slight as their co-operation was, three facts should not be overlooked: The contributions of the virginal composers of the 16th century; Purcell's programmatic tendencies in the latter part of the 17th century; and Sterndale Bennett's classical programme music of the 19th century. The youngest generation of our British composers show unmistakably a strong bias towards programme music.

As the great mass of the present-day music, whether vocal or instrumental, is programme music,—that is, music which is intended to mean something, and not merely to tickle our ears and to please our form-sense—we must make an effort to understand the problem or problems involved. A position of unintelligent negation does not do justice to the subject, and brings discredit on the would-be judge. *Tout comprendre c'est tout pardonner.* I am sure that a full understanding of the nature and capacities of music, and the reasonable aims of programme music, furnish a complete apology of the *genre*, and prove conclusively its legitimacy and right to exist. Even if we had to admit that there are more bad than good examples, we could do so without giving our case away. In fact, are not Beethoven's or Mendelssohn's examples alone enough to legitimize programme music? And have there not been before them some, and after them many, whose contributions to the same species of composition every fair-minded person must acknowledge to be valuable and even priceless? Moreover, this is not a question of choosing the one or the other. It is quite possible, indeed quite easy and natural, to combine a love of programme music with a love of what is called absolute music.

Professor Kruse's second Musical Festival—announced to be held at Queen's Hall on various dates during the present month—bids fair to be of an unusually interesting nature. Not the least attractive feature will be the first appearance in London of Dr. Coward's celebrated Sheffield Chorus of 300 voices. These splendid Sheffield singers will take part in Elgar's 'The Dream of Gerontius' and Beethoven's Choral Symphony, on Saturday afternoon, the 9th inst.; and in Parry's 'Blest Pair of Sirens' and Beethoven's Mass in D, on the evening of the 20th. Both these occasions will provide a feast of music in which London amateurs should be eager to share. The remaining five concerts of the Festival will be devoted mainly to orchestral music (100 performers) and concertos, played by Professor Johann Kruse (violin) and Mr. Mark Hambourg (pianoforte). The conductor will be—Felix Weingartner. May we be there to hear!

Occasional Notes.

He too is blest, whose outward eye
The graceful lines of art may trace,
While his free spirit, soaring high,
Discerns the glorious from the base:
Till out of dust his magic raise
A home for prayer and love, and full harmonious praise,

Where far away and high above,
In maze on maze the trancèd sight
Strays, mindful of that heavenly love
Which knows no end in depth or height,
While the strong breath of Music seems
To waft us ever on, soaring in blissful dreams.

Keble.

The visit of Queen Alexandra to the Philharmonic Concert on the 2nd ult. was the first occasion for forty-four years that an English queen has thus honoured the veteran Society. During the lifetime of the Prince Consort it was the invariable custom of Queen Victoria to be present at one Philharmonic Concert during every season. Owing to the death of the Queen's mother, the Duchess of Kent, in 1861, no Royal visit was paid in that year; therefore the last occasion on which her late Majesty attended was on June 4, 1860, when the concert was held in the now defunct Hanover Square Rooms. Here is the programme of that royal music-making:—

BY COMMAND.

Under the immediate patronage of

Her Majesty.

His Royal Highness the Prince Consort.
Her Royal Highness the Duchess of Kent.

PHILHARMONIC SOCIETY.

Fourth Concert, Monday, June 4, 1860.

Part I.

Sinfonia in A (Italian) ... ... *Mendelssohn.*
Aria, "Ah, mon fils" (Le Prophète) *Meyerbeer.*
Mademoiselle Artôt.
Overture, "Ruler of the Spirits"... *Weber.*

Part II.

Sinfonia "Eroica" ... ... *Beethoven.*
Recit. "Giunse alfin" (Le Nozze di Figaro)
Aria "Deh vieni, non tardar" *Mozart.*
Mademoiselle Artôt.
Overture, "Ruy Blas" ... ... *Mendelssohn.*
Conductor—Professor Sterndale Bennett, Mus. D.

It may not be without interest to reprint the criticism of Mr. J. W. Davison on this concert, as set forth in *The Times* of June 5, 1860:—

Her Majesty arrived about a quarter-past eight, accompanied by His Royal Highness the Prince Consort, His Majesty the King of the Belgians, the Princess Alice,

and the Princess Helena. The illustrious party occupied their usual places close underneath the orchestra, and were warmly greeted on their entry by the brilliant audience assembled in the Hanover Square Rooms. The brevity of the selection will not have escaped remark; but it is the custom when Her Majesty attends the Philharmonic Concerts to omit the concerto for a solo instrument, which at other times is invariably a feature of the programmes, and to limit the vocal music to a few pieces. This, however, is chiefly felt as a loss by habitual frequenters—the extra visitors being attracted to the Hanover Square Rooms almost exclusively by the hope of seeing the Royal party. Last night, however, the audience seemed more musically-inclined than is generally the case on such exceptional occasions, and were rewarded with one of the best concerts and one of the most admirable performances ever provided by the Philharmonic Society.

As soon as Her Majesty entered the room Professor Bennett gave a signal, and the band executed the National Anthem. Mendelssohn's symphony (an especial favourite at the Palace) was listened to with marked interest from end to end, and apparently as much enjoyed by strangers as by those to whom every phrase of it must have been familiar. A more faultless execution of this genial, spontaneous, and masterly composition has perhaps not been heard in England. The times of each movement were indicated with unerring judgment and precision; not a passage was hurried, and consequently not an instance of refined expression or delicate combination lost. The applause grew warmer and warmer after each successive movement of the symphony, and was as hearty and unrestrained at the conclusion of the irresistible *Presto*—in which the *saltarello* and *tarantella* are worked together in such spirit and ingenuity—as if there had been nothing to divert attention from the ordinary business of the evening. Beethoven's superb *Eroica*—although the first *allegro* might, with advantage, have been taken a shade quicker—was equally well played; the *scherzo*, so often imperfectly rendered, being given (the difficult horn parts of the trio included) to absolute perfection, the pathetic slow movement ("*Marcia funebre sulla morte d'une Eroe*") as impressively as could have been wished, and the *finale*—in which invention and science appear to strive for victory, and both to come off triumphant—without a "hitch." The two overtures—splendid examples of the genius of their composers, in many respects so alike, in others so widely opposed—were scarcely less satisfactory, the *Ruler of the Spirits*, perhaps, bearing off the palm for irreproachably finished execution. The members of the band and their accomplished conductor, Professor Sterndale Bennett, were evidently determined to maintain the reputation of the Philharmonic Concerts; and assuredly such a performance as that we have briefly described was not calculated to diminish it.

The two vocal airs—so different and yet so expressive—were sung with the utmost feeling, and in a thoroughly artistic style by Mademoiselle Artôt—her first, but, it is to be hoped, not her last appearance this season.

The Royal Party remained to the end of the concert, and as they rose to depart the audience again gave them a loyal greeting, and the National Anthem was again struck up by the orchestra.

While on the subject of Philharmonic Concerts we may refer to the fact that fifty years have come and gone since the Society introduced to an English audience Schumann's Symphony in B flat, a work performed at the first concert of the present season, though the programme-book made no mention of this jubilee fact. It was at a 'command' concert—June 5, 1854, at which Queen Victoria and the Prince Consort were present—that Schumann's genial work was first heard in England, Costa then being the conductor of the Society. How did the leading critics receive the Symphony? The question may well be asked. This is what Mr. J. W. Davison thought of it:—

> The only novelty was Herr Schumann's Symphony in B flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians'' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it.—*The Musical World*, June 10, 1854.

Mr. Chorley appears to have been as strenuous an anti-Schumannite as his colleague of *The Times* and of the *Musical World*. This is what the critic of the *Athenæum* said:—

> This Symphony by Dr. Schumann is considered by his German admirers to be his most reasonable orchestral work; and is the one described in some detail in the *Athenæum* [No. 1312], when an attempt was made to class the new writers of what is now called music, in Mozart's, Beethoven's, Mendelssohn's kingdom. We have nothing to add to the character of it already given as a piece of head work,—robust in places, but in places, also, very ugly, and throughout crude in colour and thick in texture. Here, we imagine, it may never be wanted again; and are glad to have the matter set at rest.

In the earlier criticism referred to in the above extract, Mr. Chorley characterized the Symphony as 'dulness laid upon dulness.' The Philharmonic directors evidently took these two criticisms very seriously to heart, as the work did not again find a place in their programmes until twenty-one years later. In the meantime it had been played no fewer than twelve times—twice in one month, March, 1860—at the Crystal Palace Saturday Concerts, under the direction of Sir (then Mr.) August Manns, who probably, in addition, conducted it at some of the daily concerts given at Sydenham. The Symphony has now been performed five times by the Philharmonic Society. We give the dates and the names of the conductors:—June 5, 1854, for the first time in England (Costa); April 26, 1875 (Cusins); May 26, 1881 (Cusins); March 8, 1899 (Mackenzie); and March 2, 1904 (Cowen).

At the monthly meeting of the Madrigal Society, held at the Holborn Restaurant on the 17th ult.,—one of those very enjoyable functions that have been going on for 163 years—the following interesting programme was performed:—

How still and peaceful	*Tye*
(In memory of a deceased member.)	
Cry aloud, and shout	*Croft*
The Lady Oriana	*Wilbye*
Dainty fine bird	*Gibbons*
Sister, awake	*Bateson*
Sweet Philomel, cease thou	*Ward*
Hard by a crystal fountain	*Croce*
Dry be that tear	*Torrance*
(The Society's Prize Madrigal, 1903.)	
Lady, when I behold	*Wilbye*
Sweet Philomela	*Hawes*
When Thoralis delights	*Weelkes*
O sleep, fond fancy	*Benet*
So saith my fair	*Marenzio*
The Waits	*Saville*

The Lord Chief Justice (Lord Alverstone), President of the Society, presided over this feast of song in his usual genial manner; Sir Frederick Bridge conducted the first part of the programme, and Dr. G. F. Huntley the second part; and Mr. Oscar W. Street, in the unavoidable absence of his father, Mr. J. Edward Street, discharged the duties of Secretary with that courtesy and hospitality which have so long been a tradition in his family. The attendance was one of the largest in the history of the Society.

The doyen of the musical profession, Manuel Garcia, celebrated his ninety-ninth birthday on the 17th ult., St. Patrick's Day, when he was the recipient of many congratulations upon his entry into his hundredth year. The very veteran professor is however still two years short of the age attained by Cervetto, the violoncellist (whose real name was Giacomo Bassevi), born 1682, died, in London, 1783; but he has considerably exceeded the age of Sir George Smart, who was nearly ninety-three at his death in 1867. Dr. Child, organist of St. George's Chapel, Windsor, lived to be ninety, or ninety-one. Through the kindness of Mr. Burnham Horner we are enabled to give a portrait, dated 1827, of Mr. Garcia's *father*—Manuel del-Popolo-Vicente Garcia—and, moreover, the father of Madame Malibran and Madame Viardot-Garcia.

MANUEL DEL-POPOLO-VICENTE GARCIA (1775—1832).
FATHER OF THE NONOGENARIAN PROFESSOR.
(*From a drawing kindly lent by Mr. Burnham Horner.*)

This, the elder Garcia and the founder of the family, was a very remarkable man—excelling in the rôles of composer, singer, actor, and conductor. His vocal abilities may be judged by the fact that Rossini wrote the part of *Almaviva*, in 'Il Barbiere,' specially for him. Fétis says that he composed no fewer than seventeen Spanish, nineteen Italian, and seven French operas! He had many distinguished pupils. One of them was his son, Manuel, long resident in London, who has just entered his centenary year. It must not be forgotten that Manuel Garcia the *younger*—although he *is* ninety-nine—had a very celebrated pupil in the person of Jenny Lind. Who will deny that the Garcias are a wonderful family?

In the previous note, mention is made of Cervetto who attained to the age of 101. He was not only one of the earliest violoncello players in this country, but a man of humour. A story is told of him to the effect that, on one occasion, Garrick, in acting the part of a drunken man, finished up by throwing himself into a chair. At this moment, while the house was quite still, Cervetto gave a loud and long yawn, whereupon Garrick jumped up and, advancing to the footlights, angrily asked the yawning 'cellist what he meant. 'I beg your pardon,' immediately replied Cervetto, 'but I always gape when I am particularly enjoying myself.'

The recent examination for Free Open Scholarships at the Royal College of Music furnishes some interesting results, which we have pleasure in placing before our readers. The number of candidates who entered for the preliminary examination was 336. By disqualification, illness, &c., this number was reduced to 292, who were examined by Honorary Local Examiners at 70 centres. This weeding-out process left the respectable number of 117, further reduced, by 5 withdrawals, to 112, who presented themselves for the final test in London. Through the courtesy of the Registrar of the Royal College of Music we are enabled to give an analysis of the selected 112. Here it is, from the sex and subject point of view:—

	Female.	Male.	Total.
Singing	44	14	58
Pianoforte ...	16	2	18
Violin	12	2	14
Violoncello ...	1	4	5
Organ	0	6	6
Harp	4	0	4
Wind	not offered.	6	6
Composition ...	0	1	1
	77	35	112

Place aux dames is clearly demonstrated by the foregoing statistics in the proportion of more than two to one! Considering the number of would-be singers—fifty-eight as against eighteen pianists and fourteen violinists—one would think that there should be no cause for anxiety about the supply of English songsters, especially of the fair sex. But what about *composition*, with its solitary competitor among the selected 112? Are our budding musicians beginning to realize the truth of the saying *Omnia non pariter rerum omnibus apta*?

The following are the names of the successful candidates for the Open Scholarships:—

Composition: Julius A. G. Harrison, Stourport. *Pianoforte:* Edgar D. Macgregor, Beckenham. *Singing:* Agnes M. Coates, London; Robert P. Chignell, Worcester; Eva M. Brown, London (who resigns the emoluments of the Scholarship and receives the title of Honorary Scholar); and Dorothy L. Purser, London. *Organ:* Marmaduke P. Conway, Eastbourne. *Violin:* Mary S. Harrison, London; and Thomas Peatfield, Putney. *Violoncello:* Frederic G. Parkington, Clacton-on-Sea. *Harp:* Edith Scruby, London. *Clarinet:* Clifford Foster, Huddersfield; and Cecil Mangen, London. *Bassoon*: William H. Foote, London; *Horn:* Ernest A. Button, Bedford.

The subject of Folk-songs has been so much under discussion lately that a certain appropriateness is attached to our music pages in the present issue. 'Early one morning,' the English Folk-song which Mr. Thomas F. Dunhill has arranged as a four-part song, is at least one hundred years old. The words, entitled 'The Maid's Lamentation,' appeared in 'The Songster's Magazine,' *circa* 1804, and in a collection entitled 'Sleepy Davy's Garland.' As in the case of so many of these old ditties, the words have been modernized; but the subject of the song is always the same—a damsel's complaint for the loss of her lover, in 'The Songster's Magazine' the occupation of the inconstant swain being given as 'a gentle shepherd.' The music is traditional. William Chappell thought that he was the first to print it

in his 'National English Airs' (1838), and afterwards in his 'Popular Music of the Olden Time.' But Chappell was, at least, forestalled by Thomas Moore, who included the tune in Part VI. of his 'Selection of Popular National Airs,' dished up by Bishop and issued at the end of 1827 or the beginning of 1828. 'Old English' is the designation given to the melody by Moore, who wrote words for it which begin 'Hope comes again.' In regard to the tune, Chappell says that it bears relationship to a hornpipe that was formerly played at the theatres. He remarks upon its great popularity in association with the words 'Early one morning,' a popularity which has fully justified its inclusion in most collections of English songs since Chappell's day. The technical construction of the tune is simple enough. Except in bars 3 and 7, the melodic intervals are either those of the tonic and dominant chords or else are formed by consecutive notes of the scale. It all seems so easy, but ——

The University of Oxford has honoured one of Oxford's most esteemed citizens, by conferring the degree of Master of Arts, *honoris causâ*, upon Councillor Thomas William Taphouse, in acknowledgment, and rightly so, of his researches into early English music, and the valuable services he has rendered to the art. The ceremony took place in a Convocation held on the 15th ult., at which the Principal of Brasenose, a Pro-Vice-Chancellor, presided. The following, from the *Oxford Times* of the 19th ult., gives the substance of the speech delivered by the Public Orator (the Rev. the Rector of Lincoln College) in presenting Mr. Taphouse for his degree :—

> The Public Orator introduced him as a respected and experienced City Councillor, who had for many years been entrusted with the care of the municipal buildings. But these were not the sole grounds on which the Orator deemed him worthy of this honour. He remembered how Quintilian, quoting the words of Plato, declared that 'music' (in the full Greek use of the word) was a necessity for one who undertook civic functions: and he felt that Mr. Taphouse had abundantly realised this necessity, though it could not be said that he was the servant of only one of the Muses! For endowed as he was with a delicate sense of eye and ear alike, he had shown remarkably clear powers of criticism both in painting and in music. The speaker then touched upon the precarious existence of paintings, so many masterpieces having been lost to the world. And the fate of musical compositions was even more uncertain. Some were only born to die; and many fell into undeserved oblivion, hidden away amid the rubbish of libraries and perhaps making the lining of a mouse's nest! It was greatly to Mr. Taphouse's honour that, with a true musician's enthusiasm, he had made a splendid collection of books bearing on the history of music, that he had spared neither time nor trouble in restoring to the light of day not a few lost compositions, and in cataloguing and indexing a mass of material in various public libraries. Besides this, Mr. Taphouse had made a wonderful museum of musical instruments of many ages, and the Orator thought that Apollo himself, and Mercury, the inventor of the lyre, might well look with amaze on such a manifold progeny. He felt that another great claim that Mr. Taphouse had on the honour about to be conferred on him was his large-hearted unselfishness in opening the stores of his knowledge and affording the readiest assistance to all those fellow-workers who were interested in music.

All perfectly true and admirably stated. The degree was then formally conferred amid cordial applause. Not a few readers of The Musical Times will join us in heartily congratulating Mr. Taphouse upon an honour as rare as it is thoroughly well-deserved. We hope soon to give an account of his valuable musical library.

The Church Music Review (New York) for March makes the following references to the first performance of 'The Apostles' in America :—

> Edward Elgar's latest work was performed for the first time in America at Carnegie Hall, N.Y., on the 9th February, by the New York Oratorio Society, under the direction of Frank Damrosch. The occasion was a remarkable one, for 'The Apostles' had had but one other public performance, and that was in October last at the English Festival for which it was composed. It is no doubt owing to the enthusiasm aroused by 'Gerontius' that the later work of Dr. Elgar was given in America at such an early date—even before the full score was out of the printer's hands.
>
> . . . . . .
>
> Music lovers are indebted to Mr. Damrosch for the production of this colossal work and its excellent performance. The soloists were chosen with especial reference to the character of the music allotted to them. The difficulties of the choruses seemed as nothing, so thoroughly had the singers been prepared. . . . . Mr. Damrosch conducted in a masterly manner, and his reading of the score was closely followed by many conductors from other cities who had come to hear Elgar's masterpiece.

A second performance of the oratorio was announced to be given on the 24th ult. at New York.

Musical critics are such a hard-worked body of scribes that any method put forward for the amelioration of their condition in this respect is worthy of all consideration and publicity. The latest thing in the way of a labour-saving appliance—and the mechanical writing of 'copy' is, at times, laborious—comes from the land o' cakes. We have before us a newspaper cutting of the report of a concert given north of the Tweed which thus editorially begins: 'Our Musical Critic [Please, Mr. Printer, be sure you put in the caps.] has handed us his programme, from which we cull the following marginal notes.' To reprint all these 'culled notes'—almost enough to make a symphony—would occupy too much space in The Musical Times, but we may give a few specimens in order to show how the new method may be worked :—

> Orchestra timid in opening; chorus attack fair, tone good, and in tune.
>
> Horn not in tune.
>
> Beyond criticism; horn and oboe play with fine effect here.
>
> String basses good in scales.
>
> Very dramatic. . . . chorus not together on pp. stacc. notes.
>
> Opens out nicely, but rather loud; swells well done.
>
> Alto soloist very plaintive, just the correct thing.
>
> Clarinet opens nicely, wants larger orchestra to bring out the full effects.
>
> Male choir good; flute effective; dim. well done.
>
> Fine effect by muted strings; clarinet in too soon; nice entry of all male voices; orchestra too loud at letter A, at letter B accompaniment very chaste; chorus singing well, but rather loud—very difficult music to perform, although it looks easy.

And so on. At the end of these ejaculatory specimens of musical criticism the performance is summed up in these words: 'The work is a very difficult one for the strings, and received great assistance from Miss —— at the piano. The wind part, which was short in the Orchestra, received valuable assistance from Mr. —— at the harmonium.' There, gentlemen of the music-critic fraternity, you see how it can be done! No more late hours, no construction of sentences, no,—— but now you know.

A London newspaper, which shall be nameless, has recently issued a Musical Supplement. In one of its articles, of which Mr. Randegger forms the subject, we are informed that 'Correspondents want him to be at their beck and call to test their voices and give I got into the habit of accompanying early in my career opinions, regardless of his engagements.' This information, certainly not of a very luminous nature, is on a par with a statement attributed to Mr. Henry R. Bird, who, in the course of an interview, is made to say: 'Amongst violinists, I include Joachim and Lady Hallé when articled pupil to an organist in Westminster.' Prodigious!

The Rev. Canon Rivington, Vicar of St. Mary's, Warwick, and formerly a curate of Tewkesbury Abbey, sends us the following interesting information concerning the Milton organ, of which we gave a photograph in our last issue (p. 158) as one of the illustrations in the article on Tewkesbury Abbey:—

> After the organ was removed from the screen across the Abbey—in which position the famous Dr. S. S. Wesley had played upon it—it was first set up on the north side of the nave in the aisle. The Abbey, at that time being under restoration, was divided into two by a hoarding which reached from the ground to the roof of the church. The choir was restored first, and then the organ was placed against the south wall of the south transept. When the choir stalls were to be set in their place, across the entrance to the north and south transepts from the choir, the organ had to be again moved to a more suitable position. Mr. Thomas Collins, the well-known builder at Tewkesbury, now passed away, moved the organ bodily across the Abbey from the south transept wall to its *then* position just above the north choir stalls. It was most cleverly done by means of screw jacks, a wonderful feat on the part of Mr. Collins. I remember seeing the organ at rest in the very centre of the choir, all crooked as regards its position, like a piece of furniture which had been moved to be dusted!

A Yorkshire correspondent writes:—

> I am rapidly forming an ornamental base to my library, of successive volumes of The Musical Times (from the year 1877) in their distinctly chaste bindings, which give the room the character of a 'brown study.'

We trust however that our correspondent will not experience the mental conditions expressed in Congreve's lines—

> Invention flags, his brain grows muddy,
> And black despair succeeds brown study.

But that would be impossible in his case.

Public attention has been called to the subject of 'the garments of praise' suitable for lady members of church choirs, and a correspondent suggests that, in regard to headgear, each fair singer should don a Tam O'Chanter.

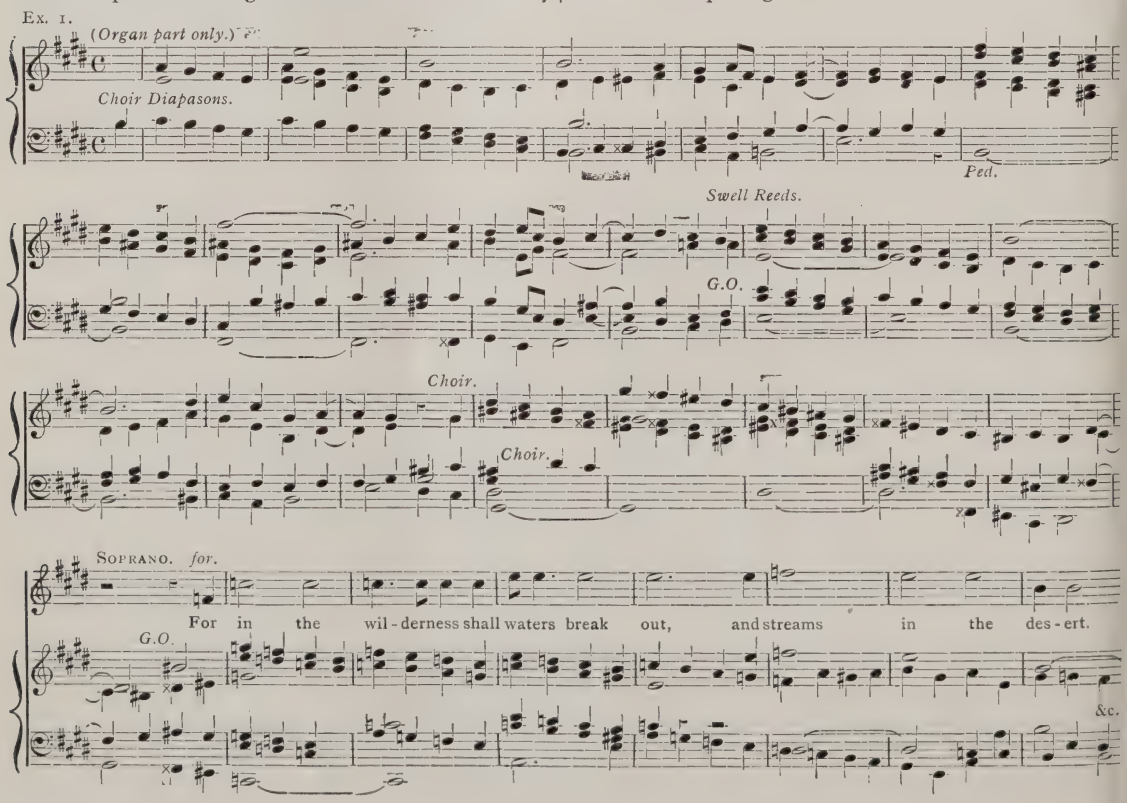
Church and Organ Music.

WESLEY'S 'WILDERNESS.'

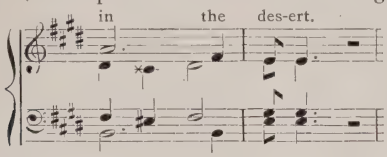
(*Continued from page 172.*)

The quartet ('For in the wilderness shall waters break out, and streams in the desert') underwent several important changes. To what extent Wesley improved this section of his work may be gathered from the following example, forming the accompaniment to the opening bars:—

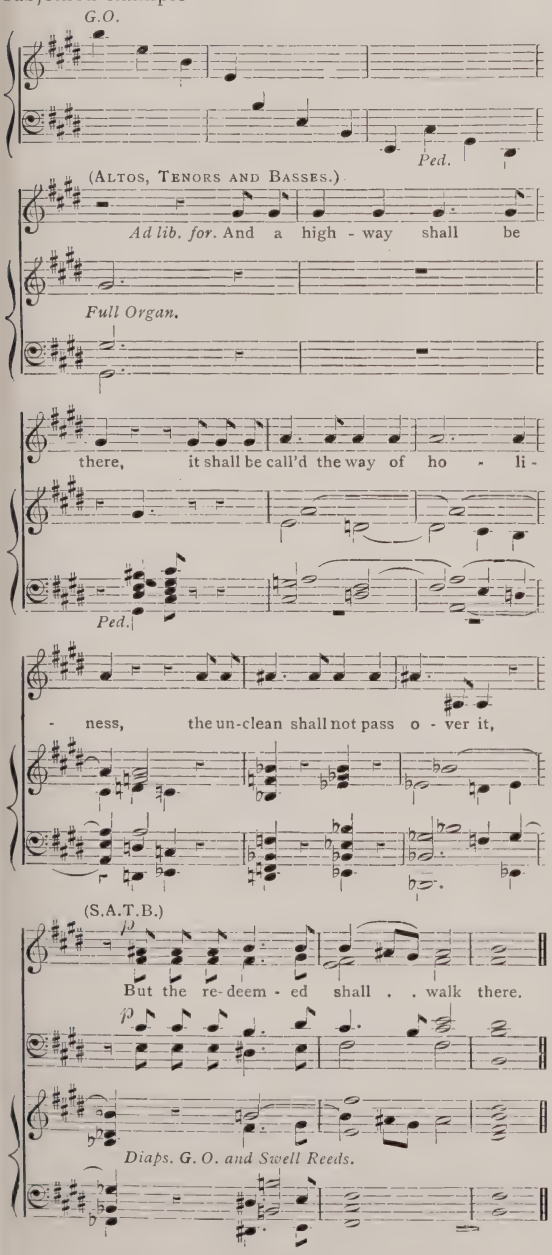
Ex. 1.



At (complete) bar 24 it will be observed that Wesley originally wrote the first three soprano notes a fourth higher than as now printed. At bar 33, the entry of all the voices in chorus,—though not so indicated in the MS.—the tenor kept strictly in thirds with the bass for seven bars, and, in so doing, formed a study in thirds proceeding in contrary motion. The last two bars of the voice parts stand thus in the autograph—



No material alteration occurs in the succeeding interlude, except that the change from 'Full swell' to 'Great' is not indicated until bar 72, as shown in the subjoined example—



The above extract includes the most important change made by Wesley in the whole anthem, an alteration that has created one of the most beautiful and poetically-inspired things in music. Note the wonderful contrast—made by this alteration—between the passage 'The unclean shall not pass over it,' assigned to the lower voices singing in *chorus*, and the ethereal strain 'But the redeemed shall walk there,' sung *soli* by the upper voices. This happy afterthought speaks for itself; but attention may be called to the absence of the pauses in the '*Recit. ad lib.*,' and that the movement was originally one bar shorter than it is now. The autograph bears evidence of some penknife erasures in the voice parts of the last three bars of the movement. The rather curious stop-registration, 'Swell, sesquialtera,' is, of course, a part of the afterthought. In the Leeds copy (1840) the notes of the last two bars are halved in value, crotchets for minims, &c., and no *ritard.* is indicated.

(*To be continued.*)

THE EASTER HYMN—AN EARLY WESLEYAN VERSION.

The tune associated with the Easter Hymn does not appear in present-day hymnals in its original form. During the two hundred years of its existence it has undergone various changes, as indeed have all the old tunes. In our issue of April, 1898, we reprinted the tune as it first appeared (anonymously) in 'Lyra Davidica,' a collection published in 1708. How soon this time-honoured melody got into general use is a matter of conjecture; but we find it in the earliest collection of hymn-tunes issued, in 1742, by John Wesley, a 12mo publication entitled:—

A | Collection | of | Tunes, | set to music, | as they are commonly sung at the | Foundery.

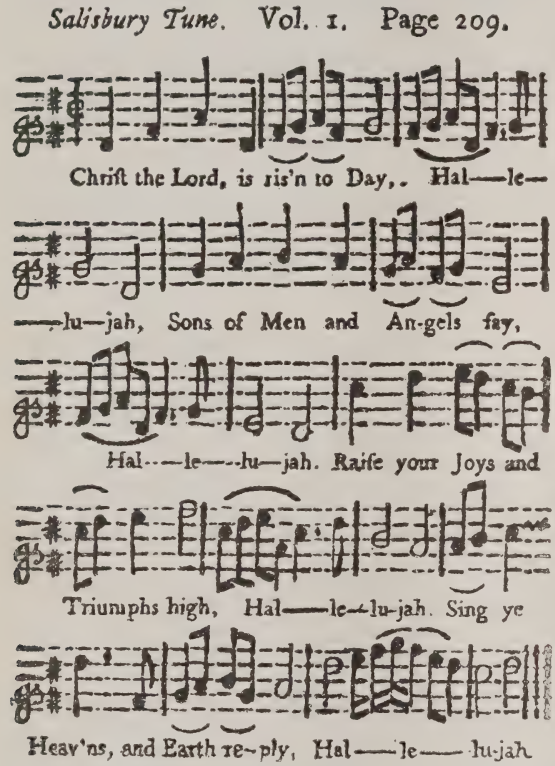
London:

Printed by A. Pearson, and sold by | T. Harris, at the *Looking-Glass* and *Bible*, | on *London-Bridge*; T. Trye, at *Gray's-Inn-* | *-Gate*, *Holborn*, and at the *Foundery*, near *Upper-* | *Moorfields*. MDCCXLII.

The Foundery mentioned in the title-page was situated in Moorfields. It had been used by the Government for a number of years for the casting of cannon. In 1716, while the guns captured by the Duke of Marlborough in his French wars were being recast, a terrible explosion occurred which blew off the roof and killed several of the workmen. The place was consequently abandoned and the works removed to Woolwich. The Foundery, as Wesley called it, remained in ruins till the year 1739, when John Wesley preached there for the first time. He then bought the place and adapted it for the purposes of his services at a cost of £800. On July 23, 1740, he writes in his journal: 'Our little company met at the Foundery instead of Fetter-lane.' Here he produced the above scarce little book of thirty-six pages, the pioneer of Wesleyan Methodist psalmody. It contained forty-two tunes: it was sold at the popular price of sixpence—an early instance of cheap music. The melody only of each tune is printed, with a verse of a hymn interlined. From this book we give in facsimile the Easter Hymn as it therein appears, named 'Salisbury.'

The heading, 'Vol. 1, Page 209,' refers to the 'Hymns and Sacred Poems' published by John and Charles Wesley in 1739 and 1740—books of special interest, as they contain the first printed hymns written by Charles Wesley. The number and the character of the printer's errors in this Foundery collection of tunes point to the probability of the book having been issued without the personal supervision of John Wesley, who was very particular as to the accuracy of his publications.

Turning to the Easter Hymn as it appears in the facsimile below, there can be no doubt that the first minim in line 2 should be E, not G. As to the actual variants from the original of 1708, the differences occur in bar 2—in which the melody is quite altered—and in the last two bars of the tune. The latter 'improvement'



not only causes the tune to end on the upper D,—instead of the lower, as in the original version—but it introduces a semiquaver group of notes, difficult even for a Foundery congregation to sing with the requisite clearness. However, there they are, 'for better, for worse.' At some future time we may make further reference to this, the first tune-book of the Wesleys'.

CATHEDRAL AND PARISH CHURCH MUSICAL SERVICES.

At the concluding special musical service of the season held in the nave of Gloucester Cathedral on the 3rd ult., Mr. A. Herbert Brewer's Biblical scene 'Emmaus' was sung, under the composer's direction, by a chorus of 177 voices accompanied by the organ and an orchestra of strings and drums. An immense congregation, estimated at 4,000 people, was present at this, the 166th of these enjoyable services—a sure test of their continued popularity. Inaugurated more than twenty-five years ago by Dr. Harford Lloyd, they have continued to flourish under the successive organistships of Mr. Lee Williams and Mr. Herbert Brewer. The good seed thus sown bears good fruit. For example, the vicar of Chesterton, near Cambridge (the Rev. Norman W. Shelton), a former precentor of Gloucester Cathedral, started similar services in his parish church, the fifth taking place on February 18. In sending us the service-paper—which is headed 'The congregation are asked to join heartily in the hymns'—Mr. Shelton writes:—

> These services have been much appreciated in this important suburban parish, and the fine old church on Thursday was filled with a very large congregation. The lady soloist, Miss Jessie Wood, sang 'Hear my prayer' and 'Hear ye, Israel,' with devotional power and artistic success. The chorus did well; and the congregational singing of the hymn 'All people that on earth do dwell' was impressive. Mr. Kerridge, of Corpus College, presided at the organ with masterly ability.

Such devotionally-conducted services as these, be they held in cathedral or parish church,—services in which the people are enjoined to participate—deserve all publicity and every encouragement.

Mr. William Cowan, one of the authors of 'The Music of the Church Hymnary,' writes:—'In reference to the communication in The Musical Times for March, p. 173, on the subject of the tune "Howard," I think there is little doubt that Mr. Grattan Flood is confusing two tunes of the same name. The *Sequel* to Weyman's *Melodia Sacra* contains a tune named "Howard's," headed "composed by Mrs. Cuthbert." This, I presume, is the tune referred to by Mr. Flood as having been composed by Miss Howard in 1807; but it is totally different from the "Howard" which has been long in use in Scotland as a psalm-tune, and which is the subject of the statement quoted by Mr. Flood from "The Music of the Church Hymnary."

The Annual Report of the Choir Benevolent Fund recently issued sufficiently indicates the continued prosperity of the Society, owing largely to the able administration of its affairs. It is to be hoped however that the circular letter addressed by the Secretary to the Deans of Cathedrals throughout the country, appealing for an Annual Offertory on behalf of the Fund, will yet receive more consideration than has apparently resulted at present, for the Fund is one certainly deserving of every support from all who are interested in the proper rendering of the beautiful musical services of our Cathedrals.

The council of the Royal College of Organists have provisionally fixed June 1 (Wednesday) as the date for the opening ceremony at the new college building at Kensington Gore. Progress is being made in the construction of the new large three-manual organ for the examinations, &c., which will take place from time to time in the new location of the College.

Mr. H. Millington, organist of the Parish Church, Trowbridge, has been the gratified recipient of a congratulatory address upon having attained the fortieth anniversary of his appointment. In reply thereto, Mr. Millington said that he had served under six rectors, and that he had had experience of no fewer than thirty-seven curates during the tenure of his organistship.

The Hampstead Nonconformist Choir Union held their fourth annual festival in Lyndhurst Road Church, Hampstead, on the 16th ult., when Spohr's 'Last Judgment' and Gounod's 'Out of darkness' were performed by a choir of 150 voices. The rendering of the music showed a marked improvement upon former efforts, especially in the all-important matter of expression, the light and shade effects being commendable features of the singing of the choir. The soloists were Miss Florence Holderness, Miss Lucie Johnstone, Mr. Henry Holyoake, and Mr. Arthur Barlow. Mr. G. Dorrington Cunningham was at the organ, and Mr. J. Douglas Macey again proved his fitness for the responsible duties of conductor.

A performance of Maunder's 'Olivet to Calvary' (probably the first) was given at the Parish Church, Leytonstone, on the 18th ult., under the direction of Mr. E. Cuthbert Nunn. The cantata was announced to be repeated on the 25th ult. and on Good Friday. The work was also to be performed at St. Andrew's Church, Pittsburgh, U.S.A., on the 20th ult.; at the Congregational Church, Blackheath, on the 23rd; at St. George's Church, Barnsley, and the Fulwood Wesleyan Church, Sheffield, on Palm Sunday evening; also at Holy Trinity, Lee, on the 29th ult., and at numerous other churches.

Spohr's 'Calvary' was performed at St. Gabriel's Church, Warwick Square, Pimlico, on Sunday afternoon, the 20th ult., by a choir and orchestra of 150 performers, under the direction of the organist and choirmaster of the church, Mr. Douglas Smith.

The Hymn of the Passion (*Pange lingua*) composed by the Rev. J. Baden Powell was sung at a special service held in St. Paul's Church, Knightsbridge, on the 22nd ult.

ORGAN RECITALS.

Mr. W. Prendergast, Winchester Cathedral.—Allegro in B flat, *Stanley*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Fantasia in F, *John E. West*.

Mr. W. E. Belcher, Owens College, Manchester.—Elegy in B flat minor, *Silas*.

Mr. Franklyn Mountford, St. James's Church, Handsworth.—Andante religioso (Preghiera), *Granville Bantock*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Fantasie rustique, *Wolstenholme*.

Mr. F. Dewberry, Guildhall, Cambridge.—March in E flat, *Hoyte*.

Mr. H. Noble Pottle, St. John's Church, Wimborne.—Grand solemn march, *Smart*.

Mr. W. Mullineux, St. Paul's, Standishgate, Wigan.—Fantasia on 'O Sanctissima,' *Lux*.

Mr. George R. Ceiley, St. Andrew's, Muswell Hill.—Fantasia in C, *Tours*.

Mr. J. L. Smith, St. George's Presbyterian Church, Monkwearmouth.—Communion, *Grison*.

Mr. Fred Gostelow, Cranbrook Road Baptist Church, Ilford.—Scherzo symphonique, *Guilmant*.

Miss Olwen Rowlands, Twrgwyn Chapel.—Concerto in F, *Handel*.

Mr. H. Matthias Turton, St. Aidan's Church, Leeds.—Fugue in C minor, *J. M. W. Young*.

Mr. H. A. Hawkins, St. Paul's Church, Southampton.—Finale in B flat, *Wolstenholme*.

Mr. Edward N. Ireland, Emmanuel Church, Nottingham.—Intermezzo, *Hollins*.

Mr. M. B. Kidd, Parish Church, Forfar.—Prayer and Cradle Song, *Guilmant*.

Mr. C. Milton-Bill, Holy Trinity Church, Gosport.—Jubilant March, *Stainer*.

Dr. Rowland Winn, St. Michael and All Angels', Smethwick.—Toccata, *Dubois*.

Mr. William Reed, Chalmers Church, Quebec.—Canon in B minor, *Schumann*.

Mr. Alfred Hollins, George Street Chapel, Burton-on-Trent.—Spring Song (new), *Hollins*.

Mr. Henry Maxfield, St. John the Evangelist's, Altrincham.—Sonata Pontificale, *Lemmens*.

Mr. John Nankivell, Parish Church, Nailsworth.—Organ Sonata in C minor, *Guilmant*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Introduction and Fugue in G, *Merkel*.

Mr. H. E. Mackinlay, St. Lawrence Jewry.—Prelude in C minor, *Prout*.

Mr. F. Handel Woodward, St. Paul's, Heaton Moor.—Offertoire in B minor, *Faulkes*.

Mr. H. Matthias Turton, Coliseum, Leeds.—Concert Fugue in G, *Krebs*.

Mr. Alfred E. Floyd, Llangollen Parish Church.—Flute Concerto, *Rink*.

Mr. Leonard C. F. Robson, Ilford Congregational Church.—Toccata in A, *Henry Purcell*.

Mr. J. Barratt, Johnstone Parish Church.—Andante con moto in E, *Guilmant*.

Miss Agnes Comerford, St. Lawrence Jewry.—Finale in D, *Lemmens*.

Mr. R. H. Randall, St. Nicholas, Longparish.—Rondo, *Hollins*.

Mr. James Tomlinson, St. Paul's Church, Fairhaven (opening of the new organ built by Mr. Henry Ainscough, of Preston).—Meditation and Toccata, *D'Evry*.

Mr. T. Westlake Morgan, Jerusalem Congregational Chapel, Blaenau Ffestiniog (inauguration of new organ).—Fantasia on 'Caersalem,' *W. A. Roberts*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Percy Baker, St. Matthew's Parish Church, Upper Clapton.

Mr. R. P. Collings, St. Barnabas Church, Acton Vale.

Mr. Maurice E. Cooke, Parish Church, Mirfield, Yorkshire.

Mr. J. E. Davis, St. Benet's Welsh Church, Queen Victoria Street.

Mr. A. J. Kenningham, Holy Trinity Church, Lincoln's Inn Fields.

Mr. J. Alan McGill, United Free Church, Callander (inadvertently given last month as Ballater).

Mr. Ernest H. Minnion, St. Peter's Church, Clapham.

Mr. Franklyn Mountford, Parish Church, Harborne, Birmingham.

Mr. E. Beck Slinn, St. Mary's Church, Berkeley Square.

Mr. W. Hedley Staniland, Denmark Place Baptist Church, Camberwell.

Miss Edith Stothert, St. John's Church, Chelmsford.

THE ELGAR FESTIVAL.

A triumph for English music! In these words may be summed up the unique event which stirred musical London on the 14th, 15th, and 16th ult. Who could have ventured to prophesy a few years ago that an English composer's music would draw crowded and brilliant audiences to Covent Garden Theatre on three consecutive evenings? Not Dr. Elgar's firmest friends, not even the staunchest champions of his genius would have dared to think the time so near when the Metropolis of the British Empire would pay him this great, this unprecedented homage. The event—unique, let it be noted—was more than a local celebration. From all parts of the country visitors flocked to do honour to England's foremost composer, and their Majesties the King and Queen by their presence gave expression to that pride which Englishmen the world over must feel in their great compatriot.

'The Dream of Gerontius' was performed on the first day (the 14th ult.). The orchestra (100 players) and choir (275 voices) were the well-drilled organization from Manchester associated with Dr. Richter, who conducted with sympathetic intuitiveness and consummate mastery. As 'The Dream of Gerontius' proceeded however it became evident that, in placing the whole force of executants upon the stage, a grave error of judgment had been committed. The chorus were seated so far back that the voices always sounded muffled, and nothing like a real *fortissimo* was ever heard. Those who do not know the brilliancy of Dr. Elgar's choral writing nor the splendid sonority of his *tutti* under favourable conditions, could not possibly get a satisfactory idea from the performances at Covent Garden. Even the orchestra sounded ineffective, though no composer has ever written more effectively for instruments than Elgar. That in spite of such a serious drawback the music made its usual powerful impression, testifies to its great qualities. Chorus and orchestra were absolute masters of their difficult parts, and sang and played with that surety and precision, and that thorough understanding, which are the result of intelligent and most thorough training allied to an ardent enthusiasm for the music which is being interpreted. The soloists, Madame Kirkby Lunn, Mr. John Coates and Mr. Ffrangcon-Davies, were excellent. Mr. Coates as *Gerontius* especially showed a further advance towards perfection.

There is no need to go into further details in commenting upon this work which, since the Düsseldorf performances of December, 1901, and May, 1902, has become the most discussed choral composition of modern times.

'The Apostles' filled the programme of the second day. The work was new to London, but in spite of the acoustic

drawbacks already mentioned, it scored an emphatic success. The composer was called twice at the conclusion of the performance, amid demonstrations of genuine enthusiasm. We ventured to prophesy after the production at the Birmingham Festival that this great work had come to stay. After the Covent Garden performance we repeat that prophesy. 'The Apostles' is a stronger, more original, and more impressive work even than 'Gerontius.' But its subtle beauties of expression and technique cannot be made evident to every music lover by a single performance, nor by a perfunctory perusal of the vocal score. A work in which every page is original does not disclose its beauties to the casual listener. The greater the music, the greater must be the effort of the listener to gauge its depths, understand its meaning, and appreciate its beauties. Edward Elgar is a poet and a visionary, and to feel his poetry and interpret his visions it behoves the listener to make some effort to climb the spiritual heights whereon great thinkers dwell and weave their wondrous dreams.

The performance of 'The Apostles' was of great excellence, if we except the limitations placed upon the chorus by circumstances beyond their control. Dr. Richter conducted with rare authority and dignity, and gave a broad and poetic reading of the work. The soloists were Miss Agnes Nicholls, whose beautiful, pure voice and sympathetic style made her an almost ideal representative of the *The Angel* and of *Mary*, Madame Kirkby Lunn (*Mary Magdalene*), Messrs. John Coates (*John*), Kennerley Rumford (*Peter*), Andrew Black (*Judas*), and Ffrangcon-Davies (*Jesus*). These gentlemen repeated their Birmingham successes; Mr. Black especially gave the great scene of *Judas's* remorse with intense feeling. Madame Kirkby Lunn sang well as *Mary Magdalene* and like the accomplished artist that she is.

The programme of the third and last evening was as follows:—

PART I.

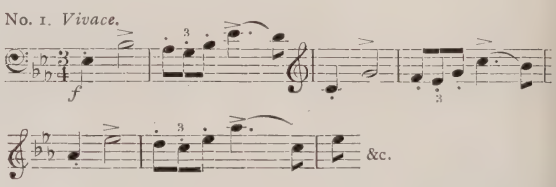
Overture ... ... 'Froissart' ... ... Op. 19
Selection from 'Caractacus' ... ... Op. 35
Madame Suzanne Adams
Mr. Lloyd Chandos and Mr. Charles Clark.
Variations on an Original Theme for Orchestra ... ... Op. 36

PART II.

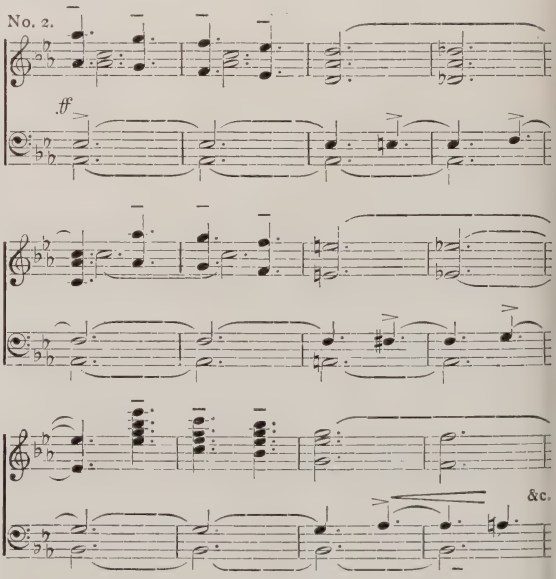
New Overture 'In the South' Op. 50
(*First Time of Performance*).
Conducted by the Composer.
'Sea-Pictures' ... ... Op. 37
Madame Clara Butt.
Overture ... 'Cockaigne' ... Op. 40
Military Marches
'Pomp and Circumstance' { *a.* No. 2 in A minor / *b.* No. 1 in D major } Op. 39

Passing rapidly over such well-known pieces as the beautiful and strikingly original 'Variations,' the lovely 'Sea-Pictures,' the brilliant 'Cockaigne' Overture, and the popular Military Marches, we must pause for a few moments over the rarely heard 'Froissart' Overture, the earliest work of the composer played at the Festival. The Overture was produced at the Worcester Festival of 1890 at the suggestion of the late Dr. Done, then Cathedral organist, who thought that he ought to 'give our local man a chance.' It is a light, brilliant, and beautifully scored composition, brimful of bright ideas which here and there foreshadow the idiosyncrasies of a later day. The 'Froissart' Overture has the great advantages of clearness and straightforwardness, and it boasts of a spirited, convincing *Coda*. It may be safely assumed that it will frequently be heard in the future now it has been revived under such auspicious circumstances.

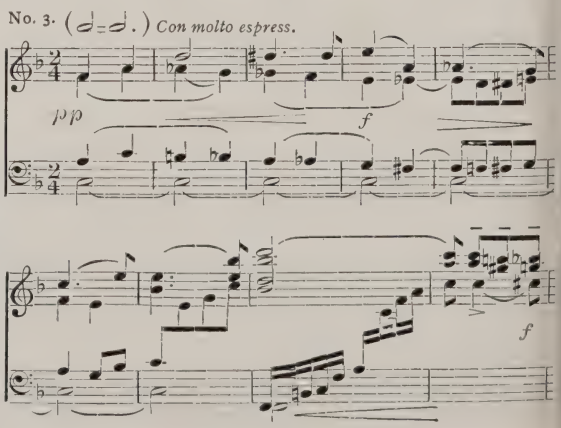
The new Overture, 'In the South,' is a treasure amongst recent additions to orchestral music. It was conceived on a glorious Spring day in the valley of Andora, Italy, and most brilliantly suggests the *joie de vivre* in a balmy climate under sunny skies and amidst surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country. The opening theme, announced by clarinets, violas, and violoncellos, to the accompaniment of joyous string *tremolandos*, pulsates with vigorous life—

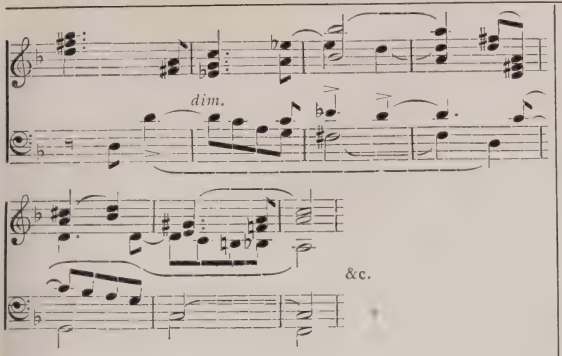


This optimistic mood continues in a long and most exhilirating *tutti* until a powerful climax is reached with—



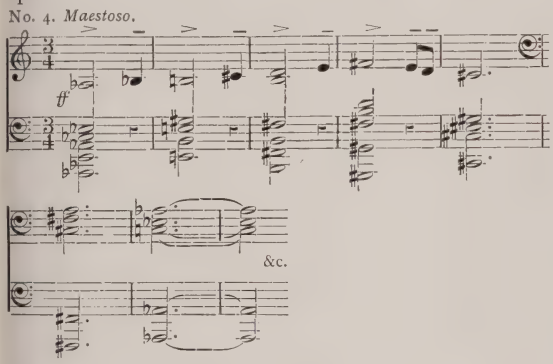
An episode of an idyllic character suggesting the 'home-made' music of a shepherd tending his flock leads into the second subject—



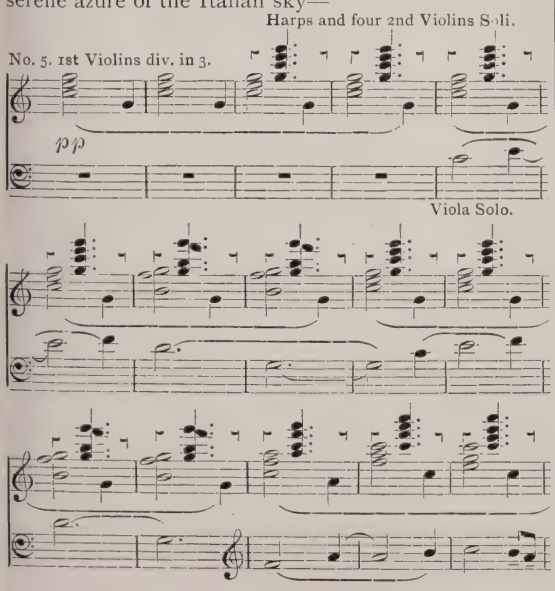


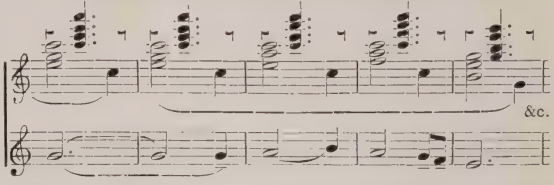
This exquisite idea — perhaps more harmony than melody, and yet who shall say—may well stand for a poet's day-dream in a spot such as Euterpe the muse herself might have chosen for her grove.

We must pass over many interesting details to quote the striking idea in which Elgar wishes to suggest 'the relentless and domineering *onward* force of the ancient day and the strife and wars of a later time.' Great and significant use is made of this virile episode—



and when we return from the vision of a soul-stirring past to the present-day sunlight, we hear the tune which, unless we are much mistaken, will make the fortune of the Overture. This is a viola solo below an ethereal accompaniment of first violins *divisi in tre*, four solo second violins, and harps: the lonely shepherd's plaintive song floating towards the serene azure of the Italian sky—





The great charm of this lovely melody is no doubt largely due to the peculiarly affecting tone-quality of the viola, and on the occasion under notice the composer owed much to the beautiful playing of Mr. Speelman, one of the best of viola players We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own, and he has every reason to be proud of it after it has been greatly admired as 'An Italian Folk-tune.'

The themes which we have quoted are subjected to elaborate and remarkably individual treatment, the scoring is superb, as usual, and altogether the Overture is perhaps the most beautiful orchestral work which the composer has given to the world.

Dr. Elgar had a great reception upon appearing on the platform to conduct his new work, and an even more striking ovation was awarded him at its conclusion. The offering of a gigantic laurel wreath however seemed to cause him more embarrassment than immediate happiness.

We must not close our report without mentioning the selection (Scene I., the trio for *Eigen*, *Orbin*, and *Caractacus*) from 'Caractacus.' It was well sung by Madame Suzanne Adams, Messrs. Lloyd Chandos and Charles Clark, of whom the last-named, a new comer, proved himself an artist of unusual distinction. The strains of the famous Military March in D, conducted by the composer, concluded the programme and the Festival. Dr. Elgar received another ovation, after which Her Majesty the Queen sent for him and Dr. Richter to express to them her pleasure at the success of the Festival.

Thus ended an occasion unique in the history of English music—a one-composer Festival so successful in nearly every way that all who took part in it may look back upon it with pride and satisfaction. To our distinguished composer however it will be but the most powerful incentive to continue in his own individual way, and add fresh and still more beautiful works to the rich store which is the present proud possession of his grateful countrymen.

ALESSANDRO SCARLATTI.

Mr. Edward J. Dent, a Fellow of King's College, Cambridge, and an earnest-minded musical historian, read an interesting paper before the Musical Association on the 8th ult. on the subject of 'Alessandro Scarlatti.' To attempt to give an adequate summary of this excellent discourse would lead to no satisfactory result. But this is the less to be regretted in that Mr. Dent intends to issue during the present year a complete biography of the composer of whose life he has made a special study—a book that is sure to be welcomed by many music lovers. We may however mention a few points of special import gathered from the paper aforementioned.

The lecturer began by saying that 'Alessandro Scarlatti was in his lifetime the most celebrated composer in all Europe, though probably Corelli, who was an executant as well, enjoyed a still greater fame.' He was born in the year 1659, in Sicily, probably at Palermo, and not at Trapani as is generally stated. As a composer he was at first undoubtedly influenced by Carissimi and Legrenzi. His initial experiments in harmony are to be found in the

cantatas and the few surviving specimens of his early church music, wherein can be traced the same devices which we find in Purcell—devices which had their common origin in the old Roman master Carissimi. Although Scarlatti has left a fair amount of church music, he was not a church musician in spirit. If his sacred compositions are all masterly, some of them technically very interesting, and some of them quite beautiful from a purely musical point of view, these creations of his genius are very inferior to his other works.

The lecturer naturally made detailed reference to the many operas composed by Scarlatti, and in one of the illustrations—an air 'Cara tomba del mio diletto,' from the opera 'Mitridate Eupatore,' composed for Venice in 1707—it was pointed out that Scarlatti had much in common with J. S. Bach, although we may be quite certain that the great cantor had no knowledge of his Italian contemporary. Mr. Dent pointed out how Scarlatti developed his accompaniments to vocal music. He said: 'As his [Scarlatti's] style advances, and as violin-playing improves under the influence of Corelli, the strings become more important, and the cembalo retires into the background, until it becomes his normal procedure to accompany the voice with the strings only, without double-basses, sometimes even without violoncellos, letting the basses, harpsichords, lutes, &c., enter in the *ritornelli* only. It is this stage of Scarlatti's work that seems to have had most influence upon his immediate followers.' Moreover, before the 17th century ended, Scarlatti had fixed the form of the overture in its definite Italian shape.

The thoroughness with which Mr. Dent prosecutes his studies came out in a reference he made to Scarlatti's *Cantate a voce sola*, of which he had catalogued no fewer than 500. We were told that 'the earlier cantatas are much more narrative than the later ones: indeed there are a few which are little more than lectures on Roman history set to recitative'! Scarlatti in his day appears to have been looked upon as a Richard Strauss, being 'regarded by his contemporaries as a very audacious and extravagant harmonist, and it is pretty evident that he sometimes rather enjoyed puzzling his hearers with modulations which to our ears sound logical enough.' Turning to the emotional side of Scarlatti's music, the lecturer is of opinion that Mozart, of all composers, is the one who comes nearest to him in feeling; and, in an able peroration, Mr. Dent said: 'Just as Mozart half-a-century later united in himself all those qualities which Scarlatti's pupils had derived separately from the founder of their school, so Scarlatti himself gathered up all the tangled materials of that age of transition and experiment, the 17th century, to weave them into a firm foundation for the more elaborate schemes of the three great masters of the symphony and sonata. Alessandro Scarlatti is the Father of Classical Music.'

Some songs from Scarlatti's operas were sung with real charm of voice and style by Miss Holbrook in illustration of the lecture, over which Mr. A. H. D. Prendergast presided.

A REGRETTABLE INCIDENT.

At a meeting of the Ayrshire Branch of the Educational Institute of Scotland, held at Ayr on the 12th ult., Dr. Somervell, H.M. Inspector of Music, in discussing the use of Folk and National songs in schools, commented on the late Sir John Stainer's Report to the Education Department published in 1895. We give below Dr. Somervell's remarks (as reported in the *Glasgow Herald*), and out of respect for the memory of Sir John Stainer we feel bound to add for comparison all that he wrote on the subject in the Blue Book to which reference is made. The italics are ours.

DR. SOMERVELL'S REMARKS.

The children should be taught the national songs of their country as part of their national heritage; Scotland, England, Ireland, and Wales had, he thought, the best collection of national songs in the whole world. When he made a similar remark in the letter [regarding school songs previously] referred to, he was told that there was a Blue Book published against the teaching of national songs. He rubbed his eyes, but he did find a Blue Book which divided the national songs into four classes—love songs, drinking songs, hunting songs, and sea songs. They heard the children in the streets singing 'The Honeysuckle and the Bee,' a love song of a thoroughly rotten type, *yet they were not to sing their beautiful Scotch love songs.* Why were they supposed to be more demoralizing than 'The Honeysuckle and the Bee'? He (Dr. Somervell) would not be a party to teaching the children drinking songs in the school, although he ridiculed *the suggestion in the Blue Book* that the effect would be that the children would immediately rush to the nearest public house. Then hunting songs were not to be taught because they alluded to all manners and customs that did not now exist, besides our sensitive children *ought not to be told about the killing of animals.* He (Dr. Somervell) did not think we were such a set of milksops as that. Then they must not teach sea songs, because we now used different ships, and the children would not understand references to 'Heart of oak' and 'Wooden walls.' *He was not burlesquing; it was all solemnly written in the Blue Book.* Was the teaching of history so bad that the children did not know that Nelson fought in a wooden ship? If so, the sooner they learned a little bit of history from the old sea songs the better. Concluding, Dr. Somervell said that we had a great deal of latent music in us, but until something was done to bring it out we would never become a musical nation.

SIR JOHN STAINER'S REPORT (1895).

Though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them proves that comparatively only a small number are suitable for school use. This arises from various causes, of which only a few need be stated. It is well known to teachers that school songs should not have a very extended compass. When a large number of children are singing together there must necessarily be among them many who cannot sing very high and many also who cannot sing very low. It is most important that the voices of such children should not be 'strained' in either direction, songs of a medium compass are therefore a necessity. But unfortunately it is one of the characteristics of many of our old English songs that their range is often excessive, very commonly an octave and four notes, frequently a twelfth, and I have noted a large number which actually extend to a compass of thirteen notes.

But even if old songs of a suitable vocal compass are selected, we still have to face the difficulty of finding new sets of words to the old tunes, new linings for these cherished old garments, owing to the fact that so many are aimed at political events of their period, events of which an ordinary school child has now no knowledge and in which he can take no interest, and, also, because their keen and often clever satire is couched in the most unparliamentary language.

A large and very beautiful group of our songs were merely vehicles for the interchange of (the usual) compliments between the everlasting Phillis and Damon or Chloe and Corydon. But many of these have been revived in a form suitable to children. A vast number of our national songs are devoted to the subject of hunting. It is not quite in my province to give an opinion on this matter, but I should think that fox-hunting is not a subject on which it is advisable to concentrate children's thoughts, even if the methods of the sport had remained unchanged. But they have changed: I am no sportsman myself, but I am not aware that hunting men are now roused out of bed at daybreak by the blowing of horns under their windows or that they return after an enjoyable run to sit down to dinner at twelve o'clock. With regard to the drinking songs, of course temperance words might be set to them, as has been done with some of our old English glees, but the result always sounds to me rather incongruous. Even the sea songs have to some extent grown out of date; a large number of terms and the expressions grouped round them, which were familiar to sailors on wooden sailing ships, would be quite unintelligible to a man on board one of our ironclads. I suppose even the well-worn phrase 'Heart of oak' will eventually have to be converted into 'Plates of steel.'

But a considerable amount of interest has been lately taken in the preservation of our national songs, and I have no doubt our editors and publishers will bear in mind the needs of our little school children for simple melodies with good staightforward words.

Edward MacDowell.

Reviews.

PART-SONGS.

Now is the Month of Maying. By Gustav von Holst.
Matin Song. By W. H. Bell.
Away to the Woodlands. By H. Waldo Warner.
A Song of Summer; Night Whispers. By W. v. Moellendorff.

[Novello and Company, Limited.]

It is always pleasant to think about May, especially when April winds blow, and those who sing Mr. Gustav von Holst's part-song should have a very pleasant time indeed, for the music is blithesome and gay. There is a good deal about 'Fa la, la' in the text, but then it was written in the 16th century, when fal lals were *de rigueur*.

The text of Mr. W. H. Bell's composition is by Nathaniel Field, and it is one of those exhortations to arise from slumbers and listen to the serenader which at times must have been disturbing and little calculated to induce a lady to look with gracious eyes on her adorer. Mr. Bell's music however would go far to assuage any irritability on the part of the awakened damsel, and its rhythm being triple and duple measure in alternate bars could scarcely fail to awaken curiosity. This peculiarity gives a distinction to the music, for it imparts engaging freshness and quaintness to strains which otherwise are admirably conceived and cleverly written.

Mr. H. Waldo Warner's part-song carries one on the wings of imagination to the good old days when lads and lasses found bliss in dancing round a maypole. 'Away to the Woodlands' is a distinct invitation to do this, and the music is so gay and sprightly as to make one yearn for 'the pleasures of Spring' and to 'dance to the honour of May.'

'A Song of Summer' and 'Night Whispers' are intended to be sung unaccompanied, and if performed consecutively would gain in effect by contrast. They are settings of German lines, but an excellent English version has been furnished by Paul England; albeit even in Summer it is rare that sopranos sing the high G with 'glee,' but this is better than the German 'grünt.' A peculiarity of this part-song is a central section of sacred character in which reference is made to the Feast of Pentecost. 'Night Whispers' would make a splendid study for crisp and rapid, soft choral singing, and if sung as indicated by the composer it would create a sensational effect.

The Act of Touch in all its Diversity: an Analysis and Synthesis of Pianoforte Tone-production. By Tobias Matthay. pp. 328.

[London: Longmans.]

The important subject of touch in pianoforte playing has often been discussed, and especially in recent years: but we were not aware of the existence of any work in which it is dealt with on the scale and in the style of the long-expected and, we may add, welcome book, wherein Mr. Matthay has recently staggered humanity, or at least that considerable portion of it interested in pianoforte playing. Mr. A. performs quite correctly a certain piece, and produces a dull impression. Mr. B. plays the same piece at the same pace as Mr. A. (so that if both players perform simultaneously they appear to unite perfectly) and produces a vastly different effect. We explain that Mr. A. is a mere plodder, and that Mr. B. is an artist. But the difference of effect, however apparently elusive, obviously is ultimately mechanical; it must arise from subtleties in the mode of depressing the key on the keyboard. Are such subtleties analysable from the mechanical side, or are they in the main essentially empirical? This is the problem which Mr. Matthay has the boldness to attack. The motto chosen for the book is that 'there can be no effect without a cause.' If the first impressions on poring over the volume are bewildering and astonishing because of the extraordinary fulness with which minute points are argued, one soon after gets deeply interested if not fully convinced. Every page has its deep, pregnant idea expressed in carefully chosen language. In Mr. Matthay's explanations and arguments there is always an undercurrent of appeal to the first principles of the relations of mind and matter and natural law generally. Physiology, anatomy, psychology and evolution are applied with Spencerian insistence. The book is no mere meandering round and toying with obscure transcendentalism; the tread of its logic is firm and the clearness of its diction bears witness to the amplitude of Mr. Matthay's vocabulary and the width and depth of his reading. The arrangement of the material of the book is masterly, even though it involves much repetition—a repetition which no good student will regret, inasmuch as it serves to drive the important points well home, and avoids the weariness felt when constant back references are necessary.

Mr. Matthay divides his work into four distinct parts. Part I. deals with general aspects of pianoforte playing; Part II. treats particularly of the Instrumental aspect, *i.e.*, what happens on and in the instrument; Part III., which is by far the most important section, deals with the Muscular aspect of playing; and Part IV. has to do with Position. Each part has its explanatory preamble and carefully condensed recapitulation, both most luminous features of the design, and at the end there is yet another general summary and recapitulation. In this notice we can only briefly indicate some of the leading ideas of each section.

Part I. sets out the conditions of the problem to be studied. The difference between empiric and rational systems of teaching is thus described:—

'The empiric method of Pianoforte Education consisted in choosing pieces, studies, and technical-exercises, more or less suitable for the learner, and then leaving him to make tentative efforts to perform these; the comparative failure that resulted from his helpless, undirected flounderings, being corrected—as it was supposed, by scolding, bullying, or encouraging him into trying again, according to the temper of the instructor!

'A rational scheme of Education, on the contrary, would consist: in analysing the subject to be taught; analysing also the successful doings of successful artists; thence deducing the laws and rules that govern successful performance; and then *directly* communicating such laws of procedure to the pupil, instead of leaving him to discover them for himself.'

The necessity of correct principles of touch becoming habitual is urged. At first the acts involved are highly self-conscious, then they are gradually relegated to sub-consciousness—a relegation which can be accomplished only by a slowly-built co-ordination on natural lines of will, nerves, and muscles.

Part II. examines the behaviour of the instrument after the key has been struck or, in view of Mr. Matthay's condemnation of 'hitting,' we should say, made to descend to its bed. A minute description of the mechanical construction of the pianoforte is given. It is strongly urged that in order to produce the best tone possible it is not necessary to hit the keys: they must be pressed, not struck; and as the key with its apparatus of leverage and rebounding hammer cannot, after it has made the string vibrate, further exert the slightest influence over the string, it is futile to squeeze it down upon its bed with the object of inducing tone. The quantity of tone varies with the speed of the descent of the key. The more gradually the key descends the more beautiful is the tone-character. The more rapid the key depression the harsher is the tone-quality.

There is a long appendix 'on the fallacy of key-hitting or striking.' The author says: 'The deplorably evil effects of deliberately teaching key-hitting have proved incredibly far-reaching and disastrous to the progress of our art,' and he adds that 'it is, however, difficult to decide whether such "key-striking" is the most fell disease, or whether there is not a worse one still—in the shape of key-bed squeezing'! The following extract will give some idea of Mr. Matthay's contention:—

'Sudden attack of the string no doubt tends to produce but a concussion at the string's surface, causing it as it were to "wriggle off" into movement; hence a poor sound, harsh with harmonics. . . . Gradual attack tends, on the contrary, to give it a really far greater momentum, the resulting vibrations partaking rather of the simple (fundamental) type than of the compound (harmonic) type. . . . If we desire to give a person seated in a swing a good "shove off," it is useless to endeavour to do so by means of a sudden jerk or knock. The only way to secure an effective result is to apply force *gradually*: by allowing our hand gently to come into contact with the person—without concussion therefore, and realizing

the degree of resistance to be overcome, we increase the energy of the push given, as the speed is felt to increase by virtue of it.' (Page 75.)

Part III. is devoted to key-treatment from its muscular spect, a point of view which Mr. Matthay says at once brings us face to face with the most important problems dealt with in this work, and concerning which there exist generally the darkest ignorance and the most vicious teaching. Three muscular components are recognized—namely, the down-activity of the Finger, the activity of the Hand, and Arm-weight. We despair in the limits of this review of the possibility of giving an adequate summary of Mr. Matthay's views and elaborate arguments as unfolded in the 172 closely-printed pages devoted to this one matter. No doubt the intelligent anticipation of controversy before it occurs has induced the author to accumulate evidence in support of his contentions. He finds that there are 'some 42 distinct kinds' of key attack. The circumstances in which bent fingers and flat fingers may or may not be used are fully discussed. It is said that—

'The *flat* or *clinging* finger (with its correlated "hanging" upper-arm) reduces the whole system of finger-hand-and-arm into the most elastic condition;—a disposition favouring therefore a *gradual* transmission to the key of the full amount of Energy employed—with its resulting gradual key-depression and more sympathetic (or unpercussive) quality of tone.'

The following passage from Franklin Taylor's 'Technique and Expression' (a valuable book full of grit and probably elaborate enough to satisfy most pianoforte students) is quoted on this point:—'To produce the most musical and singing quality, it is necessary that the finger, however firm the pressure, should be in an elastic condition, and it is therefore important that every joint of the finger and hand, and even the wrist, should be kept loose and should yield slightly with each pressure of the finger tip.' But Mr. Matthay adds that it is the *whole* limb (from the shoulder) that becomes elastic if we employ what he alarmingly calls 'Upper-arm Weight-lapse.'

We pass on to Part IV., which deals with Position. Mr. Matthay considers this to be of secondary importance. He laments the deplorable mistake committed by nearly all teachers until recently in attaching such vastly exaggerated importance to the matter, many going so far as to make it into an absolute fetish. His own view is that most of the details of Position should demand but little attention, since they are likely to fulfil themselves automatically, provided we insist upon the correct muscular conditions. Nevertheless some forty pages are devoted to a discussion of the details of position. We note one of the numerous points dealt with. As to the horizontal placing of the fingers on the keyboard, Mr. Matthay says:—

'Seen from above, the fingers should reach the centre of their keys. In the case of white-key passages the middle-finger should reach its white key close to the front-edge of the black keys, the remaining fingers reaching their keys slightly behind this position—slightly nearer the outside edge of the key-board, each finger according to its *relative* shortness. . . . It is a total fallacy to suppose that the fingers must reach their keys all in the same line.'

What will be the influence of this extraordinary book? It should be deep and widespread even if its doctrines are not all accepted. But we have to reckon with the imperviousness of teachers and performers who have already found salvation or think they have, which in this connection amounts to the same thing. Then some will be repelled by what appears to be a convincing demonstration of the impossibility of their ever playing a pianoforte properly, even if they can procure the superlatively fine instrument required. But when all is said it must be acknowledged that Mr. Matthay has earned a place on a pedestal in a prominent position in the pantheon of pianoforte pedagogues.

Three Dances. By Frank E. Tours. Arranged for Violin and Pianoforte by the composer.

[Novello and Company, Limited.]

These Three Dances by Mr. Frank E. Tours have been arranged by him from the original orchestral score. The latter is not yet published; but, judging from the present transcription, these terpsichorean themes should prove highly effective and attractive concert pieces. The first is a bright *allegretto* movement in E minor; the second opens with a very expressive *larghetto* in E flat for the G string—which however would undoubtedly become much more effective on the violin if the unison accompaniment provided for the pianoforte were omitted—followed by a pleasingly contrasted *più mosso* subject in B flat, and concluding with a repetition of the *larghetto;* whilst the third, bubbling over with animation, brings the set to an exhilarating conclusion. The violin part demands a fair amount of executive ability on the part of the performer.

SONGS.

To Daffodils; The Ballad of the Red Deer. By Dora Bright.
Susani. 14th century carol. Arranged by Ethel Barns.
Voices of Vision; Willows (Op. 24). By Cyril Scott.
Three tiny Songs. By Frank Lynes.

[Elkin and Co.]

The tinge of melancholy that pervades Herrick's little poem 'To Daffodils' is reflected in Madame Bright's music; and so also is the poetic charm of the lines, which gain in significance by alliance with this clever lady's strains. Higher praise could scarcely be given. The text of 'The Ballad of the Red Deer' is simply announced as being by F. H. Apparently the verses are an allegory, and the moral would seem to be that when you go a-hunting you should not give heed to any stray Earl's daughter who gazes forth from a lattice window, for it is told that of the three knights who rode by 'he who mounted the Castle stair, ne'er more the world shall roam!' The song is cast in true ballad form with a refrain which leaves room for the play of the imagination of the listener, and the accompaniment is appropriately simple.

'Susani' is a German carol of the 14th century, which, furnished with English words by Mr. Alfred Kalisch, has been arranged for voice and pianoforte accompaniment by that clever violinist and composer Mrs. Charles Phillips (*née* Ethel Barns). Of the antiquity of the melody there can be no doubt, and care has been taken to preserve its archaic character in the harmonization, which, without being obtrusive, is effective.

The music of Mr. Cyril Scott has of late attracted so much favourable attention that we took up 'Voices of Vision' and 'Willows' with considerable interest, which may be said to have increased with their examination. They would seem to be experiments in chromatic harmonics. Mr. Scott is his own poet, an undertaking, be it said, that is justified by results, and consequently the words are suitable to the unconventional style of the music. The pervading tonality of the first song is G, but Mr. Scott does not trouble to indicate this in the signature, and the first four bars of the introduction contain forty sharps, flats and naturals. Numbers are not criticism, but in this case they indicate the abnormal chromaticism of the harmonic scheme. Although some theorists would style it mad, there is method in it, and some vague and weird effects appropriate to the text are secured, but we fancy that Mr. Scott in the future will get the same results by simpler means.

Mr. Lynes's songs are only trifles, but they are significant. The words may be described as poetical moralizings, and the music, while simple, is tasteful. The most important of the group is entitled 'If all the pity and love untold.'

BOOKS RECEIVED.

Hector Berlioz. By Rudolf Louis (Breitkopf and Haertel).—*The Sons of the Clergy, 1655-1904.* By E. H. Pearce (John Murray).—*The Psalter as used in Lincoln Cathedral.* Edited by H. W. Hutton and George J. Bennett (Lincoln: W. K. Morton).—*Henry J. Wood.* By Rosa Newmarch (John Lane).—*The Graal Problem.* By J. S. Tunison (Cincinnati: The Robert Clarke Company).—*Job: an Oratorio.* By David Jenkins (Published by the composer, Aberystwyth).—*British Violin-makers, Classical and Modern.* By the Rev. W. Meredith Morris (Chatto and Windus).—*Organs and Tuning: a practical handbook for organists.* By Thomas Elliston. New edition with addenda (Weekes and Co.).—*How to Memorize Music.* By C. Fred Kenyon (W. Reeves).—*Ten Minutes' Technique.* By Arthur Somervell (Curwen).—*The Earliest English Music Printing.* By Robert Steele (printed for the Bibliographical Society at the Chiswick Press).

THE PHILHARMONIC SOCIETY.

Rare éclat was given to the concert—Queen's Hall, on the 2nd ult.—which inaugurated the ninety-second year of this venerable Institution. The Queen and the Prince of Wales were present, and a very large audience shared with them the pleasures of the evening. It is understood that the King had intended to honour the concert with his presence, but slight indisposition frustrated this desire of his Majesty. Artistic as well as social distinction was conferred upon this music-making in that the only actual novelty of the Society's prospectus was performed—a Symphonic Prelude to Byron's 'Manfred,' composed by Mr. A. von Ahn Carse. The Prelude forms the initial number of an opera on the subject of 'Manfred'—an opera which 'some day' may be heard. In the meantime we have the Prelude constructed from themes taken from the complete work. Youth is proverbially bold, and Mr. A. von Ahn Carse is no exception to the rule. Undeterred by the failures of Schumann and Tschaïkovsky to successfully portray in music the 'inexplicable' drama of Byron's creation, the ex-student of the Royal Academy of Music takes up the theme with commendable courage. The result, judging from the Prelude, is very interesting from a technical point of view, especially that of clever orchestration. There can be no question that the young composer's effects 'come off.' The most original and, let us add, very beautiful one is the second *Manfred* theme, assigned first to the four horns in full harmony (the other instruments *tacent*) and subsequently to four violas, whose weird melancholy tones made a deep impression. The question however may be asked: Why do present-day composers in the early dawn of their careers choose such gloomy subjects as 'Manfred' for the exercise of their talent? What induces them to philosophize in music? Is it a natural condition of mental perception? One longs for strains that shall tend to brighten existence, and not constantly remind us of 'measureless despair'—in other words 'the blues.'

The remainder of the concert does not call for extended notice. Miss Elizabeth Parkina, the American vocalist, sang well a delightful air 'Depuis le jour' from Charpentier's 'Louise'; Miss Marie Hall gave her usual brilliant interpretation of Mendelssohn's Violin Concerto—in which she flies away with the tempo of the last movement; Miss Dorothy Maggs played Tschaïkovsky's Pianoforte Concerto in B flat minor; while Schumann's genial Symphony in B flat—a jubilee performance (see p. 235 of the present issue)—concluded the concert.

The programme of the concert on the 24th ult. opened with Beethoven's frisky Fourth Symphony, and closed with Strauss's tone-poem 'Death and Transfiguration'—there are no symptoms of death in the Symphony. Mr. Leonard Borwick ably interpreted Brahms's first Pianoforte Concerto; Bottesini's F sharp minor Concerto for double-bass served to show the ability and agility of Mr. Claude Hobday, one of the contrabassists of the orchestra; and Miss Maria Gay was the vocalist. Dr. Cowen conducted with his wonted enthusiasm.

SYMPHONY CONCERTS.

It is pleasant to know that the recent season of Symphony Concerts at Queen's Hall have been so well supported that it has been decided to give three extra performances on the 28th inst., May 10, and June 2. The concert on February 27 does not call for detailed notice, but merits warm praise for the revival of Haydn's Symphony in C, the first of the Salomon set, a delightful work, delightfully rendered. No less enjoyable was Mozart's clavier Concerto in A (B. & H., No. 23), the solo part of which was played to perfection by M. Raoul Pugno; Brahms's 'Variations on a theme by Haydn,' and Strauss's Symphonic Poem 'Don Juan,' which completed the scheme.

The feature of the concert on the 12th ult. was a performance of Liszt's 'Dante' Symphony. Originally produced in 1857 at Dresden, it was first heard in England at a concert given by Mr. Wilhelm Ganz on April 22, 1882, at St. James's Hall. The late Walter Bache conducted it in the following year, and Dr. Richter brought it forward at one of his concerts in 1890. To the majority of the audience on the 12th ult. the work probably came however in the nature of a novelty, and it is a testimony to the advanced character of Liszt's genius that the music appeared so fresh, particularly with regard to its scoring, which is remarkably modern. The first movement and the choral close are the more satisfactory portions of the work. The former is well balanced, contains striking themes, and the episode dealing with the incident of *Paola* and *Francesca* is very beautiful. The central portion, 'Purgatorio,' suffers from contrast with the vividness of the 'Inferno' section, and still more from over-development indulged in until the listener experiences somewhat of that Purgatorial weariness described by Dante; but the music is lofty in conception and the orchestral colouring is very pure, rich, and most appropriate to the subject. The choral portion was excellently sung by the ladies of Mr. Smallwood Metcalfe's choir from Eastbourne, and subsequently these choristers gave admirable renderings of Dr. Elgar's charming part-songs 'Fly, singing bird, fly' and 'The Snow.' At the request of Mr. Henry J. Wood, the composer recently scored them for orchestra, and these parts were played for the first time on this occasion. Needless to say they add greatly to the effectiveness of the beautiful compositions. It should be added that M. Henri Marteau, Professor of the Geneva Conservatoire, made his reappearance in England in Beethoven's Violin Concerto, in which he played with great finish and purity, if somewhat coldly.

London Concerts.

ROYAL CHORAL SOCIETY.

The Royal Choral Society gave a performance of Handel's 'Israel in Egypt' at the Albert Hall on the 10th ult., under the direction of Sir Frederick Bridge, with Mr. H. L. Balfour at the organ. Sir Frederick worked very hard to get the best results from his singers, but although some of the choruses were finely sung, the choir has been heard to greater advantage. The soloists were Mesdames Sobrino, Maggie Purvis, Kirkby Lunn, and Messrs. Charles Saunders, Harry Dearth, and Andrew Black. As supplementary to the notice in last month's issue of the performance of Mr. Coleridge-Taylor's sacred cantata 'The Atonement,' it should be stated that the work was then sung for the first time in its revised and improved form, and that it was listened to with evident interest by an appreciative audience.

ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC.

The concert given by the students of the Royal Academy of Music on February 25 brought forth a clever pianoforte suite entitled 'Transformations on an original theme,' by Mr. Paul Corder. The several numbers are respectively named 'Prelude,' 'Rhapsody,' 'Mazurka,' 'Elegy,' and 'Polonaise,' and show skill, invention, and perception of what is effective on the keyboard. The work was played with notable brilliancy by Mr. Claude Gascoigne.

The pupils of the Royal College of Music gave on the 18th ult. a most praiseworthy performance of César Franck's Symphony in D minor, under the direction of Sir Charles V. Stanford. The difficulties of the work are considerable, and it was most interesting to mark how boldly they were attacked and for the most part valiantly overcome by the young players. The renderings of other compositions were equally commendable, and the soloists all showed decided talent and gave proof of having received excellent training.

BROADWOOD CONCERTS.

Distinction was given to the Broadwood Chamber concert on the 3rd ult. by the first performance in London of Dvorák's String Quintet in E flat (Op. 97). The composition dates from the period of the composer's sojourn in America, and may be regarded as a companion work to the Quartet in F. The Quintet was interpreted with the verve and brilliancy for which the Bohemian Quartet is famous, the additional string part being played by Herr Benedictus. This concert concluded the second series of Messrs. Broadwood's venture, but so successful had it proved that three extra performances were decided upon. At the first of these, on the 10th ult., the Moscow Trio made their second appearance in London. As in June last, the party consists of MM. David Shor (pianist), David Krein (violinist), and Rudolph Erlich (violoncellist), and they played

with fascinating finish, unanimity of expression, and an artistic intuition that made the interpretations of Tschaïkovsky's 'Elegiac' Trio in A minor (Op 50) and Schubert's in B flat (Op. 99) pleasantly memorable. The second and third 'extra' concerts on the 18th and 29th ult. were entrusted to the Kneisel String Quartet from Boston, U.S.A. The last previous appearance of this party in England was in 1897, when it comprised MM. Franz Kneisel, Karl Ondricek, Louis Svecenski, and Alwin, but the second violin is now M. J. von Theodorowicz. On the 18th ult. most highly-polished interpretations were given of Beethoven's second 'Rasoumovsky' Quartet and Dvorák's 'Negro' Quartet in F (Op. 96), but in regard to readings the performances were somewhat cold.

RICHTER CONCERTS.

The recent series of visits of Dr. Richter and his Manchester Orchestra to London terminated at the Queen's Hall on the 1st ult. The selection ranged from Cherubini to Wagner, and Liszt's Symphonic Poem 'Mazeppa' fared better under Dr. Richter's baton than did Mozart's Symphony in E flat (Köchel 543).

The second part of the first act from 'Die Walküre,' with Miss Agnes Nicholls and Mr. Ben Davies as soloists, was finely rendered, but the interpretation of Bach's Concerto in E for violin and orchestra, in which it was stated Miss Otie Chew made her first public appearance in England, was less satisfactory.

RECITAL OF ANCIENT MUSIC.

The pianoforte and vocal recital given by Miss Fanny Davies and Mr. Ffrangcon-Davies at St. James's Hall on the 10th ult. proved remarkably interesting. The former artist played for the first time in London a number of the clavier pieces of old and little-known Netherlandish composers from the collection made by Chevalier van Elewyck. The composers drawn upon were Joseph Hector Fiocco, of whom little is known except that he was born in Brussels in 1690, and became Chapelmaster of Nôtre Dâme, Antwerp, in 1731; Jean Thomas Baustetter, organist at the parish church of St. André, Antwerp, and subsequently at Nôtre Dâme, Bruges, who died in 1788; Dieudonné Raick, a native of Liège, appointed organist at Antwerp Cathedral in 1721, died in 1764; Chrétien van der Borght, born at Louvain in 1729, where he spent a greater part of his life as organist of the Abbey of St. Gertrude; Matthias van der Gheyn, the celebrated carilloner, who lived from 1721 to 1785. The collection was made in monasteries and various out-of-the-way places, and the pieces played by Miss Fanny Davies certainly justified the labour which was spread over many years. Mr. Ffrangcon-Davies was heard in Bach's almost unknown Cantata 'Amore Traditore,' for baritone and cembalo, in songs by Schumann, and in three old Welsh ditties, one of the latter entitled 'David of the White Rock' being a song of real pathos.

THE MERTHYR AND DOWLAIS PHILHARMONIC SOCIETY AT QUEEN'S HALL.

It was rather remarkable that on the 14th ult., when a choir from Manchester was performing at the Covent Garden Elgar Festival, a choir from a distant corner of Wales was simultaneously performing at Queen's Hall. On its merits the Merthyr and Dowlais Philharmonic Society fully deserved a metropolitan hearing. It has the good fortune to be conducted by Mr. Harry Evans, and it is one of the few choirs in Wales formed on a permanent basis and not merely scratched together for competition purposes. But although the record of the choir as a regular concert-giving institution is excellent, it also includes a victory in the chief class at the National Eisteddfod. The programme on the present occasion was miscellaneous, but it served to exhibit the first-rate training of the choir. Their tone is pure and round, but perhaps not wholly sweet in the blend. The execution was always artistic, and never defaced by the exaggerations that often characterize the performance of Welsh choristers. Mr. Evans is evidently a restraining force, and his ideals of choral execution are derived from the best standards. Miss Maggie Davis, Mr. Thomas Thomas, Mr. Iver Foster, Miss A. Backsheen Wood (violin), and Mr. Merlin Morgan (accompanist) also took part in the concert.

The performances at the Popular Concerts in the past month have maintained a high level of excellence, if at times they have failed to attain the degree which gives distinction. Reliance has chiefly been placed on familiar masterpieces, consequently detailed criticism is unnecessary; but it should be recorded that 'Le Quatuor Lyrique' from Paris sang an interesting selection of ancient and modern vocal part-music on the 5th and 7th ult., and that three clever, new settings by Mr. Rutland Boughton of poems by Rudyard Kipling, respectively entitled 'The Price of Admiralty,' 'The Deep-sea Cables,' and 'The Song of the Sons,' were effectively sung by Mr. Ffrangcon-Davies.

A pleasing feature of Miss Ethel Barns and Mr. Charles Phillips's chamber concert on the 12th ult. at Bechstein Hall was the first performance of a Sonata for violin and pianoforte by the former artist, who played the string part of her composition. The work possesses a certain freshness of ideas which, combined with graceful and melodious themes, invest the music with no little attractiveness. It so greatly pleased the audience that Miss Barns was induced to repeat the *scherzo*. The pianoforte part was excellently rendered by Miss Isabel Hirschfeld. At the same concert was produced for the first time a second set of 'Blake Songs' by Mr. Arthur Hinton. Their exponent, Mr. Phillips, sang them admirably and was recalled to the platform several times.

Miss Irene Penso distinctly improved her artistic position by tasteful and refined playing at her violin recital on the 8th ult. at St. James's Hall. Her selection included a 'Romance,' new to London, by M. Rachmaninoff, a scholarly if not remarkable piece. Mr. John Prouse contributed some songs with acceptance.

The Mozart Society gave a concert for the benefit of its founder, Herr J. H. Bonawitz, on the 19th ult. at the Portman Rooms. An admirable rendering was secured of this musician's Requiem Mass, and a feature of the afternoon was the dramatic singing of Miss Blanche Gordon.

Mr. John Dunn gave an orchestral concert on the 4th ult. at St. James's Hall, under the direction of Mr. Hamish McCunn. Mr. Dunn was heard in Beethoven's Concerto, Tschaïkovsky's Concerto in D, and Sir Alexander Mackenzie's 'Pibroch' Suite, the last-named conducted by the composer.

The Stock Exchange Orchestral Society gave a concert in aid of the North Eastern Hospital for Children on the 23rd ult., when the playing of the orchestra, under the able direction of Mr. Arthur Payne, was of customary excellence. An interesting feature was the début of a very youthful violinist—Sybil Keymer—a pupil of Herr August Wilhelmj, who played the *Adagio* and *Finale* from Mendelssohn's Violin Concerto with excellent technique and sympathetic feeling quite remarkable in one so young.

Among other numerous concerts and recitals may be mentioned the pianoforte recital given by Miss Elsie Hall at Steinway Hall on February 25, when the young artist showed that she was making good progress in her art.——Miss Winifred Christie's sympathetic and intelligent pianoforte playing at her recital on the 3rd ult. at St. James's Hall.——The series of seven historical pianoforte recitals by Miss Adela Verne, the fourth of which takes place on the 13th inst. at the Salle Erard.——Miss Ethel Hirschhein's enjoyable vocal recital on the 10th ult. at Bechstein Hall.——Miss Grace Sunderland and Mr. Frank Thistleton's interesting and enjoyable concerts of little-known ancient music at Brinsmead Galleries on February 23 and the 22nd ult.

Canon Gorton, the Chairman of the Morecambe Festival Committee, sends us some interesting notes regarding the forthcoming meetings to be held on the 27th, 28th, 29th, 30th inst. On the last day there will be about 1,800 singers in evidence, including many of the best north country choirs, and the programme is full of interest. A remarkable fact is that during the fourteen years of the existence of the Festival 126 composers have been represented by 305 compositions. No piece has been done twice. Welsh Eisteddfod managers please copy.

Suburban Concerts.

The Dulwich Philharmonic Society gave a performance of Elgar's 'Dream of Gerontius' on the evening of the 5th ult. at the Crystal Palace, under the conductorship of Mr. Arthur Fagge, to whom great credit is due for the generally excellent rendering which the work received. The chorus was particularly good, displaying sonority of tone and close attention to detail. The solo vocalists were Miss Alice Lakin, Mr. Herbert Grover, and Mr. Arthur Winkworth. Mr. Walter W. Hedgcock was at the organ. Not only were the large audience deeply impressed with the music, but the occasion was one that excited great interest in the neighbourhood.

Sir Alexander Mackenzie's 'The Dream of Jubal' formed the chief feature of the concert given by the South London Choral Association on the 18th ult., and the work was listened to with rapt attention by a large audience. The poem was recited by Mr. Richard Temple, whose efforts met with much acceptance, and Miss Emily Davies and Mr. A. Livingstone Hirst gave great satisfaction in the principal soprano and tenor solos and in the duet. Miss Edith Judge and Mr. W. E. Soar completed the quartet of principals for the 'Gloria in Excelsis.' A capital orchestra (led by Mr. T. E. Gatehouse) gave full effect to the important part assigned thereto by the composer, while the choruses were rendered in the manner which has for many years earned for the Association a high place in the ranks of London Choral Societies. The programme further included Sir Frederick Bridge's 'Ballad of the Clampherdown.' Miss Gertrude Venables was organist and Mr. L. C. Venables conducted with his experienced skill.

The Reeves Quartet (Messrs. H. Wynn Reeves, Henry Gibson, H. Goom and J. T. Field) gave an enjoyable concert of chamber music at the West Hampstead Town Hall on February 27 before a crowded audience. Beethoven's String Quartet in D (No. 3, Op. 18) and Brahms's Clarinet Quintet (the clarinet part played by Mr. George W. Anderson) were included in the programme. A feature of special interest was an excellent and well interpreted Pianoforte Trio (MS.) composed by Mr. Henry Gibson. The composer, who is a nephew of Mr. Alfred Gibson and the second violin in the Quartet, played the pianoforte part in his own Trio, and Miss Ethelmay Holbrook contributed some songs in a tasteful manner.

The Inaugural Concert of the Winchmore Hill Choral and Orchestral Society took place in the main hall of the New Institute on the 16th ult., the chief feature of the programme being Mendelssohn's 'Hymn of Praise.' The fact that nearly the whole of the orchestra (led by Mr. G. A. Parker) were amateur is worthy of note, and their more than capable rendering of the Symphony speaks much for the earnest and patient training of the conductor, Mr. J. Gilmour Laird, who was no less successful in results with the choir. The solo vocalists were Miss Lucy France, Miss Florence Bunce, and Mr. Henry Turnpenny.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 8, 1904.

The budget of news which must go into this letter is so large that even hasty comment on the most important things is all but impossible. The record, moreover, must be confined to New York, barring the mere mention that the struggle to perpetuate the Chicago Symphony Orchestra promises to end successfully (the subscriptions to the fund having reached $650,000, leaving only $100,000 more to be raised) and that the 'Dream of Gerontius' has been successfully produced in Boston under the direction of B. J. Lang, and in Philadelphia under H. G. Thunder.

The noteworthy incidents in the New York season since my last report have been many. Let me list them before they slip out of my mind. Dr. Elgar's 'The Apostles' had its first production at Carnegie Hall on February 9; Coleridge-Taylor's 'The Atonement' at St. Thomas's Church on February 24 and 25; the opera season came to an end, so far as the regular subscription performances are concerned, on March 5; 'Don Quixote' received its first performance at the hands of Mr. Gericke and his band of virtuosi from Boston on February 18, and exactly a fortnight later it was heard under the direction of its composer, Dr. Richard Strauss, at the second concert of a Strauss Festival laid out on precisely the same lines as that prepared for the English metropolis last summer; Victor Herbert of Pittsburgh, Felix Weingartner of Munich, and Wasili I. Safonoff of Moscow have conducted concerts of the Philharmonic Society; Alfred Reisenauer and Ferruccio Busoni have given pianoforte recitals here and in the principal cities of the country.

Dr. Elgar's oratorio 'The Apostles' was performed (on February 9) at an extra concert of the Oratorio Society, assisted by a choir of the Musical Art Society (the latter composed of professional singers), for the benefit of the City History Club. Mr. Frank Damrosch prepared and conducted the work, which created so much interest that Mr. Damrosch felt justified in changing his purpose of devoting the third regular concert of the Oratorio Society to Brahms's 'German Requiem' and a Bach cantata, and repeating 'The Apostles' on March 24. Mr. Coleridge-Taylor's 'Atonement' was made the central feature of the first service, or recital, of the reorganized Church Choral Society under Richard Henry Warren. There were two performances, one in the afternoon of February 24, and one in the evening of the 25th. The choir was a highly efficient one of 150 voices and the instrumental apparatus was ample. The affair was invested with the solemnity of a churchly function, all the performers being surpliced, the congregation uniting in a familiar hymn (the Passion chorale, 'O sacred Head, once wounded'), and the meeting ending with Collect and Benediction. Mr. Taylor's work benefited from the serious consideration which such surroundings insured, and was listened to with profound respect. The critical voice seemed to question whether the ingenious composer's treatment of his subject was quite on the plane long ago established as proper to that theme. Greater power and less sentimentality seemed desirable.

The subscription season at the opera endured fifteen weeks, within which time, besides the regular sixty performances, there were eleven representations of 'Parsifal,' and sixteen representations of works from the regular repertory at reduced prices. To these was added a serial performance of Wagner's 'Ring of the Nibelung,' which will extend the season to the 10th inst. The company, which has been giving weekly representations all the season in Philadelphia, will now visit Pittsburgh, Chicago, Cincinnati, Boston, and other cities, and return towards the close of April for another series of the dramas forming the tetralogy and a final 'Parsifal.' The record made by the last drama is stupendous. The ten representations originally contemplated were augmented by one in the daytime on February 22, which is a national holiday (Washington's birthday). The gross receipts on these eleven performances were $186,308, an average of $16,937 a performance. My prediction of two months ago has been verified to the letter. Whether or not there is in this a cause for rejoicing I shall not discuss long. The production of 'Parsifal' has worked for good artistically, but also for evil. It has marred the opera season by heightening its commercial spirit in a manner never reached before when there was much less protestation of artistic virtue; and the fact that the country will be flooded with cheap imitations of the really admirable performances within a few months will degrade the standard of Wagnerian representations and lessen the popular respect which 'Parsifal' deserves from every point of view.

We are in the midst of the Strauss Festival which had its beginning on February 27, when Dr. Richard Strauss introduced himself as conductor of 'Ein Heldenleben' at a concert which opened with 'Also sprach Zarathustra' conducted by Herman Hans Wetzler. The concert was the last of a series projected by Mr. Wetzler which had failed to enlist public interest, and Dr. Strauss's début was, to that extent, unfortunate. Before the second concert Dr. Strauss appeared as pianoforte accompanist in a recital of his songs, the singer being his wife, Madame Strauss-de Ahna. Neither in voice nor in art did she meet popular expectation

or satisfy popular demand. At the second concert Mr. Wetzler's orchestra came to grief in 'Don Quixote' though Dr. Strauss was himself at the helm. A fortnight before the work had had an amazingly brilliant performance in a concert of the Boston Symphony Orchestra, and the comparisons, inevitable under the circumstances, robbed the occasion of all the lustre which it might have had, had the fantastical work received a luminous and authoritative reading. Added to this was the fact that the audience was pitifully small. It was announced that the third concert set down for to-morrow (March 9) would be signalized by the first production of the composer's latest work, the much-discussed 'Symphonia domestica'; but as I write the announcement reaches me that Dr. Strauss, who has also conducted concerts in Philadelphia and Boston, has found it impossible to prepare the work, and that its production is postponed till the last concert. This concert, set down for March 16, will also have to be postponed to a date not yet agreed upon. The Strauss Festival is a woeful financial failure, and thus far has yielded little else than disappointment artistically.

Very different were the experiences of our other foreign visitors. Herr Weingartner, for whom the Philharmonic Society set aside the traditions of decades and gave a concert outside the subscription, made so profound an impression on the musical life of the American metropolis that an effort will doubtless be made to bring him here permanently, or for a term of years; while M. Safonoff had the staid Philharmonic audience on its feet waving kerchiefs and cheering minutes by the dial after Tschaïkovsky s 'Pathetic' Symphony and Beethoven's 'Leonore' No. 3. He is a conductor of vast temperamental and elemental puissance, and excited his players almost as much as he did the audience.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, March 15.

The great success which the songs of Hugo Wolf have achieved throughout Germany has brought about the desire to become acquainted with his other works, of which the opera 'Der Corregidor' is the most important. This work has already been given on several German stages, but after a few performances laid aside: for this reason the Opera here did not feel any inducement to announce it; at last however the management yielded to the pressure of numerous admirers of Wolf's music. The performance must be regarded as an honour due to the composer who spent his whole life here, rather than as a necessity; and that honour was paid with all due *éclat*—the rendering being in every respect admirable. It was accepted as a pious duty discharged towards the song composer whose tragic end excited a feeling of melancholy. 'Der Corregidor' is neither a ripe nor an effective work; it shows the praiseworthy writing of a neophyte. Much in it is commonplace, while of dramatic traits there are few. Again, for the merry story the music is conceived in too tragic a mood; hence the scene of jealousy, one of the best in the work, does not make its proper effect. Still there are signs of talent, and for those who take interest in musico-dramatic problems there are some notable points.

Emil Paur, a former conductor of the Boston Symphony Orchestra, has given an interesting concert. He was trained in the Viennese school—his father as orchestral player took part in performances given under the direction of Beethoven himself. He is a brilliant conductor, and knows how to interest and magnetize his audience.

An unusual musical event was the performance of Bach's cantata 'O ewiges Feuer.' We live in a Catholic country in which church performances of Protestant sacred works are not permitted, hence they have to be given in a concert-hall. The wonderful aria in this cantata was admirably sung by Frau Helene Durigo, while the choir of the 'Singverein' deserve all praise for their participation in the work. A deep impression was created by Brahms's little-known 'Begräbnissgesang' (Burial Song). The performance, for the first time here, of Tschaïkovsky's 'Winter Dreams' Symphony, No. 1, was listened to with marked interest. Löwe, who conducted all these works with the utmost care, recently ventured at another concert to play Brahms's First Pianoforte Concerto without a conductor! But the 'Concertverein' orchestra has played under his direction for years, and the experiment was thoroughly successful. Löwe is not only an excellent conductor but an exceptionally good pianist.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society was brought to a close by the performance on the 18th ult. of Wagner's 'Lohengrin.' Whatever may be said as to the artistic propriety of performing an opera without the accessories of scenery, costume and action, it cannot be denied that the preparation of such a work provides excellent training for an amateur chorus and orchestra; moreover, no representation in a provincial theatre can pretend to have so complete an orchestra as that which assisted on this occasion, reinforced as the local performers were by many excellent players from Manchester. The soloists were Madame Sobrino, Miss W. Ludlow and Messrs. John Coates, Andrea Kaya and Arthur Winckworth. The Society's conductor, Dr. Francis Koeller, had taken infinite pains in training his forces, and the result was such a complete success that the general feeling was a desire to hear it all over again!

The Royal Irish Fusiliers Band, under their clever conductor Mr. Dunn, have been performing weekly at Promenade Concerts in the Ulster Hall during the month. There are always one or more soloists, vocal or instrumental, and the programmes are designed to satisfy the most varied tastes—Wagner, Sousa, Tschaïkovsky, etc., being sandwiched in the most random manner. But nothing succeeds like success—there is always a crowded house and barely standing room. These concerts evidently supply a want, and must stimulate the rather backward interest in music in Belfast.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The eighth Halford Concert, held in the Town Hall on the 1st ult., introduced an interesting novelty, the Symphonic Poem No. 4 by William Wallace, first performed by the Philharmonic Society, London, in March, 1901. The composer conducted, and himself and his work were very cordially received. Mr. Halford directed fine performances of Mendelssohn's Italian Symphony and Beethoven's 'Egmont' Overture, and Miss Kate Cherry made a successful first appearance in excerpts from Wagner's works. At the ninth concert, on the 15th ult., Dr. Cowen conducted the first performance here of his 'Indian Rhapsody,' and the Festival apart, the first performance of his Orchestral Poem 'A Phantasy of Life and Love.' Both were splendidly played, and the composer came in for a great ovation. Mr. Leonard Borwick gave a most artistic rendering of the solo part in the Second Pianoforte Concerto of Brahms (also new to us), and the concert terminated with a brilliant performance of Tschaïkovsky's 'Francesca da Rimini.'

On the 21st ult. the Birmingham Amateur Orchestral Society gave a most interesting concert at the Midland Institute. The programme comprised Rubinstein's Humoreske, 'Don Quixote' (first time in Birmingham), an Idyl, 'Springtime,' by A. Herbert Brewer, Liszt's Symphonic Poem 'Les Préludes,' and Beethoven's Violin Concerto, with Miss Margaret Holloway as soloist. Mr. Granville Bantock conducted.

The last Harrison Concert of the season took place in the Town Hall on the 7th ult. The vocalists were Madame Melba, Miss Carrie James (a local contralto), Mr. William Green, and Mr. Robert Radford. Madame Melba was in brilliant voice and was naturally the centre of attraction. Successful débuts were made by Mlle. Sassoli, a youthful harpist, Miss Kathleen Chabôt, a clever pianist, pupil of Miss Fanny Davies, and Mr. Rohan Clensy, an Irish violinist.

The third of the Festival Choral Society's Concerts was given on the 10th ult., with a programme consisting of Dvorák's 'Spectre's Bride,' Mozart's Symphony in G minor, and Parry's 'Blest Pair of Sirens.' The vocal principals

were Madame Emily Squire, Mr. Harold Wilde, and Mr. Watkin Mills. These all did well, and the chorus was in fine form. Dr. Sinclair conducted.

On the 3rd ult. a pianoforte recital was given in the Masonic Hall by Miss Kathleen Arnold, a former pupil of Miss Fanny Davies. An interesting number in the programme was Arensky's Suite for Two Pianofortes, played by the ladies above named, and for the first time here. Mr. Francis Harford was the vocalist.

The last of Mr. Max Mossel's drawing-room concerts was held in the Grosvenor Rooms of the Grand Hotel on the 17th ult. Mr. Philip Halstead, a pianist from Glasgow, made his first appearance in this city, and with Mr. Max Mossel played César Franck's Duo Sonata in A and Beethoven's 'Kreutzer' Sonata. Madame Kirkby Lunn sang, for the first time in England, a tragic song-cycle, 'Schön Gretlein,' by the Lübeck Kapellmeister, Alexander von Fielitz, and songs by Percy Pitt and Landon Ronald, Mr. Pitt acting as accompanist.——On the 14th ult., at the Institution for the Blind, was performed a short cantata, 'The Centurion's Servant,' by Frederick W. Priest, an inmate of the Institution, who is a pupil of Mr. A. R. Gaul. The work is for tenor and baritone soli, chorus and organ. The music is unpretending but well written, and the text is reverently set.——At the Broadwood concerts given at the Temperance Hall, which came to a close on the 19th ult., the Willy Hess String Quartet, the pianists Madame Marie Fromm, the Misses Mathilde and Adela Verne, and Mr. Leonard Borwick, and the vocalists, Miss Alice Höllander and Mr. Charles Phillips, were among the artists engaged. The programmes for the most part consisted of familiar works, but on the 5th ult. Philipp Scharwenka's Pianoforte Trio in C sharp minor (Op. 100) was performed for the first time in England.

The popular Saturday Evening Concerts in the Town Hall continue to draw large audiences. On the 5th ult. Mr. F. W. Beard, with a band of eighty, gave a programme devoted to Wagner, Elgar, and Tschaïkovsky. On the 12th ult. the Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave a performance of Costa's 'Eli'; and on the 19th ult. the Choral Union gave a concert recital of Wallace's 'Maritana,' under the direction of Mr. Thomas Facer. On the same evening, at the Midland Institute, Mr. and Mrs. H. W. Stockholm gave their sixth annual harp concert, attracting a large audience.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the Bristol Harmonic Male-Voice Choir was given on February 29 at Barton Hill Assembly Hall, a spacious structure that has not long been built in East Bristol. An audience of about 2,000 was present, and the performance evoked considerable enthusiasm. The Choir includes about fifty young men resident in this part of the city, and their conductor is Mr. J. Jenkins, who was the late conductor of the Rhondda Fach Glee Society. Choruses and part-songs were delivered with spirit, these being diversified by solos given by Miss M. Griffiths Mullins, Mr. W. Perkins, and Mr. J. M. Dingle. The Imperial Band played some selections under the direction of Mr. J. H. Cozens.

On the 12th ult. the Bristol Choral Society gave Coleridge-Taylor's 'Hiawatha' at Colston Hall, and there was a very large audience. Choir and band numbered about 600, the leader being Mr. H. Lewis. The soloists were Madame Emily Squire, Mr. Charles Saunders, and Mr. Watkin Mills, all of whom found their efforts appreciated. The choir sang with steadiness and excellence of tone, all the points which go to make up a good representation being forthcoming. Mr. George Riseley conducted with his accustomed ability.

At the concert given on the 14th ult. at Colston Hall in aid of the Sunday afternoon services, Mr. George Riseley was at the organ. The vocalists were the Misses Edith Evans, Katherine Gerrish, Eveline Gerrish, and Ada Bennett. There was a fair attendance, and the hearers were evidently gratified with the performance.

The Wednesday afternoon and evening concerts at the Fine Arts Academy in Queen's Road, which attract large audiences, have been resumed under the management of Mrs. J. L. Roeckel and her sister Mrs. Villiers.

The fourth Clifton Chamber Concert for the season was given on the 17th ult. at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). The principal works performed were Brahms's Quartet in A minor (Op. 51, No. 2) and Arensky's Quintet for pianoforte and strings, which were excellently rendered. Mrs. Henry J. Wood, accompanied by Mr. Wood, was the vocalist, and the large audience no doubt had agreeable memories of the former visit of this charming singer, as she was received with much applause.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The third and fourth concerts of the Dublin Orchestral Society were given on January 28 and February 25. The music performed included Beethoven's Triple Concerto, played for the first time at these concerts, the soloists being Miss Bessie Ruthven (pianoforte), Herr Adolf Wilhelmj (violin), and Mr. Clyde Twelvetrees (violoncello); Tschaïkovsky's 'Pathetic' Symphony; Elgar's 'Grania and Diarmid' Funeral March; Beethoven's Seventh Symphony; Mackenzie's Orchestral Ballad 'La belle dame sans merci'; the Fantasia for two Pianofortes and Orchestra by Signor Esposito (the solo parts of which were played by Miss Annie Lord and Miss Edith French); and the 'Ballet des Sylphes' and 'Marche Hongroise' from Berlioz's 'Faust.' Signor Esposito conducted with his usual skill.

At the Orpheus Choral Society's second concert Dr. Culwick presented a fine selection of madrigals and part-songs, including Thomas Morley's 'Shoot, false love, I care not,' Dudley Buck's 'Hymn to Music,' and his own elegy 'Lycidas,' written in memory of Sir Robert Stewart.

On the 10th ult. Madame Cosslett-Heller's Irish Ladies' Choir gave a very successful concert in the Antient Concert Rooms. The fair singers were heard to advantage in a selection of Irish airs specially arranged for them by Dr. Jozé and Mrs. Needham. Miss Victoria Delany (violin), Madame Cosslett-Heller (soprano), Mr. J. C. Doyle (baritone), and some members of the Choir were the soloists.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The chief feature of the Amateur Orchestral Society's second concert on February 17 was the Choral Fantasia of Beethoven. The Society had the valuable co-operation of the Edinburgh Choral Union, and the solo pianoforte part was brilliantly played by Mr. Alfred Hollins. The programme also included the 'Jupiter' Symphony and 'Zauberflöte' Overture, and Sullivan's 'Merchant of Venice' music. Under the tactful and inspiring beat of Mr. Collinson the Society showed to the greatest advantage, and the concert was extremely enjoyable.

Year by year the University Musical Society takes a more and more important position among Edinburgh organizations, both by reason of their growing membership and of the sterling worth of their achievements. The performance of the Society reached its high-water mark in Hiller's 'Song of Victory' and Goring Thomas's 'The Sun-Worshippers,' which were the chief works given at the annual concert on the 4th inst. The hymn 'Morning and Evening' was sung in memory of the late Professor Sir Herbert Oakeley, and made a most impressive opening. The soloists were Miss Evangeline Florence and Mr. Ben Davies, and the accompaniments were played with admirable taste by a section of the Scottish Orchestra with Mr. Daeblitz as leader, Mr. Collinson being at the pianoforte.

The concert of Mr. Stronach's Ladies' Choir on the 11th ult. was a great success. The Choir sang with taste and expression, and showed continued improvement in all respects. Valuable aid was lent by the soloists—conspicuously by Messrs. Stronach, Winram, Millar-Craig, and Affleck.

A highly praiseworthy work is carried on in the Fountainbridge district (one of the poorer localities of the city) by Mr. Isaac Grossett. In connection with the Mission Church he trains a choir of some sixty voices, and the results he succeeds in getting from his unpromising material are surprisingly good. Aided by a small orchestra, and with

Mr. C. W. Dodd at the organ, the choir gave a concert on February 22 to an interested audience, and achieved much success in some 'Messiah' choruses and other pieces. The solos of Misses Maggie Wilkie and Nelly Ritchie were well received.

An interesting recital of vocal music was given to the Edinburgh Society of Musicians on the 12th ult. by Mr. Charles Tree, the well-known baritone. Mr. Tree's programme of seventeen songs embraced almost every variety of style, and his renderings were enthusiastically applauded. The pianoforte duets of Messrs. Dace and Gibson and the violin solo of Mr. Winram lent welcome variety.

(*From a Correspondent.*)

The eighth annual concert given by Mr. Moonie's choir—in the Music Hall, on the 14th ult.—met with its usual success. Of special interest was the 'chronological programme of unaccompanied choral music,' which included the Mass 'Puisque j'ay Perdu' by Orlando di Lasso, and compositions by Arcadelt, Gastoldi, Thomas Morley, J. C. Bach, Sullivan, Walthew, Elgar, Charles Wood, and Edward German—all these compositions being admirably sung by the choir under Mr. Moonie's careful direction. Miss Lydia Nervil and Mr. Robert Burnett were the soloists.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On the 1st ult. the Glasgow Glee and Madrigal Society, under the capable direction of Mr. B. W. Hartley, gave a remarkably interesting concert, the programme of which was largely devoted to those gems of four-part music seldom heard nowadays. Among the most successful numbers were Palestrina's 'When flow'ry meadows,' Ravenscroft's 'In the merry Spring,' and Atterbury's 'Come, let us all a-maying go.' The singing of the choir was marked throughout by great refinement and taste, and was highly appreciated by a large and enthusiastic audience.

The Vale of Leven Choral Union, reorganized and set a-going after a lapse of ten years, performed Haydn's 'Creation' on the 2nd ult. The tone of the new choir is fresh and of excellent quality, and the male voices are much better than are usually found in small choirs. Haydn's tuneful work received a fairly good interpretation. A feature of the performance was the unusually fine singing of the solo music by Madame Bertha Rossow and Messrs. Webster Millar and Fowler Burton. Mr. William Blakeley conducted.

On the 3rd ult. the Dumbarton Choral Union, under Mr. Edwin Owston's direction, essayed T. Mee Pattison's 'Song of the Bell' and some miscellaneous pieces with success. On the 8th ult. the Glasgow Sabbath School Union Choir (conductor Mr. Alec Steven) gave a very praiseworthy rendering of Haydn's 'Creation.' The Choir, composed chiefly of teachers and others engaged in Sunday School work, is numerically strong and fairly well balanced, and the choruses were all sung with great spirit and good attack. The solo music was well given by Miss Jenny Taggart and Messrs. Adams and Burnett; an efficient orchestra led by Mr. Siegl and supplemented skilfully by Mr. Berry at the organ gave the accompaniments effectively. The second concert of the season by the Glasgow Amateur Orchestral Society on the 14th ult. was one of the best yet given by this body of accomplished amateurs. The programme included the Overture to 'The Magic Flute,' Beethoven's Overture 'Leonore' No. 3, the love scene from Berlioz's 'Romeo and Juliet,' Liszt's Symphonic Poem 'The Preludes,' and Bach's Concerto in D minor for two violins with accompaniment for string orchestra. The Berlioz and Liszt numbers were best played, although the whole performance was of a high order. The solo parts in the Concerto were most beautifully played by Mr. Henri Verbrugghen, the accomplished leader of the Scottish Orchestra, and Master Bertie McGrath, a youthful violinist who will yet make his mark as a performer. A special interest attaches to this concert, as it completes Mr. W. T. Hoeck's majority as conductor of the Society. Miss Barbara Kerr, a young contralto vocalist of much promise, sang some songs remarkably well.

The Cecilian Orchestral Society, a combination which, we understand, originated some years ago under another name, gave a creditable performance under Mr. E. R. Joachim's baton on the 17th ult. Considering the *personnel* of the band, the programme, which included Beethoven's First Symphony and Mendelssohn's Capriccio Brillant in B minor (pianoforte soloist, Mr. W. M. Turnbull), was somewhat ambitious, but in many respects the performance was remarkably good. Miss Isobel M. Kendrick contributed some vocal solos.

Under the energetic direction of Mr. R. L. Reid the Choral Institute connected with the Young Men's Christian Association gave Handel's 'Judas Maccabæus' on the 18th ult. The choruses were sung with praiseworthy correctness, although some of them lost in effect through being taken too quickly, and the whole performance was highly creditable to all concerned. An efficient orchestra, with Mr. Hutton Malcolm as organist, played the accompaniments, and of the soloists Miss Maggie Jaques bore the honours.

Several church choir concerts have taken place during the month, and among the works performed have been Haydn's 'Creation,' Bennett's 'The Woman of Samaria,' and the same composer's 'May Queen.'

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A brilliant programme was associated with the last of the Richter concerts, which took place in the Philharmonic Hall on the 2nd ult. Prominence was given to Strauss's 'Also sprach Zarathustra,' performed for the first time in Liverpool. Beethoven's 'Leonore' Overture No. 2, the prelude and final scene of 'Tristan und Isolde,' and Dr. Elgar's 'Cockaigne' Overture were included in the programme.

The tenth concert of the sixty-fifth season of the Philharmonic Society occurred on February 23, when the programme included the Grail music from 'Parsifal,' Beethoven's Symphony in A, and Strauss's 'Tod und Verklärung,' the last-named performed for the first time at these concerts. Miss Muriel Foster sang with much art and finish Saint-Saëns's ballade 'Le Fiancée du Timballier.' The eleventh concert took place a fortnight later, with M. Raoul Pugno as solo pianist (in Grieg's Pianoforte Concerto) and Mr. John Coates as vocalist. Dr. Cowen occupied his usual post as conductor at both concerts.

An excellent concert was given under the auspices of the Cymric Vocal Union on the 12th ult., when the Welshmen had the valued assistance of the Liscard Orchestal Society. Miss Helen Jaxon and Mr. Emlyn Davies sang with all desirable success.

The fourth of the series of recitals of Mozart's concertos for pianoforte and violin was given at the College of Music on the 15th ult. Amongst those who participated were Miss Dora Owens, Miss May Shepherd, Miss Lizzie Green, Mr. Ernest Hunt, the orchestra being conducted both by Mr. W. I. Argent and Mr. Carl Courvoisier. In charity's cause the Post Office Choral Society, directed by Mr. Percival Ingram, gave a concert at the Philharmonic on the 16th ult., when the popular organization was assisted by Madame Siviter, Miss Marie Stuart, Mr. Henry Brearley, Mr. Meurig James, and Mr. Thos. Southworth, whose playing of the violin constituted one of the most pleasant features in a well-arranged programme.

Mr. Granville Bantock has been appointed conductor of the Liverpool Orchestral Society.

The first performance in Liverpool of Sir Alexander Mackenzie's dramatic oratorio 'The Rose of Sharon' was given in the Philharmonic Hall by the Liverpool and District Baptist Choral Society on the 24th ult. The choral forces of this ambitious Society are not large, and occasionally volume of tone was lacking, and the full effect of some of the fine choruses was but imperfectly realised, although the Society deserve every credit for making so enterprising an effort. Mr. Charles Tree (*Solomon*) sang with true appreciation of the meaning of his rôle, and his fine bass voice wedded itself in admirable sympathy to the beautiful and graceful music of the part. His singing of the air 'Thou art lovely, O my friend,' was a fine effort. Miss Perceval Allen also won distinction as the *Sulamite*, singing with appropriate simplicity of style and commendable clearness of intonation. Mr. Tom Barlow was the tenor, Miss Charlotte Lane the contralto, Mr. Edward Watson was at the organ, and Mr. Thomas Rimmer conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In the latter part of February something occurred here which passed almost unnoticed in the neighbourhood and, I believe, quite unnoticed in the rest of musical England, though it was a new departure of great importance. At a meeting of the Manchester Municipal Council grants were made to various educational institutions, and among them a grant of £300 a year to the Royal Manchester College of Music. No one opposed the resolution at the meeting, though a party opposed to it unquestionably exists, two or three letters having appeared in the local press written by persons posing as champions of 'the profession' in general and raising objection to what they consider the unfair advantage thus given to the College. A curious point was that what the writers of the said letters in each case opposed was not at all the particular Institution and its privileges, but any sort of higher education in music, not the ghost of an attempt having been made to show that apart from the College any such higher education exists at all in this neighbourhood. The old cry was raised about the injustice of Manchester's having to pay for students who come from a distance. So far as I can ascertain, this is the first case in which the money of a British municipality has been voted for the furtherance of musical art—unless something was done at Birmingham for the musical side of the Midland Institute.

At the seventeenth Hallé concert, on February 25, a remarkably fine rendering was given of Elgar's 'Apostles,' all the performers—orchestra, choir, organist, conductor, and soloists—being the same as at the recent Elgar Festival in London. The following week Mr. Godowsky played with consummate mastery in Tschaïkovsky's B flat minor Concerto and not so well in Chopin's C sharp minor Scherzo. The purely orchestral pieces were Mendelssohn's 'Meeresstille' Overture, Parry's Symphonic Variations, and Beethoven's A major Symphony, the audience taking care to demonstrate their very special affection for the last-named work and their appreciation of Dr. Richter's monumental rendering. Strauss's 'Zarathustra' was repeated at the nineteenth concert (on the 10th ult.) and received with genuine warmth, the occasion being the first on which anything by Strauss has been so received at these concerts. Dr. Brodsky played Busoni's Violin Concerto, and Tschaïkovsky's 'Manfred' was given for the first and probably also the last time in this neighbourhood. For the last Hallé concert of the subscription series there was a Beethoven programme ending with the Choral Symphony, which was magnificently done by the orchestra and choir, and conducted by Dr. Richter with sacerdotal impressiveness.

At the seventh Gentlemen's Concert, on the 1st ult., the light and agile soprano of Miss Lillie Wormald was displayed in airs from the 'Magic Flute' and 'Figaro' and in David's 'Couplets du Mysoli' for voice and flute duet, and various lighter orchestral pieces were charmingly played. At the fourth Schiller Anstalt concert, on the 12th ult., Mr. Borwick played a Beethoven Sonata and a selection from Brahms's Waltzes, besides taking the pianoforte part in a Trio by Smetana exemplifying a very unsatisfactory application of Lisztian principles to concerted chamber music. The singer was a Miss Else Schünemann, unknown in London and never heard here before, who gave a fine performance of songs by Schubert, Brahms, and Hugo Wolf, her voice being a rich and expressive contralto.——At the fifth Brodsky concert on the 10th ult. a fine rendering was given by Dr. Brodsky and Messrs. Speelman, Fuchs, and Cohn of Richard Strauss's Quartet for pianoforte and strings. Mozart's B flat major and Beethoven's second Rasoumovsky were the string Quartets. On the 15th ult. Miss Edith Robinson gave an interesting recital of older violin music, the programme including examples by Purcell, Senaillé, Léclair, Corelli, and Tartini. Vocal selections sung by Mr. Plunket Greene agreeably diversified the concert, which was thoroughly successful.

The most important feature of the recent Ladies' Concerts in the Midland Hall was the playing of the Moscow Trio on the 8th ult., which made a considerable impression, especially in Haydn's Trio in A flat and B major and minor.——A series of concerts organized by Dr. Bradley on behalf of the Salford Municipal Council, and held on Saturday evenings at the Technical Institute, came to an end on February 27 with a Schubert concert and lecture, in the course of which the quartet-playing of a group of youngsters from the Manchester College and Mr. Frank Barker's performance of the 'Erl King' were such as to be worth honourable mention.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was an element of novelty at the Chamber Music Society concert on the 8th ult., in the shape of the first appearance of the youthful Grimson String Quartet, consisting of Miss Jessie Grimson and Messrs. Frank Bridge, Ernest Tomlinson, and Edward Mason. Schubert in G (Op. 161), Haydn in D minor (Op. 16, No. 2), and two movements from Tschaïkovsky in E flat minor (Op. 30) were submitted to the audience. Mr. Hugo Heinz was the vocalist.

On the 18th ult. the forces of the Newcastle and Gateshead Choral Union and the Hallé Orchestra, under the conductorship of Mr. J. M. Preston, performed Sir Charles Stanford's 'The Voyage of Maeldune' and Mendelssohn's 'Hymn of Praise.' The latter work received an exceedingly fine rendering, but although the difficulties of the former were well surmounted, the chorus seemed scarcely at ease with some of their portions. The programmes issued in connection with these concerts are always interesting. A portrait of Sir Charles Stanford and the sketch of his life which appeared in The Musical Times of December, 1898, occupied the major portion of the booklet. Dr. Elgar's 'Apostles' and Sir A. C. Mackenzie's 'Dream of Jubal' are announced to be given next season.

Two local societies, each bearing the name of 'Philharmonic,' undertook the 'Creation' on successive evenings—the first at Jarrow, conducted by Mr. Jeffries, the Cathedral organist, and the second in Newcastle, under the baton of Mr. George Dodds. It is to be hoped that the growing importance of the latter organization, as yet only in its fifth winter, will enable it to overcome two of the difficulties which beset young choral societies,—and many old ones too—the lack of sufficient supply of voices to secure any adequate balance of parts, and the want of a strong enough financial basis to assure the regular employment of a complete orchestra.

At the concert of the Newcastle Musical Society on the 16th ult. Schubert's Trio in B flat and a Mozart Violin and Pianoforte Sonata were played. Miss Hetty Page and Messrs. Alfred Wall and Oscar Cohen were the instrumentalists, and Mr. Arthur Lambert the vocalist.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At Boston the Choral Society gave a good account of itself on the 2nd ult., when Haydn's 'Creation' was performed, with orchestral support, under the skilful guidance of Mr. G. H. Gregory. The soloists were Miss Christine Warner and Messrs. Render and Woodward, the two last-named of Lincoln Cathedral.

Under the ægis of the Nottingham Sacred Harmonic Society, the second orchestral concert of the season was given on the 3rd ult. The chief features of the programme were Brahms's Second Symphony and the 'Variations' from Tschaïkovsky's Third Suite. Other items of the programme were the 'Der Freischütz' and 'William Tell' Overtures and the Introduction to the 3rd Act of the 'Meistersinger.' Miss Edith Patching rendered 'Hear, gods of vengeance' ('Magic Flute') and 'I am Titania' ('Mignon') with great skill and vocal dexterity. Mr. Allen Gill conducted the concert with his usual skill and received quite an ovation at its termination.

The West Bridgford (Nottingham) Choral Society terminated its current season with a performance of Leoni's 'Gate of Life,' in which the solos were rendered by Miss Annie Bartle, Mr. Anderson Nicol, and Mr. Charles Keywood. Mr. Lyddon, the conductor, had a chorus and orchestra of 100, who loyally responded to his baton.

The Nottingham St. Cecilia Choir, under the direction of the Hon. Mrs. Handford, presented a unique programme on the 15th ult. Amongst other items, Max Bruch's 'Flight into Egypt,' and Mundella's 'Victory of Song' were noticeable features.

A string band under the direction of Mr. Ellenberger rendered works by Bach, Handel, Tschaïkovsky, Boccherini, and Massenet.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

On February 4, in the Town Hall, under the auspices of the Musical Club, Schubert's 'Unfinished' Symphony in B minor, and Beethoven's second Symphony were well played by Dr. Allen's local orchestra. The programme also included Mozart's ever-welcome Pianoforte Concerto in A major (the solo part being admirably played by Mr. Leonard Borwick) and Brahms's rarely-heard chorus 'Nänie.'

On February 17, in the Sheldonian, Sir Hubert Parry discoursed upon 'Types of Audience and their influence.' His lecture was much appreciated.

On February 25 Miss Marie Hall paid her first visit to Oxford, and played at a concert in the Town Hall under the auspices of the Musical Club. She first played Brahms's Sonata in D minor (Op. 108) for pianoforte and violin in conjunction with Mr. Herbert Fryer, and later on Bach's wonderful Chaconne in D minor and the Moto Perpetuo of Paganini, to the great delight of the audience.

On February 29 Miss Ada Thomas and Mr. Gervase Elwes gave a pianoforte and vocal recital in the Assembly Room of the Town Hall, the programme being devoted to the music of Brahms. Miss Thomas's principal solos were the Sonata in F minor (Op. 5) and the Intermezzo in E flat minor (Op. 119); while amongst the songs artistically given by Mr. Elwes were 'Komm' bald,' 'Regen-lied,' and 'Am Sonntag Morgen.'

On the 17th ult., in the Town Hall, the united forces of the Choral and Philharmonic Societies and the Bach Choir were concentrated upon the performance of Handel's 'Israel in Egypt,' under the enthusiastic and able conductorship of Dr. Allen. The performance upon the whole was admirable. Special mention should be made of the excellent rendering of the famous 'Hailstone Chorus,' 'He sent a thick darkness,' and 'I will sing unto the Lord.' The popular duet 'The Lord is a Man of war' was capitally sung by Mr. Lomas and Mr. Sunman, two lay-clerks, and was, as usual, encored.

The Sunday evening concerts at Balliol College have been continued during the term under the able direction of Dr. Walker.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Chamber Music Society scored another local success on the 8th ult., when Mrs. Mountain's pianoforte-quartet party played Mozart in G minor and Beethoven in E flat (Op. 16). Mrs. Mountain (whose associates were Mr. John Peck, Mr. Herbert Parkin, and Mr. Maurice Taylor) also co-operated with Mr. Peck in Mozart's Sonata in G major for pianoforte and violin.

Among the district and suburban concerts given in the earlier days of the month may be mentioned an excellent performance of Benedict's 'St. Peter' by the Rawmarsh and Parkgate Choral Union under Mr. A. E. Simmonite's direction; a successful rendering of 'Elijah' at Ann's Road Church under the direction of Mr. Maurice Tomlinson, and a performance of Handel's 'Samson' at Wycliffe Congregational Church conducted by Mr. Reeves Charlesworth.

Several successful and excellent concerts have been given by the larger district societies. The Burngreave Choral Society (Mr. H. C. Jackson) in 'The Hymn of Praise,' the Heeley Wesley Choral Society (Mr. R. M. Bullmore) in Cowen's 'Rose Maiden,' the Norton Lees Choral Society (Mr. H. Reynolds) in Coward's 'Gareth and Linet,' and the Hoyland Common Choral Society (Mr. W. H. Jones) in 'Acis and Galatea' afforded in their respective concerts further proof of the remarkable choral development which has recently taken place. The Rotherham Choral Society's performance on the 17th ult. of Mendelssohn's 'Walpurgis Night' and 'Hymn of Praise' marked a further advance in the progress of Mr. Thomas Brameld's widely-famed choralists. Yet another 'Hymn of Praise' performance was given at Oxford Street Chapel, Sheffield, one of an excellent series organized and conducted by Mr. Joseph Kaye.

The closing subscription concert of the Sheffield Musical Union, given in the Albert Hall on the 22nd ult., found the members in the pink of choral condition as a result of their hard training for their coming appearances at Queen's Hall. Sir A. C. Mackenzie's 'The Dream of Jubal' was the principal feature of a programme which, in view of past and coming strenuous work, had purposely been made as light as possible. The fine choir of the Union sang with the enthusiasm and intelligence now always associated with their efforts. The Funeral March was treated with poignant expression, and in the Patriotic March and the concluding Invocation, vigour and precision were all that could be desired. Mr. Charles Fry declaimed the poem with all dramatic intensity, and at the close was accorded a rousing ovation by audience and performers. The soloists were Miss Ethel Wood (who sang splendidly), Mr. Samuel Masters, Miss Biggin, and Mr. Hamer. The programme also included Parry's 'Blest pair of Sirens,' Liszt's Twelfth Hungarian Rhapsody, and the recitation 'King Robert of Sicily' with Mr. John E. West's beautiful incidental music for organ (excellently played by Mr. W. S. Jessop) and male-voice chorus. Dr. Coward conducted with his wonted energy.

A number of interesting concerts were fixed for the closing days of the month, but, owing to the dates, detailed reference must be held over. Among these were performances of 'Judas Maccabæus' by the Penistone Choral Society; 'King Olaf' by the Barnsley St. Cecilia Society; Coward's 'Magna Charta' by the Talbot Street Institute Choral Society; and a concert (including Tschaïkovsky's Fifth Symphony) by the Brincliffe Amateur Musical Society.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

A NEW SYMPHONY.

During the past month there have been two events of prime importance at Leeds—the first performance in the district of Elgar's 'Apostles' and the production of a new symphony by a local composer. Before this letter appears a third will have to be added—the performance by the Leeds Philharmonic Society of Bach's B minor Mass; but this must be dealt with next month. To take the two events to which I have referred in chronological order: the Municipal Orchestra, which has during the past season made so good a beginning, gave a special distinction to the final concert of the series on the 12th ult. by including a Symphony in D minor written by a Leeds musician, Mr. Frederick Kilvington Hattersley. Since he completed a successful career at the Royal Academy of Music, with whose teaching staff he was for some time associated, Mr. Hattersley has not been idle. He wrote a concert-overture for the Leeds Festival of 1886 and a cantata, 'King Robert of Sicily,' for the Leeds Philharmonic Society (1894); these and other works, however, able as they were, are eclipsed by this Symphony, which is no work of mushroom growth, but bears traces of long and thoughtful labour. Lest this should be interpreted in a sense not intended, I must hasten to add that it does not 'smell of the lamp,' for it is by no means pedantic or academic. Based on Brahms as regards its type, it is admirably constructed; the themes have charm, together with the distinction one expects in symphonic music, and the orchestra is used with experience and almost invariably with good effect. There is unity of character, and I should not deem it a fault that the *Finale* is lighter in calibre than the rest, though perhaps this movement is less coherent in construction than its predecessors. As a whole the Symphony shows a very exceptional gift for composition and musicianship of a high order, and I trust to have an opportunity of renewing an acquaintance with the work, which is far too good to be

shelved. It was very creditably played under the composer's direction, and among the other features of the programme must be mentioned Lalo's 'Symphonie Espagnole,' three movements of which were very artistically played by Miss Alice Simpkin as the solo violinist. Mr. Fricker conducted, and Miss Ada Beecroft was the vocalist.

The Leeds Choral Union did honour to themselves as well as to Dr. Elgar by their fine performance of 'The Apostles,' on the 16th ult. Mr. Alfred Benton, who conducted, showed that he had carefully studied the music, and his fine chorus sang with power and precision, their efforts being greatly enhanced by the Queen's Hall Orchestra, specially engaged for the occasion. Of the principals, Messrs. Ffrangcon-Davies and Andrew Black sang their original parts with even greater power of dramatic expression than ever, and a trio of baritones on which it would be difficult to improve was completed by the highly artistic singing of Mr. Lane Wilson in the part of *St. Peter*, which has never had more complete justice done to its character. Miss Jenny Taggart was the soprano, Madame Kirkby Lunn the contralto, and Mr. Philip Newbury the tenor. The work attracted a very large audience and evoked genuine enthusiasm.

The orchestra conducted by Mr. Edgar Haddock, which, like the Municipal Orchestra, aims at popularizing orchestral music, but differs from it in being largely amateur in constitution, have given two more concerts. That of February 27 included the favourite Symphony in D of Haydn's 'Salomon' sets, and Liszt's Pianoforte Concerto in E flat was played with spirit by Mr. F. Sant-Angelo, while Miss Maude Sugden contributed songs. Not the least enjoyable thing in the programme was Strauss's 'Blue Danube' waltz, the lilt of which was very happily interpreted by Mr. Haddock. On the 19th ult. the programme included the '1812' Overture, made more rowdy than ever by the help of a military band, Guilmant's Symphony in D minor for organ (soloist Mr. Bearder) and orchestra, and Mendelssohn's G minor Pianoforte Concerto (Mr. Arthur Ayres). Miss Ethel Bowman was the vocalist.

BRADFORD.

The performance of 'The Dream of Gerontius' at the subscription concert on the 11th ult. has been the sensation of the month. Mr. John Coates interpreted the part with which he has identified himself since he first essayed it in Worcester as sympathetically and dramatically as ever. Miss Alice Lakin sang the music of the *Angel* conscientiously, and Mr. Iver Foster's performance of the bass parts marked a distinct step in advance in his career. The chorus of the Festival Choral Society sang with admirable correctness and remarkable spirit, if they hardly succeeded in realizing to the full the mystical atmosphere of the work. The Hallé Orchestra was of course excellent, and Dr. Cowen conducted with well-directed energy. On the 1st ult. the Bradford Old Choral Society wound up their season with a quadruple bill, including Brahms's 'Song of Destiny,' Elgar's 'Banner of St. George,' Parry's 'Blest Pair of Sirens,' and Stanford's 'Phaudrig Crohoore.' As a garnish we had the 'Egmont' Overture, and by way of a curious intermezzo, Mendelssohn's D minor Pianoforte Trio, which seemed out of place in its surroundings. The choir, under Mr. Fitton's conductorship, were at their best in Elgar's work, which was sung with freshness and intelligence. Two of the Permanent Orchestra's concerts have to be recorded. On the 5th ult. Mozart's G minor Symphony and Beethoven's greatest 'Leonore' Overture were well played under Mr. Allen Gill's direction, Mr. Arthur Payne contributing violin solos, and on the 19th ult. a popular 'Sullivan programme' was arranged with the help of the Festival Choral Society. Miss M. Klepper, a Bradford pianist who is as gifted as she is ambitious, gave on the 14th ult. a highly interesting Chopin recital, showing great technical powers and genuine artistic refinement of feeling. On the same occasion a very promising young soprano made her appearance, Miss Ethel Lister, whose fine voice and dramatic power, combined with an attractive presence, speak well for her future.

HUDDERSFIELD.

The Huddersfield Choral Society gave on the 4th ult. a performance of 'Elijah' which can only be styled sensational. The chorus, which I do not hesitate to style the most powerful in the country, sang with the force of a steam hammer, yet with its power of control. The principals, Miss Perceval Allen, Miss Bulleid, Messrs. Mitton and Tree caught the enthusiasm, and Dr. Coward egged on chorus and orchestra alike to achieve marvellous effects. When the fire descended it came in the form of a thunderbolt from the drums, and the viciousness of *Jezebel's* denunciations was intensified by the encouragement with which the soloist's words were echoed by the chorus, whose 'Woe to him, he shall die' was quite phenomenal in its explosive force. Perhaps a still greater effect might have been made of the gradual climax in the Baal choruses had a little more restraint been exercised at the beginning, but after all the impression made by the performance was magnificent, if not always precisely Mendelssohnian.

OTHER TOWNS.

The Halifax Choral Society gave on the 3rd ult. Stanford's 'Elegiac Ode,' a work which bears revival uncommonly well. The soloists in this, and in a portion of 'Creation' which followed, were Miss Gleeson White, Messrs. Samuel Masters, Shepley and Herbert Brown, and Mr. English conducted a good all-round performance. On the 10th ult. the Halifax Orchestral Society, under Mr. Van Dyk, gave an interesting programme, including Mozart's G minor Symphony and the 'Lohengrin' Prelude with great success. Mr. J. Browning was the vocalist. This same Symphony has been much in vogue of late in the West Riding, for I have yet a third performance to chronicle at Keighley on the 2nd ult., when the local Orchestral Society, under Mr. Summerscales, included it in their programme. Another interesting feature was the charming violin duets of the Misses Watts. The Keighley Musical Union, which also is conducted by Mr. Summerscales, chose Sullivan's 'Martyr of Antioch' for their final concert of the season on the 16th ult. Miss Gillespie, Miss Bertha Salter, Mr. Brearley and Mr. Charles Knowles were the principals in a generally satisfactory performance. On the same date the Dewsbury Choral Society gave a concert, the programme of which was carefully chosen with regard to the absence of an orchestra. Bach's motet, 'Glory, Honour and Blessing,' Schumann's 'Pilgrimage of the Rose,'—which is much best heard with pianoforte accompaniment—and Waddington's 'John Gilpin' formed a pleasing contrast of styles. It is to the credit of the Society that the chorus supplied all but one of the soloists, the exception being the baritone, Mr. Wardley. Mr. Fricker conducted.

At Hull the Philharmonic Society, on the 11th ult., gave, under Mr. J. W. Hudson, an ambitious programme that included Tschaïkovsky's Fifth Symphony, the 'Walkürenritt' and the 'Euryanthe' Overture, with a degree of success remarkable in view of the large proportion of amateurs in the orchestra. By a contretemps, which one hardly knows to regard as tragic or as comic, the drummer managed to lose his instruments, a slip which might more readily have been forgiven the performer on the piccolo, and the music suffered a slight change of complexion in consequence. Mr. Plunket Greene sang. On the 18th ult. the Hull Harmonic Society gave a concert at which Liszt's Psalm xiii. and Stanford's 'Revenge' were the choral works, and the first orchestral suite (Op. 42) by Dr. MacDowell, the American composer, performed for the first time in England, was included in the programme. Mr. Walter Porter conducted, and Mr. Charles Saunders excited much popular enthusiasm by his singing.

At Ripon Cathedral Mr. C. H. Moody, the organist, has continued the special Lenten services he arranged a year ago. On the 10th ult. he conducted an impressive performance of Mozart's 'Requiem,' which was to be followed on the 31st ult. (after these notes are written) by Bach's 'St. Matthew' Passion. With this however I hope to deal next month in connection with some other interesting 'Passions' that are promised in West Riding churches. On the 9th ult. the Cleckheaton Philharmonic Society gave a miscellaneous programme, a feature of which was Parry's 'Blest Pair of Sirens,' and a part of Elgar's 'Bavarian Highlands' Suite, which were sung very smartly under Mr. W. H. Wright's conductorship. Mr. W. Henley's dexterous violin playing and the singing of Miss Eva Rich added variety to the programme.

On the 18th ult. the Harrogate Choral Society, of which Mr. C. L. Naylor is the chief, gave Sullivan's 'Martyr of Antioch' with much success. The principals were Miss Gillespie, Miss Frood, Messrs. Fred Fallas and Charles Knowles.

Obituary.

Louisa Fanny Pyne (Mrs. Bodda Pyne), well known to a former generation as the foremost singer in English opera, died, we regret to say, at 85, Cambridge Gardens, on the 20th ult., aged seventy-five. Born in 1828—not 1832, as is sometimes stated—she came of a musical family. George Pyne, her father, was one of the best alto singers of his day, and his other two daughters, Mary Anne (Mrs. Galton) and Susan, were also professional singers. Louisa Pyne first appeared as a child nine years old in a performance of the 'Messiah' given at Newcastle-on-Tyne, when she sang the solo 'If God be for us, who can be against us?' The child vocalist was so small that she had to stand on a stool in order to be seen. It was however in opera that this gifted singer made her mark, and her first appearance, as *Amina* in 'Sonnambula,' which took place at Boulogne in 1849, was so successful that she at once received an offer to sing in opera at the Princess's Theatre. One of her most notable triumphs took place when she was called upon, at a few hours' notice, to undertake the part of the *Queen of the Night* in Mozart's 'Magic Flute.' Mr. Gye was so grateful for her ready help in a difficult situation that he presented her with a handsome watch with her initials in diamonds. In 1857 the Pyne and Harrison Opera Company commenced their brilliant but brief (eight years) series of opera performances in the vernacular. From 1865 to 1877 Louisa Pyne sang in concerts, and the latter years of her life were devoted to teaching. In 1868 she married Mr. Frank Bodda, who predeceased her, and in 1896 she was accorded a Civil List pension of £70 a year.

Mr. Frederick Rose, who had been intimately connected with the firm of Messrs. John Broadwood and Sons for upwards of half-a-century, died, we regret to record, at Manchester, on February 28, aged seventy-five. In his position as head of the Broadwood pianoforte manufactory Mr. Rose proved himself to be a man of tact, energy, sound judgment and kindly feeling. Always mindful of the welfare of his workmen he started a band, of which the conductor was Thomas Sullivan, father of Arthur Sullivan, who as a boy used to play the big drum at rehearsal. Mr. Rose also fostered the workmen's library, which now consists of 6,000 volumes. He organized two highly efficient companies of volunteers from the Broadwood factory, the men being attached to the Queen's Westminster regiment. For many years he devoted much time and thought to municipal life. The cause of philanthropy was very dear to his heart; his interests in that direction embraced active participation in Sunday-school, hospital, and mission work. The name of Frederick Rose will long be held in fragrant memory.

Foreign Notes.

BÂLE.

A series of concerts was to be given last month by the General Musical Society to illustrate the development of the Symphony from Stamitz to Brahms. The former composer was a predecessor of Haydn in the field of the Symphony. The scheme is both interesting and profitable.

BRUSSELS.

M. Ysaye recently conducted a concert, the programme illustrating the Russian School from Glinka to Glazounow.

COLOGNE.

At a Gürzenich concert Herr Steinbach recently gave a programme entirely devoted to Brahms, an unprecedented event here. Those who attended the concerts given by him in London will not be surprised to learn that the venture was most successful.

LEIPZIG.

It is proposed to hold a congress in the autumn in connection with the reorganization of the 'International Society of Musicians,' and at the same time to perform some seldom heard works of Bach. In selecting the programmes there will be a real *embarras de choix*.

LEYDEN.

A performance of Dr. Elgar's 'The Dream of Gerontius' has been given by the Maatschappij, under the direction of Daniel de Lange.

MARSEILLES.

Wagner's 'Die Meistersinger' was performed here for the first time on the 1st ult. No one was allowed to enter the theatre after an act had been once commenced.

MUNICH.

Bruckner's Ninth Symphony has been performed three times this season, the third having taken place at a concert of the Musical Academy under the direction of Court-Capellmeister Fischer.

NAMUR.

Le Cercle Musical has celebrated the twentieth anniversary of its foundation by a concert, the programme of which was devoted to the compositions of its founder, M. Balthasar Florence. The selection included his Ouverture Dramatique, Concerto Pathétique for Violin, performed by Madame van der Eeden, a Jubilee Cantata, and some songs.

PARIS.

The poem 'L'Ame de Paris' by MM. Eugène Adenis and Fernand Beissier, which gained the Rossini prize offered by L'Académie des Beaux-Arts, will be given to the competitors for the musical (Rossini) prize. The text consists of a prologue and three episodes, of which the first deals with the 'île de la Cité' in the year 452, and the repulse of Attila by Geneviève; the second with Jeanne d'Arc before Paris in 1429; and the third, the heroic death of the sailors on board the 'Vengeur.'——Brahms's 'Tragic' Overture was recently given as a novelty at a Conservatoire concert under the direction of M. Georges Marty.——On February 28, at the Lamoureux Concert, the programme included a new Symphony in B flat by the accomplished French composer M. Vincent d'Indy. It bears the Opus number 57, and is quite a recent composition (1902-3). M. Amédée Boutarel in *Le Ménestrel* speaks in terms of high praise of the work, but regrets that so able and sincere an artist as M. d'Indy should at times renounce that simplicity which forms so essential a part of the art-work of great geniuses.——The monument of Gounod has been set up in the Parc Monceau without any ceremony, or, to quote from a French paper, 'without drums or official trumpets.' It is the work of the distinguished sculptor Mercié, and the three figures represented are those of Marguerite, Juliette, and Sapho.——'Daria,' a music-drama in two acts, libretto based on a Russian tale by Adolphe Aderer, music by M. Georges Marty, a former Prix de Rome, will be produced at the Grand Opéra during the season 1904-1905.——Two performances of Monteverde's 'Orfeo,' produced at Mantua nearly three hundred years ago (1608), have been given at the Schola Cantorum under the direction of M. Vincent d'Indy and attracted considerable interest.

SCHWERIN.

The first performance of Conrad Schröder's comic opera 'Die Nonne von Ghioceni' took place on February 21. The libretto, based on a Roumanian tale, is by Adolf Flach. The work met with a cordial reception.

TORGAU.

At the third concert of the Musical Society under the direction of Herr Schröder, the programme was one of considerable interest. Madrigals by John Dowland, Thomas Morley, H. L. Hassler, and J. Eccard were sung, and by way of instrumental music were given the eighth Partita from J. H. Schein's 'Banchetto musicale' (1617), and movements by Handel and Gluck. Modern music was also represented—four songs of Mendelssohn and Mozart's G minor Symphony.

WINTERTHUR.

Spitta in his 'Life of Bach' refers to the *Collegia musica*, or meetings of musicians for performances of music, or for the purpose of discussing questions relating to the art, and to the particular one founded by Telemann in 1704, of which later on Bach was an active member. The one at Winterthur was founded as early as 1629, and Festival concerts were given last month to commemorate the 275th anniversary of that event.

ZURICH.

Dr. Carl Attenhofer, who has been conductor of the Male Choral Society of this city for the long period of thirty-eight years, will resign in June. Music-director Volkmar Andreae has been elected his successor.

Miscellaneous.

The Cheltenham Musical Festival Society (conductor, Mr. J. A. Matthews) gave a successful concert in the New Town Hall on the 17th ult. The programme included Sir Frederick Bridge's dramatic overture 'Morte d'Arthur' and the new elegy 'Song of the Silent Land,' a setting of Longfellow's words by Mr. Harry A. Matthews, son of the conductor of the Society. The latter work had been previously produced in America, but this was the first time it had been given in England. It is a musicianly composition, and left behind a pleasing impression. Mr. Philip Newbury gave a very fine rendering of the tenor solo which forms the second part of the 'Song.' The chorus work on the whole was good. Sir Arthur Sullivan's 'Golden Legend' took up the second part of the programme, the soloists being Miss Susanne Palmer (of Cheltenham), Miss Bertha Salter, Mr. Philip Newbury, Mr. Charles Tree, and Mr. Ernest Davies. Mr. J. A. Matthews conducted.

The Ardeton Piano is a new invention that claims attention on the part of those—and their number is many—who aim at the attainment of correct technique in playing the household instrument. The Ardeton Piano claims to be a combination, in *one* instrument, of a perfect Practice-Clavier and Pianoforte. As a Practice-Clavier it provides, at will, 'up' and 'down' clicks and a touch graded from one to eight ounces, and—this is an important point—in either case with or without tone. These novel features are of such obvious advantage as to merit a career of usefulness to the Ardeton Piano. Messrs. Rushworth and Dreaper, 13, Islington, Liverpool, are the manufacturers and inventors of the new instrument.

Mr. W. G. Whittaker, of Newcastle-on-Tyne, writes in reference to the first performance of Rheinberger's 'Christophorus' in England:—'In your account in the March issue of The Musical Times, of the Cheltenham Philharmonic Society, is a list of works performed by the Society. It is therein stated that the Society performed Rheinberger's "Christophorus" for the first time in England. Will you kindly allow me to point out that the work was given by the "Newcastle Amateur Vocal Society" in 1885, eight years before the more southern organization was formed, under the conductorship of Dr. W. Rea, the great pioneer of music in this neighbourhood.'

Sir A. C. Mackenzie's second Scotch Rhapsody ('Burns') was performed for the first time in Hungary at the ninth concert of the Philharmonic Society, Budapest, on the 9th ult., and met with a flattering reception. The performance, under Herr Stefan Kerners, was excellent, and the local paper, especially the *Pester Lloyd* and the *Budapester Abendblatt*, expressed warm appreciation of the Scottish master's beautiful music.

The following awards have recently been made at the Royal Academy of Music:—The Goldberg Prize (Singing)—to Lindsey Squire (Liverpool). The Evill Prize (Singing)—to Ben Calvert (Halifax). The Ross Scholarship (Singing)—to Philip Simmons (Henley-on-Thames). The Sterndale Bennett Prize (Pianoforte)—to Julia H. Higgins (London).

The nineteenth Westmorland Festival—to be held at Kendal on the 14th, 15th and 16th inst.—has a new and enterprising feature in the engagement of Mr. Henry J. Wood and the Queen's Hall Orchestra. The usual competitions will be held, the judges being Mr. T. Tertius Noble, Mr. F. Kidson, and Mr. George Rathbone.

At the Earleston Eisteddfod, held on the 5th ult., the Southport Vocal Union (Mr. J. C. Clarke) won the first prize. Mr. Emlyn Evans adjudicated. The Southport Choral Society, which is also conducted by Mr. Clarke, gave a performance of 'Elijah' on the 4th ult.

Dr. Cornelius Rübner, Director of the Grand Ducal Conservatory of Music at Carlsruhe, has been appointed Professor of Music at Columbia University, New York, in succession to Dr. Edward MacDowell, who has resigned that office.

Her Royal Highness the Princess of Wales has been graciously pleased to accept a copy of Madame Agnes Leeds's book, entitled 'My First Piano Lessons,' recently published by Messrs. Novello.

Dr. Walter Carroll has been appointed a Lecturer in the Victoria University of Manchester, where he will also hold the position of Secretary to the Board of the Faculty of Music.

The Archbishop of Canterbury has conferred the degree of Doctor of Music upon Mr. T. Barrow-Dowling, organist of St. George's Cathedral, Cape Town.

Erratum. Page 154 of March issue, line 23, col. 1, for Worcester, read Hereford.

Country News.

BRIEFLY SUMMARIZED.

Blackburn.—The last concert of the 29th season of the St. Cecilia and Vocal Union was given in the Exchange Hall on the 4th ult. The band—selected from the Hallé Orchestra—and chorus numbered nearly 300 performers. Mendelssohn's 'As the hart pants' and 'A Song of Destiny' (Brahms) occupied the first half of the programme, both works being given with refinement and accuracy. In part two the chorus sang the part-songs 'The Dawn of Song' (Bairstow) and 'Echoes' (Sullivan). Miss Agnes Nicholls was the solo vocalist. The band were loudly applauded for able renderings of Grieg's 'Peer Gynt' Suite, and Hungarian Dances Nos. 5 and 6 (Brahms). Dr. E. C. Bairstow conducted with conspicuous ability.

Bournemouth.—The Winter Gardens Symphony Concerts, under the able and enterprising direction of Mr. Dan Godfrey, are continuing their successful course. The programme on February 29 included Beethoven's 'King Stephen' Overture, Grieg's Suite, 'Sigurd Jorsalfar,' Brüll's Symphony in E minor (Op. 31), and notably a Concertstück in A minor for pianoforte and orchestra composed by Mr. Tobias Matthay (the solo part played by Mr. York Bowen), which achieved a great success.

Cambuslang.—The Choral Society gave a performance of two parts of Coleridge-Taylor's 'Hiawatha' and Elgar's 'Banner of St. George' on the 22nd ult., in the Institute Hall. The choir sang very efficiently and the soloists were Miss Mary E. Alexander, Mr. Tom Child and Mr. J. Bayne Young. The accompaniments were efficiently played by Mr. W. H. Cole's orchestra. Mr. Herbert Walton, of Glasgow Cathedral, was the conductor.

Johnstone, N.B.—On the 15th ult. a recital of sacred music was given by Mr. J. Barratt and the Parish Church Choir, assisted by Miss Margaret Cameron (soprano), of Glasgow. Mr. Barratt rendered pieces on the organ by Schubert, Mozart, Guilmant, Morandi, Lux, and Liszt, in excellent style. The choir sang Gounod's 'Gallia,' and choruses from 'St. Paul,' 'Elijah,' and 'Samson,' in a highly effective and artistic manner, and Miss Cameron, in addition to the solo in 'Gallia,' sang 'There is a green hill far away,' and 'Let the bright Seraphim,' in a very expressive manner.

Kingston-on-Thames.—A performance of Elgar's 'Light of Life' took place in the Parish Church on the 16th ult., under the direction of Dr. A. P. Alderson. The choir sang well throughout, and were heard to special advantage in the choruses 'Light out of darkness' and 'Light of the world,' and the accompaniments were efficiently played by an orchestra consisting of strings, drums, harp and organ. The solo vocalists were Miss Fanny Cheetham, Miss Minnie Chamberlain, Mr. Samuel Masters and Mr. Bertram Mills. Mr. Edwin Stephenson presided at the organ, and Dr. Alderson conducted with much care.

Loughton.—The 'Banner of St. George' (Elgar) and a miscellaneous programme attracted a full audience to the Topping Hall on the 14th ult., when the Choral Society and Orchestra gave their last concert of the season. Mr. Henry Riding conducted, and Mr. W. B. Carter was the principal violin.

Newport, Mon.—The Philharmonic Society performed Elgar's 'King Olaf' on February 25 with much success. The soloists were Miss Helen Jaxon, Mr. Samuel Masters, and Mr. W. I. Ineson. The chorus and orchestra did excellent work under the baton of Mr. I. A. Gaccon.

Ripon.—An interesting lecture was given in the Ripon and Wakefield Training College on the 4th ult. by Dr. Henry Watson, of Manchester, on 'Shakespeare and music.' The illustrations were provided by Mr. C. H. Moody, the Cathedral choir, and a small string orchestra. Mr. Moody played Matthew Locke's 'Tempest' Music and contemporary examples of the 'Domp,' 'Galliard,' &c., on the pianoforte, and the choir gave exquisite renderings of glees by Stevens, Arne, Bishop, Macirone, Watson, and from anonymous MSS. of the poet's time. Messrs. Senior and Hartley sang songs by Watson and Schubert, and Miss Pratt and Miss Dixon contributed Haydn's 'She never told her love' and Bishop's 'Bid me discourse' respectively most charmingly. The band gave a finished performance of Edward German's 'Henry VIII' Dances.

Answers to Correspondents.

G. G.—(1) Joseph Seegr (Seeger, Saeger, Segert, or Zekert) was one of the best European organists of the 18th century. He was born at Rzepin, near Melnik, in Bohemia. He pursued his general education at Prague, where, at the Jesuit College, he obtained the degree of Bachelor of Arts. On turning his attention wholly to music he studied under one Bohuslaw Czernohorsky, a Franciscan. While still young, Seegr became the most remarkable organist in Bohemia. He succeeded Zach as organist at St. Martin's Church, Prague, where he remained five years. Then, for forty-one years, he was organist of the Thein-Kirche, Prague, and concurrently (for thirty-seven years) at the church of the Brothers of the Cross. When the Emperor Joseph II. visited Prague in 1781, he was so pleased with the talent of Seegr that he wished to attach him to his Imperial Court; but in the meantime the gifted musician died, on April 22, 1782, at the age of sixty-six. Among his pupils were Missliwezeck, Jean Kozeluch, Koprziwa, Skrydanech, Kucharz, and others. Seegr left behind him many compositions. In 1794 Messrs. Breitkopf and Haertel published eight toccatas and fugues for the organ; and a collection of organ preludes by this excellent artist was subsequently issued. (2) For tenor and bass duets, 'not too modern,' see: False love and true (Pinsuti); Go, baffled coward, from 'Samson' (Handel); The portals of this holy dwelling (Spohr); Now we are ambassadors, from 'St. Paul' (Mendelssohn); The moon has raised her lamp above (Benedict); Comrade, your hand (Balfe); Flow gently, Deva (Parry); The Fisherman (Gabussi).

A. W.—We are sorry that we cannot give any idea of the value of your Spinet, although it is 'a remarkable piece of antiquity.' As you mention 'an offer made to purchase by a local gentleman, who wants it as a match for his old grandmother, who has a cottage in the country,' this gentleman's grandfilial affection will doubtless induce him to set free the well-springs of his generosity to the best pecuniary advantage. You do not give the name of the maker.

Pianist.—Schumann's Pianoforte Concerto was performed for the first time in England at the New Philharmonic Society's concert of May 14, 1856, the solo part played by the composer's wife. Schumann died ten weeks later. Mendelssohn's G minor Pianoforte Concerto was first heard in this country at the Philharmonic Society's concert of May 28, 1832; it was repeated at the following concert, June 18, the composer on both occasions interpreting the solo portion. In the programme it was indicated as being in MS.

J. A.—For concert pianoforte pieces (solo) see: Airs de Ballet d'Alceste, Gluck (Saint-Saëns); Islamay (Oriental Fantasia) (Balakirew); Prelude (Rachmaninoff); Au bord de la mer (Smetana); La Chevaleresque (B. Godard); L'Angoisse (Tschaïkovsky). For pianoforte trios (six hands), see: Passacaille (Gounod); Tarantella (Lack); Menuet (Boccherini); Retraite aux flambeaux (Pessard).

Licentiate.—You would do well to get some help from a 'coach,' one who knows the ins and outs of the examination, before you 'go up.' Do not be discouraged if you fail in the first attempt. You ask 'How do concert players as a rule get their musical education?' The answer is 'variously,' though some of them, we fear, are only half-educated. Write to the lady herself for the information you require.

Anxious.—(1) An illustrated article on Lincoln Cathedral will shortly appear in The Musical Times. (2) 'The moon has raised her lamp above' can be obtained from any musicseller. (3) No complete list is published of Liszt's works. (4) All Wagner's operas can be obtained from Messrs. Novello.

A. A.—Put not your whole trust and confidence in editors of Bach's pianoforte works. We think your difficulties will be overcome by consulting Mr. Dannreuther's invaluable Primers on 'Ornamentation.' The reference thereto will also cover your Czerny question.

J. F. M.—(1) 'Catholic Hymns, original and translated, with accompanying tunes,' edited by Dr. A. E. Tozer, is a publication out of print. (2) In regard to the Ely Diocesan Festival Book apply to the Rev. C. E. Crump, Sawston Vicarage, Cambridgeshire.

H. J. R.—The anthem composed by Sullivan for the twelfth commemoration of St. Michael's College, Tenbury, is a setting of 'I will worship towards Thy holy temple'; it is published (folio size only) by Messrs. Boosey.

S. H. M.—For pedal studies (organ) see Best's '30 progressive studies,' and 'The art of organ-playing' (Part 2); 'Organ pedal technique' (Parts 1 and 2) by Burnham Horner; and 'Daily Studies and Pedal Scales' by Lake.

H. H. W.—(1) The 'Harmonicon' is well-worth having and the price you mention for a complete set is quite reasonable. (2) Probably a uvula trouble, but it is very difficult to advise on such matters. See a doctor.

Student.—Mr. Edward Chadfield, 19, Berners Street, W., is the Secretary of the Incorporated Society of Musicians; and Mrs. Kate Lee, 8, Victoria Road, Kensington, is the Secretary of the Folk-Song Society.

Clavichord.—It is impossible to give any idea of the commercial value of your clavichord without knowing its present condition; even then you might not realize its estimated worth from the sentimental point of view.

J. B.—Yes, Hiller's 'Song of Victory' and Gounod's 'Gallia' were brought into existence by the Franco-Prussian war of 1870.

Cardiffian.—We are sorry that we cannot break through our rule of not giving the names of teachers. You will soon find out 'who's who' in the town you mention.

E. C.—If you will kindly send us the leaf of the book to which you refer we shall doubtless be able to trace out the title of the publication.

L. S.—A photograph of the memorial to Sir John Stainer in St. Paul's Cathedral may be obtained from Mr. A. P. Monger, 8, Bream's Buildings, Chancery Lane.

Inquirer.—Pronounce as you would say the word 'generation,' regardless of its syllabic division in a piece of music.

A. J. L.—A good dentist would put you right, so that by his artificial aid you would be able to sing without a semblance of false pretences.

Medals.—As to whether medals are of 'any real value in the musical profession,' it all depends upon the medal and the medalist, especially the medalist.

Choral.—See Chappell's 'History of Music' and Stainer's 'Music of the Bible.' There is great need for a book (in English) on the history of orchestration.

Eisteddfod.—Please send us a copy of the tune and we will do our best to trace it for you.

W. E. S.—Yes, Gounod did write six fugues for the harmonium, but we think that they are now out of print.

F. H. H. S.—See answer to A. A.

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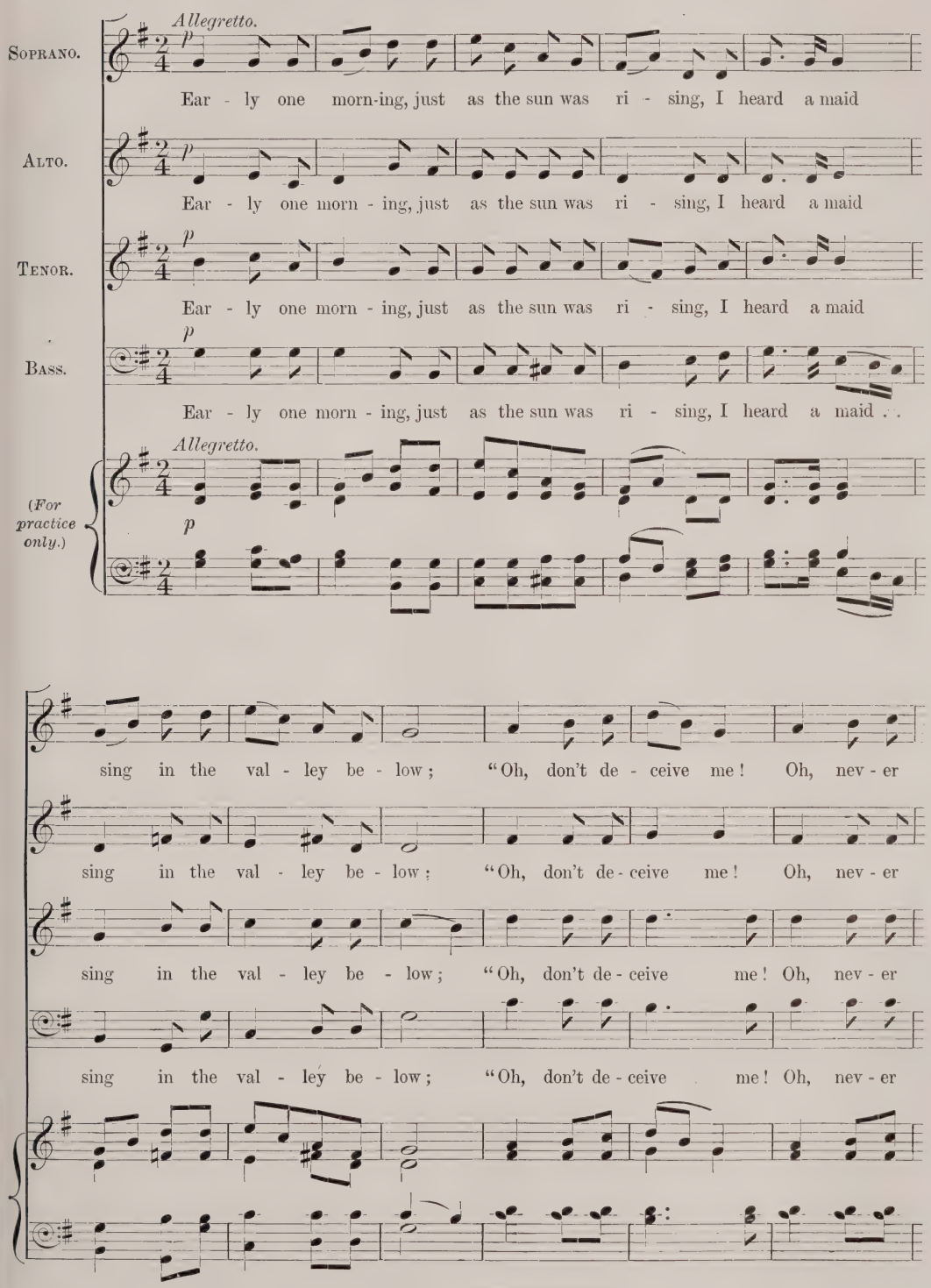

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f *dim. e rit.* *a tempo.* *p*

leave me! How could you use . . a . . poor maid - en so?" "Re -

f *dim. e rit.* *a tempo.* *p*

leave me! How could you use a . . poor maid - en so?" "Re -

f *dim. e rit.* *a tempo.* *p*

leave me! How could you use . . a poor maid - en so?" "Re - mem - ber the

f *dim. e rit.* *a tempo.* *p*

leave me! How could you use a poor maid - en so?" "Re -

f *dim. e rit.* *p a tempo.*

- mem - ber the vows you made to Ma - ry, Re - mem - ber the bow'r where you

- mem - ber the vows you made to Ma - - ry, Re - mem - ber you

vows that you made to your Ma - - ry, Re - mem - ber you

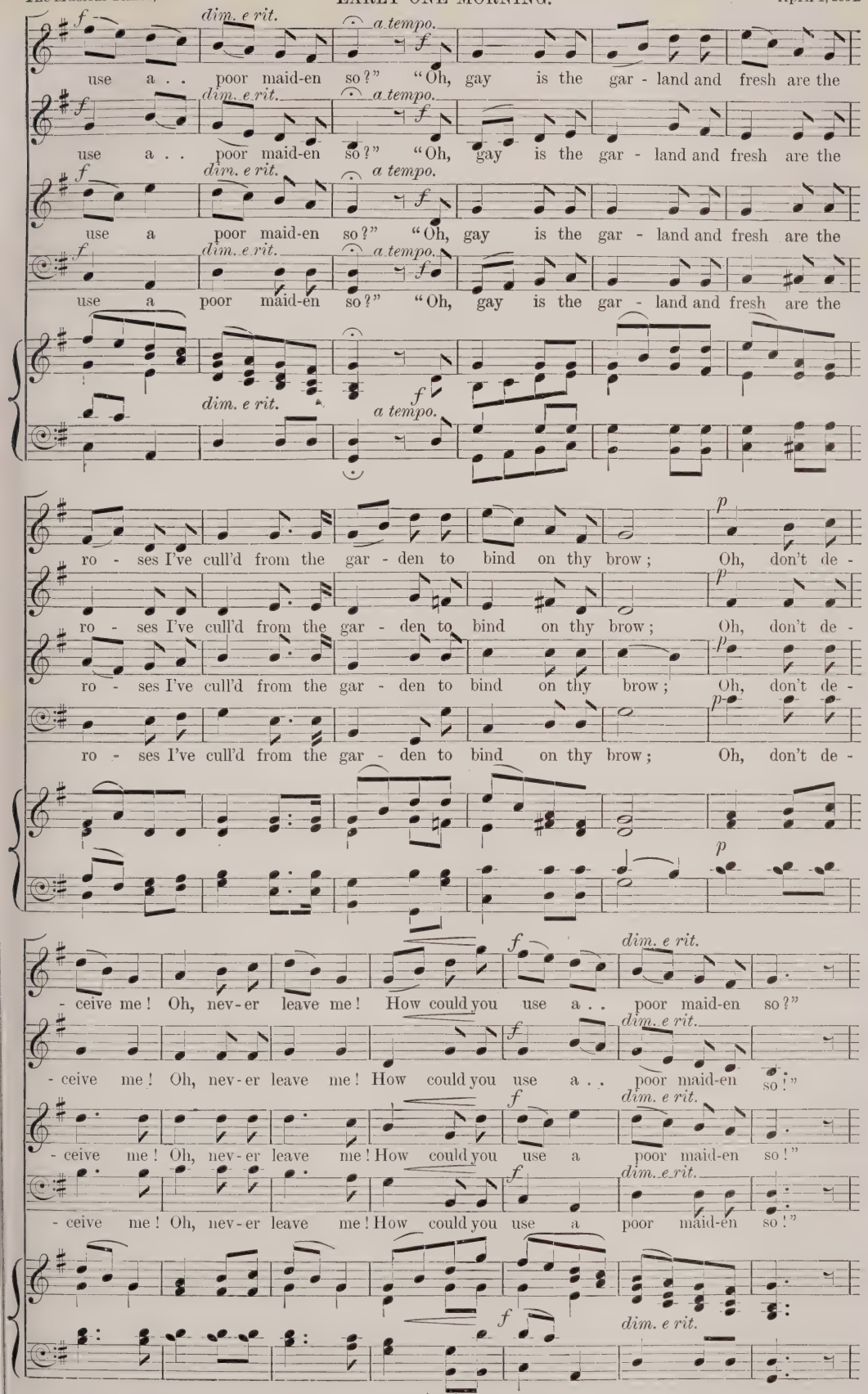
- mem - ber the vows you made to Ma - - ry, Re - mem - ber you

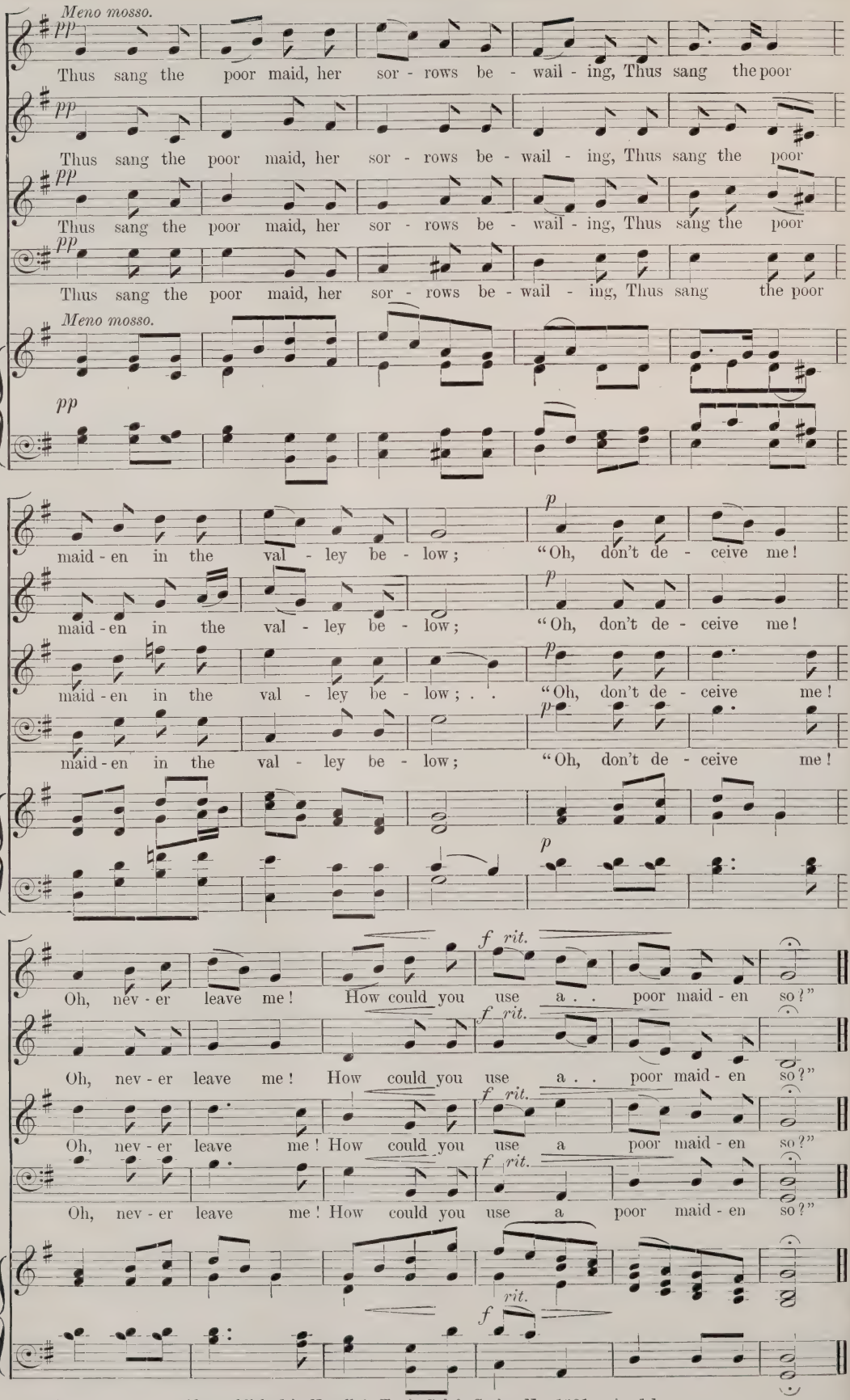
vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you


f
dim. e rit.
a tempo.
use a . . poor maid-en so?" "Oh, gay is the gar - land and fresh are the
use a . . poor maid-en so?" "Oh, gay is the gar - land and fresh are the
use a poor maid-en so?" "Oh, gay is the gar - land and fresh are the
use a poor maid-en so?" "Oh, gay is the gar - land and fresh are the
ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -
ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -
ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -
ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -
p
- ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so?"
- ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so!"
- ceive me! Oh, nev-er leave me! How could you use a poor maid-en so!"
- ceive me! Oh, nev-er leave me! How could you use a poor maid-en so!"



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THE TIMES, October 15, 1903.

Dr. Elgar has treated his subject with a fitting sense of dignity and awe, and everywhere his reverence, sincerity, and conviction are clearly manifested. Much of his writing is in the best manner of genuine Church music, much of it is in the right sense mysterious, as it should be. And precisely because it is the direct outcome of conviction so it carries conviction with it. . . . Dr. Elgar has succeeded in a huge task before which most composers might well have quailed.

DAILY TELEGRAPH, October 15, 1903.

It is a good omen that at last a man of our own race and nation has come to the extreme front and drawn to himself the wondering admiration of all who profess and call themselves musicians and lovers of the art. There is something impressive in the position now occupied by Elgar. He is not an intriguer. He does not compass heaven and earth making proselytes to believe in his own powers, neither does he trim his sails to catch the varying breezes of popular opinion. Having something to say in the fashion which appears to him best, he says it straight out, and leaves the issue to the Fates. Yet, though sturdily independent, courting nobody, he now occupies the position of a man with whom most people are determined to be pleased. There must be something in him—much more than common—to bring about this result. . . . This remarkable Oratorio is worth any amount of care in the handling. It is not a work of a mere trafficker in musical goods. Its sincerity is unquestionable, the loftiness of its aim cannot be denied, and its strength must be taken into account, whatever may be thought of its methods.

DAILY TELEGRAPH, October 16, 1903.

Leaving consideration of method for the greater satisfaction of touching upon evidence of the lofty powers with which the composer is endowed, and by the strength of which he has taken a foremost place amongst the composers of the world—perhaps even more than in "Gerontius," where the subject was less varied and expansive—those powers assert themselves in the new work. . . . Whether he shows us the ineffable gentleness and dignity of Christ, the penitence of Mary Magdalene, the despair of Judas—whether he picture storm or calm, suggests the tragedy of Golgotha or the glory of the Ascension, we are conscious of power, sincerity, and truth.

STANDARD, October 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, October 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, October 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, October 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, October 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause. . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, October 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, October 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, October 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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"THE BRIDE OF DUNKERRON."—"Mr. J. Coleman was an excellent representative of the *Sea King*. His voice, a bass of a sonorous and telling timbre, was admirably suited for the part, and he sang with animation and spirit."—*Birmingham Daily Mail*, April 18, 1904.

"THE BOHEMIAN GIRL."—"Mr. James Coleman as the *Count* gave the audience a rich treat, his broad, rolling voice being heard to great advantage."—*Sutton Coldfield News*, April 16, 1904.

"THE GOLDEN LEGEND."—Mr. James Coleman sang magnificently."—*Midland Advertiser*, April 9, 1904.

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"ELIJAH" (WESLEYAN CHOIRS FESTIVAL).—"Mr. Montague Borwell as the *Prophet* was admirably suited to the part. He has a fine voice—very musical, and with an unusual degree of dramatic force. His sarcastic emphasis in the 'Baal' music, his pleading tones in 'Lord God of Abraham,' the spirit and dash of 'Is not His word like a fire?' and the plaintive despair of 'It is enough,' were alike admirable."—*Holloway and Hornsey Gazette*, Nov. 6, 1903.

"ELIJAH" (BRIGHTON).—"Mr. Montague Borwell merits unstinted praise for the masterly manner in which he gave the solos allotted to *Elijah*. He was grandly effective in his recitatives, and aroused great enthusiasm by his *superb* renderings of the airs 'Lord God of Abraham' and 'It is enough.'"—*Sussex Daily News*, March 18, 1904.

"ELIJAH" (CLAPTON).—"The vivid portrayal of the great Prophet's work was grandly rendered by Mr. Montague Borwell, every item of his long performance receiving unstinted applause; the clear enunciation and mellow tone of his voice being well-nigh perfect. His finest effort, without doubt, was the great invocation to God on Mount Carmel, to overthrow by the test of 'the fire' in the sacrifice of the burnt offering, the false prophets of Baal. The mocking notes of derision, 'Call him louder,' &c., were followed with rapt attention and were quite the gem of Mr. Borwell's singing. Again, in the recit., 'O Lord, Thou hast overthrown Thine enemies,' he made a deep impression, while in the beautiful air 'It is enough' he has seldom been heard to better effect."—*Recorder*, April 15, 1904.

"ELIJAH" (BROMLEY)—"The title-part was splendidly interpreted by Mr. Montague Borwell, and the main feature was manly devotionalism. The audience was made to feel that the *Prophet* was a sincere worshipper. There was no trace of boastfulness, and only a suggestion of righteous irony in the delivery of the *Prophet's* words in the 'Baal' scene. The dramatic significance of the other portions seemed to arise out of the intense feeling of the singer. Mr. Borwell's earnestness of artistic aim and complete musical intelligence was revealed in every bar he sang. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression on many of his hearers."—*Bromley Chronicle.*

"FAUST" (GOUNOD). — (GOLDSMITHS' INSTITUTE.) — "Mr. Montague Borwell in the part of *Valentine* sang *excellently*, and from his first note in the second act, right through the 'Duel' scene with its splendid male trio, to the last note of his extremely dramatic 'Death' scene was listened to with the keenest appreciation by all."—*Journal*, March, 1904.

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"Among the artists engaged, the chief honours of the evening fell to Mr. Henry Sunman, the bass, who sang the part of *Elijah*. Whether in prayer to Jehovah, as when the *Prophet* interceded for the widow's child, whether in mockery of the priests of Baal, in the moment of triumph, or in despair of soul, Mr. Sunman alike displayed a very remarkable power. His voice seemed equally adapted to every variety of emotion; and there can have been few among the audience to whom he did not bring home the tempestuous spirit of *Elijah*."—*Folkestone Chronicle*, March 26, 1904.

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Felix Weingartner.

The Musical Times.

MAY 1, 1904.

MUSICAL TIMES COMPETITIONS.

The offer of two prizes, of fifteen guineas each, for the best anthem and part-song, has had most satisfactory results so far as numbers are concerned, as no fewer than 301 compositions have been sent in, including sixty received on the last day of entry, March 31. It has therefore been found quite impossible to examine these multifarious manuscripts in time to make known the results in the present issue. We are thus regretfully compelled to defer the announcement of the awards till our June number.

FELIX WEINGARTNER.

A BIOGRAPHICAL SKETCH.

No department of the interpretation of music has undergone greater development than that of orchestral conducting. As a case in point, Liszt, who has not been surpassed in his particular sphere of pianoforte playing, was at the height of his fame when the art of conducting was only just becoming known, at least in England. A man need not have passed much beyond middle life to have witnessed such time-beaters as may answer to some of the following descriptions:—The Jullienesque, or picturesque conductor; the drill-sergeant or martinet conductor, who is always worrying his players; the stodgy conductor, more fit to handle a London policeman's baton while on the beat, —though this is a reflection upon the intelligence of the Metropolitan Police; the antic-acrobatic, or contortionist conductor, who should be screened from public view; and the absent-minded conductor. Concerning one of the last named it is said that, when rehearsing the overture to 'Zampa,' he continued to beat time *after* the band had played the final chord! 'We have finished, sir!' the principal violinist ventured, in all humility, to remark. 'Finished!' replied the astonished batonist; 'why, I have twelve more bars!' And so on. If some of the species enumerated above are not altogether extinct, immense strides have been made in conducting technique. When to a thorough technical equipment can be added first-rate musicianship, a magnetic personality, ripe experience, and poetic fervour on the part of the conductor—an efficient orchestra being assumed—results approaching perfection may be looked for. Is not such a combination of conducting gifts to be found in the subject of this biographical sketch? There can be only one answer to this question.

Felix Weingartner was born on June 2, 1863, at Zara, on the Adriatic. The more or less accidental circumstance of his having entered the world in the capital of Dalmatia has given rise to some amusing mis-statements. A London musical critic recently said that Felix Weingartner 'is a Galician and not a German; and that between a Galician and a German there are more racial differences than between an Englishman and a Dutchman. Herr Weingartner's temperament is not at all German, really.' The 'really' must be repeated in the face of the following facts, as related by the great conductor himself to the writer of this sketch.

'My father, a native of Vienna, was a director of telegraphs under the Austrian Government. As he suffered from a chest complaint, he asked to be appointed to the southernmost station, which was Zara; this request was acceded to, and thus I happened to have been born in Dalmatia. My mother was a Silesian lady and my ancestors are German every whit. The title "Edler von Münzberg," about which you ask and which rightly belongs to me, means that I am a "noble of Münzberg." This I inherit from an ancestor who held the post of Master of the Imperial Mint at Vienna during the reign of Maria Theresa, by whom the patent of nobility was bestowed. My father died when I was four years old, and my mother then removed to Graz, where I was brought up and sent to school. I am glad,' he continued, 'to have this opportunity of clearing up the question of my nationality.' He utters an emphatic '*Unsinn*' (nonsense) in recalling the statement made by a Berlin critic that he (Weingartner) could not understand a Beethoven Symphony because he was not a German!

The boy began to play the pianoforte at the early age of six. He subsequently studied under W. A. Remy (Dr. Wilhelm Mayer), one of the most successful teachers in Austria-Hungary, who numbered among his pupils Ferruccio Busoni, Wilhelm Kienzl, Reznicek, Sahla, and others. In 1881, at the age of eighteen, Weingartner entered the Leipzig Conservatorium, his teachers being Reinecke, Jadassohn and, more especially, Oscar Paul. There he composed his pianoforte pieces Op. 1 to 3, which he played at the Conservatoire concerts. Another of his student compositions was the Orchestral Serenade for strings. This he conducted (on March 12, 1883) at the sixth of a series of special concerts given at the Conservatorium to commemorate the fortieth anniversary of the foundation, by Mendelssohn, of the Institution. He won the Mozart Prize, and before leaving the Conservatorium, at Easter, 1883, he was entrusted with the direction of Beethoven's Second Symphony in public. This proved to be an important event in his life, as he then and there decided to become a conductor.

Liszt, the generous-souled, had taken a fancy to the young man and invited him to Weimar. There, in surroundings delightful to an enthusiastic and gifted young musician, Felix Weingartner had the advantage of daily intercourse with the king of pianists. He met under Liszt's hospitable roof such congenial spirits as Eugen D'Albert, Friedheim, Lamond, Reisenauer, Rosenthal, and Stavenhagen. He specially remembers the overwhelming impression which Liszt's performance of the *Adagio* of Beethoven's 'Hammerclavier' Sonata made upon him; and like everybody who came under the magic spell of the master's great personality, he cannot find words to express his admiration of his nobility of character and goodness of heart. The fate which denied Liszt the recognition due to his creative genius, while showering unparalleled honours upon the pianoforte virtuoso, was borne with the philosophic calm and fortitude of true genius. 'I can wait,' he used to say to his friends whenever the matter was discussed. 'Well,' says Herr Weingartner, 'he has waited till after death; but his time has come at last, and in England too, if I may judge from the recent success of his "Tasso."'

At Weimar, on March 23, 1884, Weingartner's first opera, 'Sakuntala,' was produced. He then entered upon his conducting career and held appointments successively at Königsberg (as Wagner had done before him), Danzig and Hamburg. In the meantime his second opera, 'Malawika,' was produced at Munich, June 3, 1886.

In 1887 Weingartner was one of three conductors at Hamburg, where Hans von Bülow was specially engaged to conduct thirty operatic performances. The redoubtable Hans had not only greatly aged, but it soon became evident that he was extremely nervous. He only concerned himself with the orchestra, and left the singers to their own devices, while the action of the opera seemed to be felt by him as a downright hindrance to the performance. The three regular conductors—Sucher, Feld, and Weingartner himself—often had to take up positions in the wings to assist the bewildered singers with signs and cues, for, in spite of Bülow's marvellous memory, he would at opera performances simply bury his head in the score. In the concert-room however he was wonderful as usual, and there he achieved his greatest triumphs. But his mania for making speeches during concerts had already possessed him, and Herr Weingartner listened to one delivered before a performance of Beethoven's Eighth Symphony, in which Bülow compared the recently deceased Emperor William I. with Mendelssohn; and Bismarck, whom he thought much the greater man, with Brahms. A short time previously, Brahms had conducted his E minor Symphony in Hamburg, and was just then the object of Bülow's idolatry.

Bülow's fondness of peculiarities in the way of *tempi* and nuances, which made his work so unpalatable during the last years of his life, was the cause of Weingartner's rupture with his great chief. Bülow, in newly studying and conducting Bizet's 'Carmen,' had taken the *tempi* at a peculiarly slow speed throughout, changing *Allegros* into *Andantes*, &c., and justified his action by the remark that he wished to 'express thereby the Spaniards' pride'! When Weingartner was suddenly called upon to conduct the opera, instead of Bülow, he naturally reverted to the composer's *tempi*, a step which cost him his chief's goodwill; nay, more, Bülow took an intense dislike to the independent young conductor, nor failed to show it in various ways.

In 1889 the subject of this sketch settled at Mannheim. Up to this time his conducting experiences had been associated entirely with opera, but at Mannheim he entered upon the career which has brought him so much fame—that of an orchestral conductor. After two years' activity at Mannheim, conducting opera and concerts, Weingartner in the spring of 1891 was appointed Hof-Kapellmeister at Berlin. As conductor at the Royal Opera and of the Royal Symphony Concerts he enhanced his reputation as one of the foremost conductors of the day. His third opera, 'Genesius,' was produced at Berlin on November 15, 1892. The libretto of 'Genesius,' written by the composer himself, deals with the tragic fate of the persecuted Christians at the time of the Emperor Diocletian. The music is full of dramatic energy and is masterly in its orchestration, but it failed to meet with acceptance by the Berliners, probably owing to the religious element in the work. After two performances the composer withdrew his opera; but it has since been given with success at Mannheim, Hamburg, Leipzig, Weimar and Prague. In 1897, owing to ill-health, Weingartner resigned the conductorship of the Royal Opera, Berlin, but he retained, and still holds, the office of conductor of the Royal Symphony Concerts in the German capital, an office to which he is elected by the members of the orchestra. Upon partly relinquishing his duties at Berlin he made Munich his headquarters: there, in that art-environed city, he resides and conducts the famous Kaim concerts.

Felix Weingartner made his first appearance in England on May 17, 1898, when he conducted one of the Wagner Concerts given at Queen's Hall under the auspices of Mr. Schulz-Curtius. The famous conductor received a warm welcome in the columns of The Musical Times. Here are its words, glowing with genuine appreciation:—

> Herr Felix Weingartner made his first appearance in England, and we came under the magnetic influence of a leader of men and a poet amongst conductors. Weingartner is great, of that there can be no doubt after his superb performances on May 17. It only needed the opening *Adagio* of the 'Freischütz' Overture (No. 1 on the programme) to show that no ordinary wielder of the baton stood before us. What are his strong points? He seems, above all, a thoroughly sound and sane musician, bent on reproducing the great master's *ipsissima verba*, so to speak, and imbuing them with their fullest beauty and nobility. He inflicts no far-fetched 'new readings' upon us, nor is he a *tempo rubato* faddist when dealing with composers to whom rhythm

was—as it is still, and has been since the world began—of the very essence of music. His rhythmical accuracy is enchanting; wonderful elasticity, combined with absolute clearness and perfection of detail, distinguish his readings of such strongly rhythmical pieces as Berlioz's Overture 'Carnaval Romain' and the *Finale* to Beethoven's Seventh Symphony. Another of his strong points is beauty of tone. Never have we heard more euphonious combinations of wondrous sounds than he conjured up in the awfully solemn Prelude and *Finale* to 'Parsifal' and the ravishing slow movement of the Symphony. Nor was there a moment throughout the concert when the orchestra sacrificed beauty of tone for mere noisy 'effect.' In short, performances like those of the 'Freischütz' and 'Carnaval Romain' Overtures, the 'Parsifal' selection, and the A major Symphony have not been heard in London for many a day; and when it is remembered that the conductor had to deal with an orchestra perfectly strange to him, his triumph (he was recalled three times at the end of the concert) must be considered complete.

A word may be added respecting the physical aspect of his conducting, for it is a pleasure to follow Herr Weingartner's movements. They combine the dignity and calm of Dr. Hans Richter with the quicksilvery alertness and exuberance of Mr. Henry J. Wood, and to watch him draw a long slow-time *crescendo* out of the orchestra, and lead up to some great climax, is a fine sight and sufficient to explain his influence over his players.—The Musical Times, June, 1898.

Herr Weingartner had never visited London previous to 1898. Three years later he again found his way here when he conducted—at Queen's Hall, on May 2, 1901—his orchestral poem 'Das Gefilde der Seligen' ('The Fields of the Blessed'). Since then he has paid an annual visit, and on each occasion has increased his reputation. In 1902 he was the subject of a leading article in *The Times*,—an unusual circumstance—in which the writer referred to him as 'one of the most impulsive and essentially musical interpreters now before the public. There is scarcely anything in the music he conducted last week that he does not seem to appreciate in the fullest degree, and his mastery over the orchestra is colossal. . . . He has made on many hearers a strong impression as a man who, with a consummate mastery over his orchestra, a subtle ear for instrumentation, and an exhaustive knowledge alike of classical and of recent music, has retained the healthy enthusiasm of some such childhood as Mozart's.' These words admit of no disputation. Something of the same impression seems to have been made in America during the conductor's recent visit to the United States. Mr. H. E. Krehbiel, the special correspondent of The Musical Times in New York, writing in our issue of last month, said: 'Herr Weingartner, for whom the Philharmonic Society set aside the traditions of decades and gave a concert outside the subscription, made so profound an impression on the musical life of the American metropolis that an effort will doubtless be made to bring him here permanently, or for a term of years.'

In the course of a pleasant chat with Herr Weingartner during his sojourn in London to conduct the recent Kruse Festival, we ask the distinguished conductor to give his opinion of our orchestral players. 'They are very good,' he replies, 'intelligent, willing and courteous; but one can feel that they are not used to playing together as an organic body. In Berlin,' he adds, 'I not only have *four* rehearsals for my concert, but my men habitually play as one organization under one conductor, to the obvious advantage of the *ensemble*. I must say however that Professor Kruse has been very good in giving me all the rehearsals he could.'

Now let us see what one of our most experienced orchestral players thinks of the subject of this sketch. He says: 'When Herr Weingartner takes us through a work at rehearsal we feel that he already knows exactly what he wants, and moreover that he has the power and knack of getting it without any undue fuss or worry; all is calm and peaceful with him at rehearsal. At the performance he is like one hypnotized, and with the power to impart the spell to those playing under his baton; and, while always retaining absolute control, he permits the individual player who for the moment has the more important subject to feel that he can play with ease and comfort. It is always a great pleasure to play under Herr Weingartner's direction.'

The mention of the Sheffield Chorus to Herr Weingartner incites him to enthusiasm upon their wonderful achievements. 'Good, excellent!' he says; 'and good larynx,' pointing to his throat. 'I have never heard such splendid choral singing anywhere.' And then, after a moment's pause, he adds—'*Wonderful!*' It may be interesting to state that the choral rehearsal which Herr Weingartner held at Sheffield occupied only ninety minutes, although the works were 'The Choral Symphony' and 'The Dream of Gerontius,' so well had Dr. Coward prepared his trusty choristers. 'I know about Dr. Coward's career,' he says, 'and I was so pleased with the singing of his Sheffield Chorus that I intend to dedicate to them and their conductor two eight-part choruses, with orchestral accompaniment, that I have just composed.' Thus does so eminent a foreign conductor emphatically endorse all that has been said in these columns concerning the attainments of the full-voiced and intelligent singers from Sheffield and their genius conductor.

As a composer Herr Weingartner can point to a good record of some forty published works. These cover a wide field of creative activity. Of his four operas, three ('Sakuntala,' 'Malawika,' and 'Genesius') have already been mentioned. 'Orestes'—produced at the Stadt-Theater, Leipzig, on February 15, 1902—is a Trilogy, the three sections, Agamemnon Choephori, and Eumenides, forming one representation. 'Orestes' has been given at Leipzig, Stuttgart, Frankfort, and Nüremberg, while performances are to be given next winter at Mannheim and Munich. Two Symphonies, in G and E flat, have to be placed to the credit side of the account. The *Adagio* of the latter has for its principal subject a theme worthy of Beethoven in

its extended *melos*—a proof that the gift of writing a long-drawn strain, and one that is beautiful withal, is not yet extinct. Here is the tender tune in all its unaffected simplicity:—

Adagio, ma non troppo, cantabile. (*Strings only, without Double-Basses.*)

&c.

Both the Symphonic poems, 'King Lear' and 'Das Gefilde der Seligen' ('The Fields of the Blessed') have been performed in London under the composer's own direction—the former on May 17, 1898, the latter on May 2, 1901. The orchestral compositions also include a Serenade for stringed orchestra. In chamber music there are three String Quartets,—in D minor, F minor, and F major—and a Sextet for Pianoforte and Strings. Several pieces for pianoforte solo complete the instrumental creations. The vocal music consists of a large number of songs, and the two eight-part choruses (MS.) to be dedicated to the Sheffield Musical Union. As a painstaking and conscientious editor Herr Weingartner has given ample proof of his industry in the monumental edition, in collaboration with M. Charles Malherbe, of the works of Berlioz,—a great favourite of the composer-conductor-editor—published by Messrs. Breitkopf and Härtel. We give a complete list of Herr Weingartner's compositions:—

OPUS. LIST OF COMPOSITIONS AND DEDICATIONS.

1. Sketches: 7 pianoforte pieces. Dr. W. Kienzl.
2. Tonbilder zu 'Stifter's Studien': 8 pianoforte pieces. W. A. Remy.
3. Aus vergangener Zeit: a cycle of 6 pianoforte pieces.
4. Lose Blätter: 8 short pianoforte pieces.
5. Phantasiebilder: 5 pianoforte pieces.
6. Serenade for String Orchestra. Dr. Oscar Paul.
7. Lied des Hunold Singuf, for baritone voice and pianoforte. A. Alexi.
8. Two songs. Laura Horst.
9. Sakuntala. Opera; libretto by the composer. Franz Liszt.
10. Malawika. Opera; libretto by the composer.
11. Harold: songs; 2 vols.
12. Die Wallfahrt nach Kèvlaar, for alto voice and orchestra.
13. Three songs for a low voice.
14. Genesius. Opera; libretto by the composer.
15. Eight songs; poems by Uhland. Alfred Reisenauer.
16. Eight songs for voice and orchestra; poems by Lenau. Frau Marie Weingartner.
17. Three songs for voice and orchestra; poems by R. Hammerling. H. und O. Schuster.
18. Severa: six serious songs. Justine Pauly.
19. Hilaria: six cheerful songs. W. und C. Pauly.
20. King Lear: symphonic poem for orchestra.
21. Das Gefilde der Seligen (The Fields of the Blessed): symphonic poem for orchestra.
22. Songs; words by Gottfried Keller: 2 volumes. Dr. Ludwig Wüllner.
23. Symphony No. 1, in G major.
24. String Quartet, in D minor. The Halir Quartet.
25. Six songs. Frau Gutheil Schoder.
26. String Quartet, in F minor. To the Bohemian String Quartet.
27. Three songs. R. Gmür.
28. Twelve songs, 2 vols.
29. Symphony No. 2, in E flat. Dr. Franz Wüllner.
30. Orestes; libretto by the composer: a Trilogy after the Oresteia of Æschylus.
    1. Agamemnon.
    2. Choephori.
    3. Eumenides.
31. Four songs for tenor or soprano.
32. Mädchenlieder: six songs for a soprano voice.
33. Sextet for Pianoforte and Strings. Alfred Reisenauer.
34. String Quartet, in F minor. Frau Feo Weingartner.
35. Three songs for voice and orchestra. Mr. Ffrangcon-Davies.
36. Four songs for soprano voice and orchestra.
37. Two ballades; poems by Carl Spitteler. Frl. Grete Klinkerfuss.

His versatility is not confined to the chief work of his life, namely, that of conducting, nor composing, but is prominent in his literary attainments. In addition to several articles contributed by him to musical journals, he is the author of the following pamphlets :—

1. Die Lehre von der Wiedergeburt und das musikalische Drama. Leipzig.
2. Ueber das Dirigieren. Berlin, 1896.
3. Bayreuth, 1876-96. Berlin, 1896.
   This has been translated into English by Lily Antrobus, and published by Messrs. Weekes and Co.
4. Die Symphonie nach Beethoven. Berlin, 1898.
   This appeared in an English form—'The Symphony since Beethoven'—in the *Contemporary Review* of February and March, 1899 ; and an English version will be published in a seperate form. A French translation has been made, and one in the Dutch language is being prepared.
5. Carl Spitteler, ein künstlerisches Erlebnis, München.

Of special interest are the views of Herr Weingartner as expressed in his Beethoven pamphlet. We give a few extracts therefrom. In regard to the mighty musician, the composer of the 'immortal nine,' he says :—

> I would first of all establish the fact that not one of the symphonies composed since Beethoven has attained, let alone surpassed, the value of one of his, although many of them contain excellent music, and some display genius.

Papa Haydn's genial strains are pleasantly referred to with the affection of a true-hearted son :—

> Enchanting masterpieces, sprung from his childlike and sunny mind, which, like all productions of true genius, will live for ever and outlast all so-called 'schools.'

'G' (Sir George Grove) might have written the following concerning Schubert :—

> He was the lyric musician κατ' ἐξοχήν. Whatever he wrote, the most serene as well as the most tragic work, seems, as it were, imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C major ! . . . . I cannot conceive how it is that there are still people so ill-humoured as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with music. It produces on me the effect as of flight through a bright ether.

A comparison between Schubert and Beethoven is thus fancifully expressed :—

> In the greatness and power of his sentiment, united to the tender, lyrical element, which runs through his works like a sacred thread, Schubert appears as the noble and, as it were, female complement of Beethoven ; the two great symphonies, in which his important personality is perfectly represented, are the only ones which approach those of Beethoven.

And, lastly, the remarks on Schumann's orchestral technique, or its shortcomings, are not only interesting but to the point :—

> In place of the great and broad *adagio* of the Beethoven symphony, we find in Schumann graceful, melodious, lyrical *intermezzi*, which would suit the pianoforte far better than the orchestra. Indeed, if a Schumann symphony be well played as a pianoforte duet it is far more effective than in the concert hall. . . . His instrumentation is so thick and clumsy that, were one to play strictly according to his direction, no expressive orchestral performance would be possible. You may believe my experience as a conductor that nothing is so troublesome as the performance of a Schumann symphony, because almost all *nuances* of sound and the accentuation of the leading parts must be obtained through the conductor's own initiative, so that the composer's intentions, which come out clearly enough on the pianoforte, may also be recognized in the orchestra, and the performance may not be devoid of light and shade.

One cannot be in Herr Weingartner's company without very soon becoming conscious of his remarkable personality. Strength of purpose and amiability of disposition are blended in that mercurial temperament. Energy and alertness are strong characteristics of this leader of men and poetic-souled musician. His clear-cut features when in repose might convey the impression of a stern nature beneath that pale face ; but no one can laugh more heartily than he, and the smile that now and again brightens his countenance is one that is not easily forgotten. His hobbies—he took a keen delight in adding this word to his limited English vocabulary—are walking and mountain-climbing, 'and I love the classics, Beethoven and the rest,' he adds as, with a hearty hand-shake, he utters a cordial *Auf Wiedersehen !*

The portrait of Herr Weingartner, which forms one of our Special Supplements, has been taken specially for this biographical sketch by Messrs. Russell and Sons.

LINCOLN CATHEDRAL.

> 'We address'd ourselues [at Lincoln] to heare the Cathedrall prayers, and see the ancient monuments and rarities of that stately and magnificent Minster, which is the grace and beauty of the whole City, and fayrely built on a high hill, commanding a pleasant prospect of the adiacent country, neere 20 mile about, and within ken of the sea.
>
> 'Heere wee heard their solemne seruice. The Organs, with other Instruments, suited to most excellent voyces, were all answerable to such a famous Cathedrall.'*

Beautiful for situation, Lincoln is one of the most beautiful of our English cathedrals. Like Durham, Ely, and St. Albans, it enjoys the advantage of being set on a hill, a position which not only gives added dignity to its trio of noble towers, but displays its stately proportions to the best advantage. The history of the sacred edifice may be briefly set forth. Remigius, the earliest Norman bishop of Lincoln, built the first cathedral on this site ; it was ready for consecration in 1092. Some fifty years later a fire 'foully disfigured' the building ; but a still greater calamity occurred in April, 1185, when a violent earthquake, felt

* From a manuscript account of a Seven weeks' Tour made by three military officers through twenty-six counties of England, A.D. 1634.

throughout the whole of England, 'split the Cathedral in two from top to bottom.' In 1192 the first stone was laid of the Choir and Eastern

THE ARMS OF LINCOLN CATHEDRAL.

Transepts. During the first half of the thirteenth century the Great Transepts were completed, and the Nave was gradually extended westwards. The Angel Choir, an architectural gem of the first water (of which more anon), dates from 1280; the Cloisters some sixteen years later. Thus this fair fane, built of durable Lincoln stone, has stood, in its completed glory, for 600 years.

Let us go round about the towers thereof in order to obtain some impressions of so graceful a mother-church. One naturally starts from the west front, which, although in the nature of a screen, is very impressive. In the centre will be seen a grim-looking, solid block of masonry, 100 feet wide, of 'stern, almost savage plainness'—the remains of the first Norman cathedral. Some curious early sculptures stretched across the screen have as their subjects: The Expulsion from Paradise, Adam and Eve digging, Noah building the Ark, Daniel in the Lions' Den, &c. The western towers (each 206 feet high) were originally surmounted by timber spires, which remained *in situ* till 1807. A previous attempt to demolish these erections resulted in a riot on the part of the protesting citizens. This disturbance was not quelled until the bellman perambulated the city with the following message of peace:—

> Whereas there has been a tumult for these two days past, about pulling down the two west spires of the church: this is to give notice to the people of this city, that there is a stop put to it, and that the spires shall be repaired with all speed.

'After which,' we are told, 'the mob with one accord gave a great shout and said, "God bless the King."' The central tower—in height 271 feet—also had a timber spire until it (the spire) was destroyed by a tempest in 1548. An earlier central tower fell in the year 1237, under remarkable circumstances. Bishop Grostête had been calling the cathedral clergy to account for their laxity. One of the canons publicly, from the pulpit, protested against the action of the Bishop, and as this aggrieved divine uttered the words: 'If we were to be silent, the very stones would cry out for us,' the central tower came down with a crash, burying several people in the ruins. The tower however was soon rebuilt, and through the many changes of nearly 700 years it stands to this day in all its magnificence as one of the finest in the kingdom. It contains 'Great Tom,' a bell weighing 5 tons 8 cwts., in size the fourth in the kingdom; the hammer which strikes the hours weighs 224 lbs.

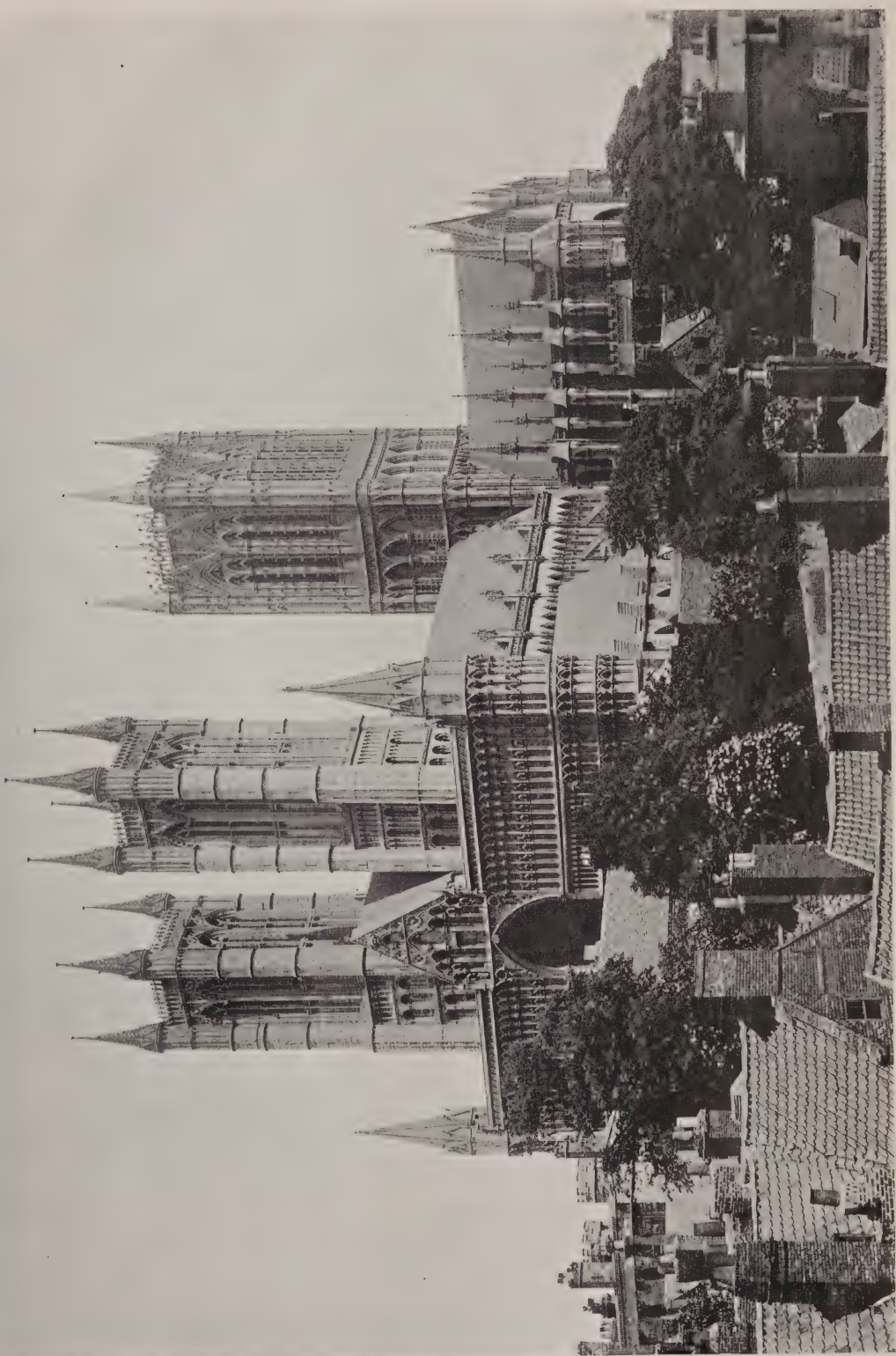
Walking by the south side of the Cathedral we notice the Galilee Porch, not, as at Ely and Durham, at the western end of the church, but placed at the south-west corner of the great transept. The lovely south-east porch is unique among English cathedrals. The Bishop's Palace is on the other side of the road. Adjacent thereto is the interesting group of habitations called the Vicars' Court, wherein resided the Rev. Luke Flintoft, a Priest Vicar from 1703–14, and the composer of the best of minor double chants. The flying buttresses of

THE LINCOLN IMP:

AN ORNAMENT IN THE CATHEDRAL.

(*Photograph by Messrs. George Hadley and Son, Lincoln.*)

the Chapter House, the Cloisters, the high pitch of the roof of the Cathedral, the double-cross formed by the duplication of the Transepts, the rich



Lincoln Cathedral.

(Photograph by [Messrs. George Hadley and Son, Lincoln.)

decoration of the stone-work, with pinnacles in profusion—all these contribute to produce a picture of exquisite charm.

If the interior, viewed from the Nave, seems at first to be a little disappointing, owing to the lowness of the vaulting and the uniform height of the entire building, there are some rich compensations. In the Great Transept the two large, round windows at once attract attention. They are known as the 'Dean's eye' and the 'Bishop's eye'—the former, on the north, facing the Deanery, the latter, on the south, facing the Bishop's Palace. The interpretation of these optically-designated windows is that as Lucifer comes from the region of the north, the Dean's eye must be on the watch for the approach of so undesirable a visitor; while the Bishop's eye turns towards the sunny south, the region of the Holy Spirit, whose sweet influence alone can overcome the wiles of the wicked one. The 'Dean's eye' furnishes a magnificent example of early thirteenth-century stained glass.

The Choir is the glory of Lincoln Cathedral. It was built by that 'very excellent and wonderful man,' the master-builder Bishop, St. Hugh, and completed in 1200. It is the *earliest* known example of pure lancet, or Early English, free from any trace of Norman influence—indeed, *the pointed arch was born at Lincoln.* Special features of interest are the double arcading, and the two columns in the eastern transepts, richly ornamented with crockets placed between the shafts. The Choir originally had an apsidal termination. The Angel Choir, built between 1255 and 1280 to receive the shrine of the saintly St. Hugh, forms the retro-choir. It belongs to the Transition period, and is the earliest example of *geometrical* work. The Triforium is of exquisite design, its spandrils being filled with choirs of angels, which give the name to this fascinating portion of the Cathedral. In strong contrast to the angels with their expanded wings is the grim-looking figure, squatting under a corbel, known as the 'Lincoln Imp,' a truly characteristic specimen of the facetious fancy of mediæval workmen. The great east window, considered to be the finest of its style in the kingdom, is of eight lights and of faultless proportions. In its refined elegance, decorative treatment, and delicacy of finish the Angel Choir can hardly be paralleled.

THE DOUBLE ARCADING OF ST. HUGH.
(Photograph by Messrs. George Hadley and Son, Lincoln.)

The Chapter House, dating from the early part of the thirteenth century, is in perfect harmony with the rest of this richly-decorated sanctuary. In shape a decagon, with two windows in each bay, it is one of the earliest of the series of polygonal chapter-houses in England. The Cloisters and Vestibule, on the north side of the

Cathedral, date from 1296. They lead to the Cathedral Library, a fine long room designed by Wren in 1674, and naturally of a very different style of architecture from that of its Gothic surroundings. The library, which contains about 8,000 volumes, includes several old English Bibles and books of devotion, *temp.* Henry VIII., Edward VI., and Mary, in addition to a valuable manuscript of Old English Romances *circa* 1430–40, and a contemporary copy of Magna Charta, endorsed 'For Lincoln'; also a Collection of Italian Madrigals, dating from 1549 (Nicolò Dorati) to 1634 (Richard Dering), presented by Dean Honywood, who held office from 1660 to 1681.

In former times the library was rich in Caxtons, but, alas! they disappeared nearly a century ago, under circumstances that would now be regarded as outrageous. The Earl Spencer of that day (*circa* 1820) had for librarian the Rev. Dr. Thomas Frognall Dibdin, the elder brother of Charles Dibdin, the sea-song composer. Dr. Dibdin, who was a well-known bibliomaniac, had a roving commission from his nobleman master to secure all the rare books he could lay his hands upon, in order to enrich the Earl's library at Althorpe. He so managed to get the right side of the Dean and Chapter as to induce them 'to sell all the Caxtons and other early prints, and to replace them with more modern works of which they stood in need'! At the same time Dr. Dibdin appears to have gathered a 'Lincolne Nosegay' of 'certaine bokes,' doubtless for Lord Spencer. The following

THE CHOIR: LINCOLN CATHEDRAL.

(Photographed specially for this article by Messrs. George Hadley and Son, Lincoln.)

is the title of a little catalogue of precious tomes:—

> Here begyneth | A Little Tome | and hathe to name | The Lincolne Nosegay | beynge | a brefe table | of certaine bokes | in the possession of | Maister Thomas Frognall Dibdin | clerk | which bookes | be to be sold | to him | who shal gyue the moste for ye same.

Most, if not all the Caxtons and other rare books are now in the Rylands Library, Manchester.

Before considering the music and musicians of Lincoln, reference may be made to one or two of its most famous bishops. The building prelates—Remigius, and St. Hugh, the founder of the present Cathedral—have already been mentioned, and so has Robert Grostête (Bishop from 1235 to 1253), who, though of lowly birth, became one of the greatest scholars of his day and 'a wise and practical reformer of clerical disorders.' Bishop Fleming (1419–31) was the founder of Lincoln College, Oxford, a seat of learning closely knit to the Cathedral, and founded 'to defend the mysteries of the sacred page against those ignorant laics who profaned with swinish snouts its most holy pearls.' John Wesley was one of the most distinguished alumni of Lincoln College, Oxford, and, in our own day, Mr. John Morley. Coming to later times, the poet-bishop Christopher Wordsworth (1868–85) must have 'honourable mention' for those sacred lyrics with which he so greatly enriched the worship-song of all sections of the Christian church, *e.g.*, the oft-sung hymns beginning:—

> 'Hallelujah! hallelujah!
> Hearts to heaven and voices raise'
> 'Gracious Spirit, Holy Ghost'
> 'Hark! the sound of holy voices'
> 'O day of rest and gladness'
> 'O Lord of heaven and earth and sea'
> 'Father of all, from land and sea.'

In turning to matters strictly musical, mention must first be made of the Precentor, that important office now being held by the Ven. Archdeacon Bond, who, in 1902, succeeded Canon H. R. Bramley, of Christmas Carol fame. The choral body of the Cathedral consists of four Priest-Vicars,—a very ancient foundation—nine Lay-Vicars or singing men, two supernumeraries and sixteen choristers. In regard to the last-named, the number of actual choristers is only four. Instead of surplices they wear vestments which are really remnants of the mediæval choral copes, with the addition of sleeves, as shown in the accompanying photograph. The remaining juveniles of the choir are twelve Burghersh Chanters, so named from the revenues derived from the suppressed Burghersh Chantry, and a variable number of supernumeraries.

THE CATHEDRAL ORGANIST'S HOUSE, LINCOLN.
(Photographed specially for this article by Messrs. George Hadley and Son, Lincoln.)

In olden times cathedral choristers were not neglected as they were in the greater part of the last century. At Lincoln, for example, we find that in 1477 William Horwode, Vicar, was appointed to instruct them in the science of singing, to wit: 'playnsonge, pryksonge, faburdon, diskant, and cowntor'—the last-named probably counterpoint—'as well as in playing on the organ, and especially those whom the master shall find apt to learn in the "Clavycordes."'

At the present time the choristers—sixteen in number, are well cared for. They are boarded and receive an excellent education in the Lincoln Cathedral Choir School, which is under the direct management of the Dean and Chapter. The head-master, Mr. G. H. Cowburn, and his assistant are both University graduates, while the musical education of the boys is under the personal supervision of Dr. G. J. Bennett, organist of the Cathedral.

We must go back 600 years to find the first mention of an organ in the Cathedral records.* In the year 1311 a fee of twenty shillings was paid to Thomas de Ledenham, Vicar, for taking care of the organs, *blowing* and cleaning them! On April 24, 1428, the Chapter met and decided that nine pounds should be expended in purchasing new organs for the Chapel of St. John the Baptist and in repairing the great organs in the Choir. Fourteen years later—in September, 1442—the Dean and Chapter unanimously agreed that organs of a better kind should be put up in the great Choir before the ensuing Christmas, and a 'bill' was drawn up between the Chapter and one Arnald Organer, of Norwich, by which the latter covenanted to carry out the work for the sum of five marks. The next reference is in the year 1635, when a pension of 40*s.* per annum was granted to Thomas Coats, of Stamford, 'for repairing and keeping in order and tune the organs in the Church.' In 1663 a Mr. Derby, at 'worke' on the organ, was 'abused' by Mr. Mudd, organist, as we shall presently see.

THE TRIFORIUM OF THE ANGEL CHOIR.

(*Photograph by Messrs. George Hadley and Son, Lincoln.*)

The chapter books of August 27, 1702, contain this entry:—

> Pactum cum Gerardo Smith de organis reparandis et amovendis juxta articulos, ad id compositos, conclusum fuit.

It would be interesting to know to what part of the Cathedral the organ was removed. A print in Dugdale's *Monasticon* shows the instrument placed on the north side of the choir, in the last bay before the eastern transept, the choir organ-case and keyboards overhanging the stalls. Perhaps the screen position was adopted at this time (1702), but nothing definite can be discovered on this interesting point. In January, 1729, it was decreed 'that the organ be repaired by Mr. Anthony Parsons, organ-builder'; and, in the following

* For much of the following information concerning the music and musicians of Lincoln Cathedral we are indebted to the valuable researches of the Rev. Canon A. R. Maddison, M.A., F.S.A., Priest-Vicar and Librarian.

month, Master John Rance, chorister, was reproved for throwing stones and bruising the organ-pipes taken out to be cleaned and repaired. In 1826 William Allen built a new organ (enclosed in the present case), which was enlarged by his son in 1851. This organ gave place to the present fine four-manual instrument, erected by Father Willis in 1898 at a cost of nearly £5,000, exclusive of the case; it was opened on St. Hugh's Day (November 17) in that year. A full account of the opening service, at which recitals were given by Sir Walter Parratt, will be found in The Musical Times of December, 1898.

The following is the specification of the organ:

Great Organ (14 Stops).

	Feet.		Feet.
Double Open Diapason	16	Principal	4
Open Diapason, No. 1	8	Twelfth	2⅔
Open Diapason, No. 2	8	Fifteenth	2
Open Diapason, No. 3	8	Mixture (3 ranks)	—
Stopped Diapason	8	Trombone	16
Claribel Flute (open throughout)	8	Tromba	8
Flute Harmonique	4	Clarion	4

Swell Organ (15 Stops).

Double Open Diapason	16	Fifteenth	2
Open Diapason, No. 1	8	Mixture (3 ranks)	—
Open Diapason, No. 2	8	Double Trumpet	16
Salicional	8	Trumpet	8
Vox Angelica, to Tenor C	8	Oboe	8
Lieblich Gedacht	8	Clarion	4
Lieblich Flöte	4	Vox Humana	8
Principal	4		

Choir Organ (10 Stops).

Lieblich Bourdon	16	Gemshorn	4
Viola da Gamba	8	Concert Flute	4
Dulciana	8	Piccolo Harmonique	2
Hohl Flöte (open throughout)	8	Cor Anglais	16
Lieblich Gedacht	8	Corno di Bassetto	8

Solo Organ (8 Stops).

Gamba	8	Orchestral Oboe	8
Voix Céleste, to Tenor C	8	Orchestral Clarinet	8
Claribel Flute (open throughout)	8	Tuba	8
Harmonic Flute	4	Tuba Clarion	4

The 1st, 2nd, 4th, 5th, and 6th Stops are enclosed in a Swell Box.

Pedal Organ (11 Stops).

Double Open Diapason	32	Octave	8
Open Diapason (wood)	16	Violoncello	8
Open Diapason (metal)	16	Super-octave	4
Violone	16	Contra Posaune	32
Bourdon	16	Ophicleide	16
		Clarion	8

Couplers and Accessories.

Tremulant to Swell Organ.	Choir to Pedals.
Solo Sub-octave on itself.	Pedal and Accompaniment to Solo Pistons.
Swell Super-octave on itself.	Pedal to Swell Pistons.
Swell Sub-octave on itself.	Pedal to Great Pistons.
Solo to Great.	Pedal and Accompaniment to Choir Pistons.
Swell to Great.	Swell Pistons to Composition Pedals.
Choir to Great.	Great Pistons to Composition Pedals.
Swell to Choir.	
Solo to Pedals.	
Swell to Pedals.	
Great to Pedals.	

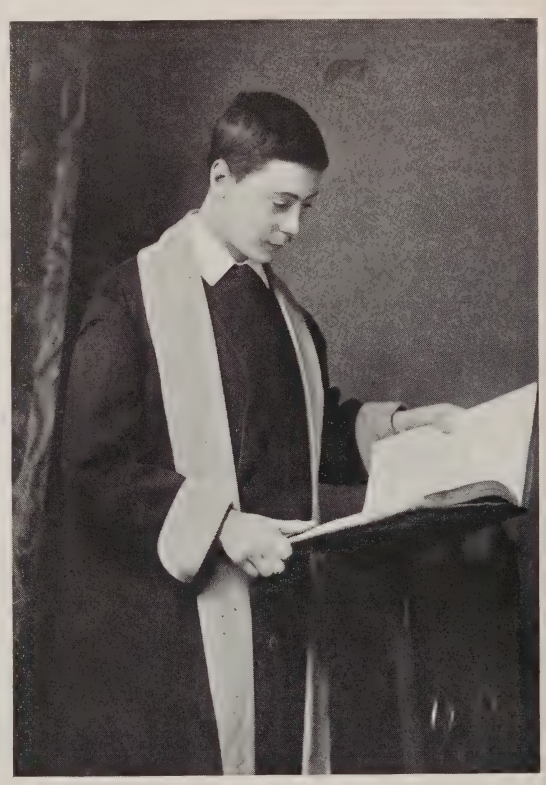
Pistons and Composition Pedals.

Five pistons to solo organ. | Seven pistons to great organ.
Seven pistons to swell organ. | Five pistons to choir organ.
Six double-acting pistons to couplers and accessory stops.
Seven composition pedals to pedal organ (acting separately, or in connection with the great and swell organ pistons).
One composition pedal giving soft pedal organ, and withdrawing all pedal couplers.
Double-acting pedal to 'solo to great' coupler.
" " 'swell to great' coupler.
" " 'great to pedals' coupler.
" " 'great pistons to composition pedals' coupler.

Analysis of the contents of the Organ.

	Pipes.		Pipes.
2 Stops, 32 feet tone	60	14 Stops, Great Organ	928
11 " 16 "	480	15 " Swell "	974
28 " 8 "	1,498	10 " Choir "	580
11 " 4 "	610	8 " Solo "	452
6 " various	580	11 " Pedal "	294
58 Speaking Stops.	3,228	58 Speaking Stops.	3,228
18 Couplers, &c.		18 Couplers, &c.	
76 Draw Stops.		76 Draw Stops.	

The first mention of an organist—*i.e.*, one who held that office exclusively—is in the year 1439, when John Ingleton was appointed. Without enumerating the names of the chief musicians who held office during the next hundred years, we may proceed to make mention of Lincoln's greatest organist, William Byrd, 'a Father of Musicke,' as he is called in the 'Cheque Book of the Chappel Royal.' Byrd, 'bred up to music under Thomas Tallis,' held the organistship from 1563 to 1569. On the latter date he was sworn in a Gentleman of the Chapel Royal, although his successor (at Lincoln) was not appointed until December, 1572. A Chapter Act of September 29, 1570, decreed that the organist was 'to set the tune before the commencement of the Te Deum, and the Canticle of Zachary at morning prayer, and at evening prayer



A LINCOLN CHORISTER.

(*Photograph taken specially for this article by Messrs. George Hadley and Son, Lincoln.*)

before the Magnificat and Nunc dimittis; and to accompany the anthem.' The behaviour of some of the old-time organists of Lincoln does not seem to have been above reproach. For example: Mr. Thomas Kingston, in the year 1611, was arraigned before the Chapter 'for beating the boys and calling Mr. Dye, the Master of the Choristers, an ass'! The reprimand Mr. Kingston then received seems to have had little or no effect upon his conduct, as a year later, and in 1615, he was further admonished, the charge against him being:—

> He ys verye often drunke and by means thereof he hathe by unorderly playing on the organs putt the quire out of time and disordered them.

This tipsy 'unorderly' player was almost immediately replaced by John Wanlesse, the author of a Litany, at a salary of £20 per annum. The organist after the Restoration was a Mr. Mudd, who seems to have acquired the inebriate habits of Mr. Kingston—habits, it should be added, that in those days were by no means confined to the organist of the Cathedral staff. On March 14, 166$\frac{2}{3}$, the Precentor was under the painful necessity of writing to the Dean (Honywood) in these terms :—

> Mr. Mudd hath been so debauched these Assizes, and hath so abused Mr. Derby [an organ builder], that he will hardly be persuaded to stay to finish his worke unlesse Mudd bee removed. And I have stuck in the same Mudd too; for he hath abused me above hope of Pardon. I wish you would be pleased to send us downe an able and more civill organist.

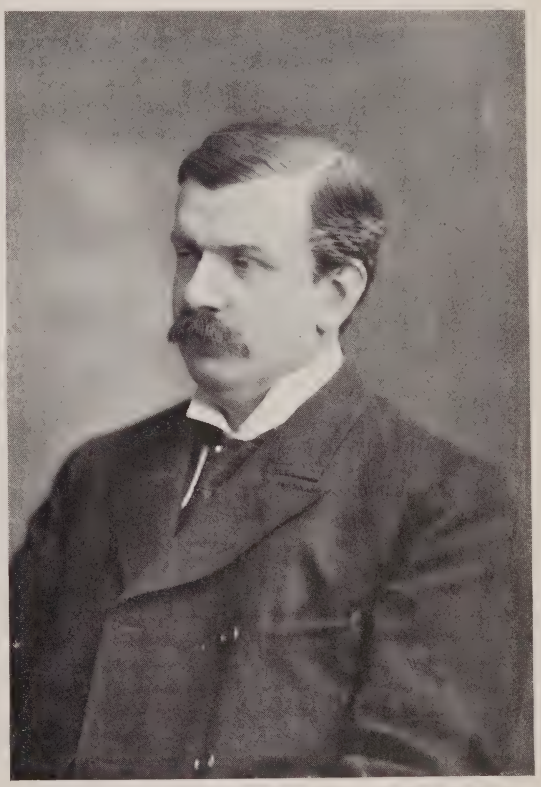
Two days afterwards the Precentor had to repeat his alcoholic indictment against the muddled Mr. Mudd. In a letter to the Dean he said :—

> Yesterday Mr. Mudd shewed the effects of his last weeke's tipling, for when Mr. Joynes was in the midst of his sermon, Mudd fell a singing aloud, insomuch as Mr. Joynes was compelled to stopp; all the auditorie gazed and wondered what was the matter, and at length some neere him, stopping his mouth, silenced him, and then Mr. Joynes proceeded; but this continued for the space of neere halfe a quarter of an houre. So that now wee dare trust him no more with our organ, but request you (if you can) to helpe us to another; and with what speed maybe.

To Mr. Mudd succeeded a foreigner named Andrew Hecht, Hight, or Height. In the late Dr. Hopkins's MS. organ-specification book (now in the possession of the present writer) he is noted down as 'a Lewbecker, in Germanie.' Herr Hecht was doubtless imported by Dean Honywood, who probably made the organist's acquaintance during the Commonwealth and while sojourning in the Low Countries, where he collected his splendid library. Hecht composed two anthems (MS.), 'Out of the deep' and 'God is our hope,' which are preserved in the Cathedral library. He was buried in the Cathedral on March 31, 1693. His son, Thomas, was admitted organist in 1693 at a salary of £30 per annum, but he declined to undertake the duty; he soon after became organist of Magdalen College, Oxford, a post he held from 1695 to 1734.

George Holmes, organist from 1704 to 1721, has found a place in the 'Dictionary of National Biography.' He composed the Burial Sentences (which are still sung at Lincoln); a Harpsichord Suite; one of the St. Cecilia's Day Odes; and a toccata for single or double organ is also attributed to him. In June, 1731, the organist, Charles Murgatroyd, was ordered to 'play a short voluntary before the Second Lesson': and in 1771 Mr. Lloyd Raynor, organist, had to appear before the Dean and Chapter, when he was 'arraigned and reproved for playing one anthem while Mr. Binns was singing another'! The statement that Reginald Spofforth, the glee-writer, resigned the organistship in 1789 (as stated in the 'Life' of that composer) is evidently wrong, and there is no record of his ever having been appointed. Coming to later times we find that two organists between them held office for the long period of 101 years—George Skelton, who reigned fifty-six years (1794-1850), and John Matthew Wilson Young, compiler of the Lincoln Psalter, chief musician during forty-five years (1850-1895). It is a curious fact, by the way, that no organist of Lincoln Cathedral has died at his post for the past 148 years—*i.e.*, since 1756—the vacancies having been otherwise caused.

The present organist is Dr. George John Bennett. He was born at Andover, May 5, 1863, and from 1872 to 1878 sang as a chorister in Winchester College Chapel. Having gained the Balfe Scholarship at the Royal Academy of Music, he studied at that Institution under G. A. Macfarren and others.



DR. GEORGE J. BENNETT,
ORGANIST OF LINCOLN CATHEDRAL.

(Photograph taken specially for this article by Harrison, Lincoln.)

He was then enabled, through the kindness of the late Mr. Henry Littleton (Novello & Co.) to continue his musical studies in Germany. During his three years' sojourn abroad he was first a pupil of Kiel and Heinrich Barth at the Berlin Hochschule der Musik, and afterwards for two years at Munich, his teachers being Rheinberger, for composition and organ, and Bussmeyer, for pianoforte.

He took his doctor's degree (at Cambridge) in 1893, and, after holding various organ appointments in London, he was chosen organist of Lincoln Cathedral in 1895 upon the resignation of Mr. J. M. W. Young. In 1882 he qualified for

the Fellowship of the Royal College of Organists, and was elected a Fellow of the Royal Academy of Music in 1887, and in the following year to a professorship of harmony and composition at his *alma mater*. He has acted as an examiner for musical degrees at Cambridge (1897-8-9) and Durham (1899, 1900) Universities; he has also examined for the Royal College of Organists (of which he is a member of the Council), and is an examiner to the Associated Board of the Royal Academy of Music and the Royal College of Music. In his official capacity as Cathedral organist he ably conducted the Lincoln Musical Festivals of 1896, 1899 and 1902, and had much to do with the successful carrying through of the new organ scheme and the opening of the instrument in 1898. As conductor of the Lincoln Musical Society since its formation in 1896, Dr. Bennett has done good work beyond the walls of the Cathedral, to which the long list of choral and orchestral works performed during the eight years of the Society's existence bears full testimony. The Lincoln Orchestral Society, also conducted by him, is a flourishing organization of artistic import. Dr. Bennett's compositions, in which refined musicianship and melodic gifts are happily blended, include the following works:—

Serenade for orchestra and Jugendträume Overture (Crystal Palace, 1887); Festival Evening Service in A, with orchestral accompaniment (composed for the Dedication Service, St. Paul's Cathedral, 1890); Easter Hymn, for soli, chorus, and orchestra (Festival of the Sons of the Clergy, St. Paul's Cathedral, 1895); Cymbeline Overture (Philharmonic Society, 1895); Suite in D minor, for orchestra (Lincoln Festival, 1902); Festival Te Deum, and Mass in B flat, both for soli, chorus, and orchestra; church and organ music; pieces for pianoforte; songs; part-songs; Choirboy's Elements of Music (Novello's Primers), &c.

For kind help rendered in the preparation of this article, acknowledgment is due to the Rev. Canon A. R. Maddison, M.A., F.S.A., Priest-Vicar and Librarian of Lincoln Cathedral, and to Dr. George J. Bennett, organist and choirmaster.

Dotted Crotchet.

The forthcoming Music Loan Exhibition of the Worshipful Company of Musicians promises to be a very important event. It will be held, by kind permission, in the Hall of the Fishmongers' Company, London Bridge, in June and July, and will be opened on June 27 by the Prince of Wales. The main object of the Exhibition will be to show the progress of the art of music since the last Charter was granted to the Company three hundred years ago. An interesting feature will be a course of daily lectures, with musical illustrations, on various matters connected with the art, these discourses to be delivered by well qualified experts in their particular departments. A member of the Company has offered several money prizes for various compositions—songs, pianoforte, organ, pianoforte and violin, a part-song—particulars of which will be found in our advertising columns (p. 283). The loan section will be particularly rich in treasures lent by various public bodies and private individuals. Finally, the Exhibition is under the distinguished patronage of the King and Queen, and the Prince and Princess of Wales.

WAGNERIAN MUSIC IN ENGLAND.

A LETTER WRITTEN TO WAGNER BY EDWARD DANNREUTHER.

[Twenty-four years ago Wagner asked Mr. Edward Dannreuther, his London friend and host, to write a letter on 'Music in England' for insertion in the master's journal, *Bayreuther Blätter*. A compliance with this request resulted in the following communication,—'Ein wahres Cabinetstück,' as Wagner called it—which appeared in the February-March, 1881, issue; in German, of course. The letter throws a curious light on the aspect of musical doings in England *circa* 1879-81, and furnishes proof of the prophetic insight of the writer. These presents, apart from the subject-matter, justify the insertion of Mr. Dannreuther's interesting epistle in these columns.—Ed. *M.T.*]

Friends abroad have repeatedly asked: 'What has been the result in England of all the stir in matters musical during the last ten years? What about the discussions in periodicals, the Wagner Society's doings, the concerts at St. James's Hall and the Albert Hall? What has England got from Bayreuth, or Bayreuth from England?' To which one must candidly answer: 'Very little as yet, one way or another, though there may be a good deal to come.'

In London we have had much waste of printed paper, many orchestral performances of variable excellence, superb at times, indifferent at others, and a few downright failures where vocalists were concerned; enormous expenditure, and, all things considered, the vast means employed and the energy brought to bear, curiously little advantage to the funds at Bayreuth—an effective addition to which was the immediate object of our exertions. This is the plain truth about the external aspect of things, of which the English members of the Bayreuther Patronatsverein are fully aware. But it may be well to point out that there are aspects other and more important than financial ones, under which 'Music in England' looks bright as on the morn of a new day, and whereat it appears more than probable that the spirit of Bayreuth is about to come in closer contact with English culture. The changes indeed which are taking place with regard to the relation of music (let us say Beethovenian music, for fear of being misunderstood) to the civilization of England, are much deeper and more extensive than is generally supposed. We are in confusion, it is true; but we are undergoing steady and very rapid amelioration. And it is evident, to those amongst us who watch and compare, that some of the widest and most far-reaching changes in the work of our younger musicians spring from impulses given by the Bayreuth master at some period or other of his career.

In Shakespeare's time, and earlier, Great Britain had its music; an indigenous and surpassingly lovely people's song, extinct now, or nearly so in England proper, but still breathing on the hills of Scotland and Wales, and in Ireland; and artistic

music of a high order, both ecclesiastical and secular, derived from the Netherlands and from Italy in the first instance, but stamped with the genuine Elizabethan stamp, as much as the manners, the poetry and the architecture of that age. And *that* music is alive to this day; the anthems of Tallis and Orlando Gibbons are still to be heard in the cathedrals; the madrigals of Wilbye and part-songs of Morley are familiar to many a provincial choir. As the national character persists, so the spirit of English music has proved ineffaceable, ineradicable. It was the outcome of English feeling, of manners, and even of physical characteristics. Then, as now, the typical English gentleman appeared reticent, almost shy, firmly self-confident, brave, active, adventurous—free, in a word, loving fresh air and sunshine and the high aspects of nature. It lay dormant during the Puritan days and the frivolous period of the Restoration (Purcell, of course, excepted); under the Georges it arose again to meet Handel's master mind; and it has now come in contact with Bach, Beethoven, Wagner and Brahms.

Under the bewildering complications of English life, with the enormous wealth and the closely packed population possessing every degree of culture and non-culture, ambiguous elements of course exist in plenty and are inevitable. There is much vapid and sentimental stuff to be heard in churches and concert-rooms; and now and then one may even come across downright vulgarity at theatres and music-halls. Free trade in theatrical matters has encouraged the importation of a mass of deleterious rubbish from Paris and elsewhere, and speculation upon whatever of vulgar tendency there may be is perhaps more rife latterly than it has ever been before; yet the true and good lives on for all that, and the type remains high-hearted and intelligent as it always has been.

In some respects it might be feared that English civilization is absorbing music, good, bad, and indifferent, far too rapidly and indiscriminately. The craving for music has in fact increased so much that the lower and lower middle classes are eagerly grasping at supplies of very questionable excellence.* The steady growth of minor theatres and music-halls, a class of 'amusements' the staple of which is the 'musical farce' and the 'comic song'—both clumsy adaptations or imitations of French originals—is really an evil. But its balance and cure is vigorously at work. From Cornwall to the Hebrides, innumerable choral societies exist, and are on the increase in the metropolis as well. Continental musicians have no conception of the amount and really good quality of the work done in this quiet way. Take the smaller choral associations of Yorkshire, Lancashire, or Wales, for instance: they are seriously in earnest about their music, and their meetings are anything rather than a convenient *bureau de mariage*, as it has been whispered such things are apt to be. It is no exaggeration to state that there are in the United Kingdom fifty thousand men and women who could meet together and sing the choruses of the 'Messiah' without rehearsal. These singing societies among the lower middle classes generally seem to act as a counterpoise to much that is ugly and depressing in their daily occupation, and in the close mental atmosphere in which they live. They sing Handel mainly; they are beginning to sing Bach; and who knows but that the 'Passion' and the B minor Mass, and even Beethoven's 'Missa Solennis,' may ere long become household words with them, as the 'Messiah' is already?

Nothing can excel the spontaneous response a high-class English audience makes to true music. In the vast arena of the Albert Hall, at one of the afternoon concerts, six thousand persons heard a fragment of the love scene from the second act of 'Tristan.' Perhaps not above sixty of those present had ever heard a note of the work, or even knew of its existence. There was a rapture of silence, and when the last chord had died away, a burst of applause—overwhelming, irresistible. It was as at Bayreuth where a similar storm burst forth after the 'Ride of the Valkyries,' and one wondered how a typical German public, in a typical German concert room, would have yawned at 'Tristan and Isolde,' and whether, some day, the master might not get an answer from London to the queer question (Was ist Deutsch?) he asked when 'Lohengrin' roused Italian enthusiasm at Bologna, and he called to mind the forlorn fate of 'Tristan' on the German stage.

Here, then, with the gentlemen of England, where hearts beat high and heads are clear, true enthusiasm is at hand; here the spirit of German 'Music' comes in contact with the spirit of English culture. They are old friends and have often met before under many a guise, as when Goethe studied Shakespeare and read Scott and Byron; when Coleridge translated 'Wallenstein'; Shelley, 'Faust'; or Carlyle, 'Wilhelm Meister.'

Schopenhauer somewhere says that nature appears to have brought forth Goethe as a counterpoise to Kant, under whose sole weight German humanity would have sunk oppressed. By the same token it might be asserted that music has sprung forth to light up the world with beauty, when its aspect without such light has become well-nigh unbearable.

(To be continued.)

* 1870-80.

The *Národnílisty*, a newspaper published in Prague, contained in a recent issue a lengthy reference to the article by Mr. W. W. Cobbett on 'Czech National Opera' which appeared in our issue of February last. We give the first paragraph *literatim et verbatim* for the edification of our readers :—

HUDBA.

+ V únorovém sešitě angl. hudební revue „The Musical Times" uveřejnil pan W. W. Cobbett nadšený článek o české opeře. Podav úvod o českém probuzení národním a vývoji české hudby, dochází k významu Smetanova díla a ke zprávě o cyklu mistrových děl v Praze v Národním divadle. Píše: „Kdo chce poznati mistra důkladně, musí zajeti do Prahy, kde jeho opery se provozují umělci vesměs domácími—sbor, orchestr, sóli—všichni rodilí Češi, od prvního do posledního.

Occasional Notes.

A MUSICIAN'S EPITAPH.

Ah! what avails, when wrapped in shroud and pall,
Who jigged, who fiddled, or who sang the best!
What are to me the crotchets, quavers all—
When I have found an everlasting *rest?*

In the biographical sketch of Dr. Edward MacDowell which appeared in our last issue, a footnote reference (on p. 222) was made to the first performance of Tschaïkovsky's Pianoforte Concerto in B flat minor. This event took place at Boston, Mass., in the Music Hall there, on October 25, 1875. Hans von Bülow was the pianist on that occasion, the concert being the fifth of a series given by him. Mr. B. J. Lang conducted the following programme:—

PART I.

Overture—"Jessonda" ... ... *Spohr.*
ORCHESTRA.

Grand Concerto (Op. 23) in B flat (Piano and Orchestra) ... ... *Tschaikowski.*
HAN VON BÜLOW.

PART II.

Sonata quasi Fantasia (Moonlight Sonata) *Beethoven.*
HANS VON BÜLOW.

Overture—"Prometheus" ... ... *Beethoven.*
ORCHESTRA.

Grand Fantasie (Op. 15) in C major ... *Schubert.*
(Arranged for piano and orchestra by Liszt)
HANS VON BÜLOW.

Wedding March ... ... *Mendelssohn.*
ORCHESTRA.

The programme contained the following information—hardly true in regard to the composer's not having heard his work, though he may have listened to a performance in private, without orchestral accompaniment:—

> The above grand composition of Tschaikowski, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honour of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Hans von Bülow sent Tschaïkovsky a telegram announcing the brilliant success of the work, a piece of news which naturally gratified the composer. But just then Tschaïkovsky happened to be very short of money, and it was not without some compunction that he spent all he had in answering the message. The Concerto was repeated at a matinée given on October 30. The orchestra during the engagement was small—*e.g.*, only four first violins. The Concerto was well received, and one critic discovered that the first movement was not in 'the classical concerto spirit.' For the above information we are indebted to the kindness of Mr. H. J. Storer, of Boston, Mass.

Dr. Edward Elgar has been elected a Member of the Athenæum Club under Rule 2—'the election of men distinguished in literature, science and art, without the usual formalities'; and Sir Charles Stanford has been elected a Member of the Berlin Royal Academy of Arts. Thus English Music is honoured both at home and abroad.

The following is from the *Globe*:—

> At the Clerkenwell County Court, a pianoforte tuner informed the judge that there are more tuners in lunatic asylums than members of any other trade. We hope this is not true, but we fear that in the suburbs the number of cracked pianos is increasing on quite a five-fingered scale.

To this we may add that the pianoforte tuner's familiarity with the instrument may cause his nerves to be overstrung. Anyone taking up the occupation should be well equipped with pianofortitude.

The second performance of Dr. Elgar's 'The Apostles,' in New York, on March 24, by the New York Oratorio Society, under the able direction of Mr. Frank Damrosch has called forth some very gratifying notices in the New York Press. Equally gratifying is it to hear of the splendid success of Miss Muriel Foster during this her first visit to the United States. We give a few extracts of American opinion concerning the Oratorio itself and the gifted vocalist who sings so beautifully the music assigned to *Mary Magdalene.*

> The Oratorio Society brought its thirty-first season to a brilliant close at Carnegie Hall last night in the second performance it has given this winter of Edward Elgar's 'The Apostles,' which aroused such interest at its first production a month ago. There was wisdom in Frank Damrosch's decision to repeat the work, partly because of the excellent condition of the chorus, which its difficulties served to attest, and particularly because of the better understanding of the oratorio itself obtained by re-hearing.—*Herald.*

> It was entirely justifiable that the Oratorio Society should devote the last concert of its season to a repetition of Dr. Edward Elgar's oratorio 'The Apostles,' which it gave some weeks ago at a special benefit performance. The work itself is one that deserves speedy repetition and further study, on the part not only of the executants, but also of the listeners; for its elaborate scale, the novelty of its style, and the very extensive means of expression the composer employs make exacting demands upon both alike. There was evidently a considerable interest to hear the work again, and there was a large audience present.
>
> . . . . . .
>
> 'The Apostles' gave an effect of greater continuity and directness than it did upon its first hearing. This was partly, no doubt, owing to the improvement in the performance; but partly also to a greater familiarity with its style and the insight into its complexities gained through the repetition.
>
> . . . . . .
>
> Whatever may be thought of 'The Apostles,' its originality and strength cannot be denied, nor the glowing sincerity with which it is written. Quite apart from the technical mastery and the command of modern resources with which it is achieved, it is work in spirit and in style such as no other living master could produce. Its method of treatment gives a new significance and new possibilities to oratorio.—*Times.*

> The performance last night was excellent. It served to introduce to this public an English contralto, who was selected by Dr. Elgar as the original representative of *Mary Magdalene.* She is Muriel Foster, and she interested the audience greatly. Miss Foster is another of those uncommon contraltos to be found only in England. She is tall and handsome, and she has a voice of extraordinary quality and power. She sang the music of *Mary Magdalene* with a tremendous sweep of passion and with touches of infinite tenderness. . . . She suited the part to perfection.—*Sun.*

> A great contralto voice, not flawless in quality by any means, but always of compelling power and expressiveness, literally lifted that second half of Part I., entitled 'By the Sea of Galilee,' to a new plane of oratorio performance. . . The desolate woman's 'Woe is me,' was a moving prayer.—*Evening Sun.*

The wisdom of the ancients, even in music, the youngest of the arts, how wondrous wise it is! Take, for example, so eminent a father of English music as William Byrd. Towards the close of the sixteenth century he issued a book entitled :—

Pſalmes, Sonets, & ſongs of ſadnes and pietie, made into Muſicke of fiue parts: whereof, ſome of them going abroad among diuers, in vntrue coppies, are heere truely corrected, and th' other being Songs very rare & newly compoſed, are heere publiſhed, for the recreation of all ſuch as delight in Muſick:

By *William Byrd*, one of the Gent. of the Queenes Maieſties honorable Chappell. 1588.

WILLIAM BYRD.
(*From 'Anthems and Anthem Composers,' by Mr. Myles B. Foster; by the Author's kind permission.*)

In language no less quaint than persuasive, Byrd therein gives an octave of reasons why everyone should learn to sing. Here they are, together with the wishful couplet which forms a rhyming coda :—

Reaſons briefely ſet downe by th' auctor, to perſwade euery one to learne to ſing.

Firſt, it is a knowledge eaſely taught, and quickly learned, wher ther is a good Maſter, & an apt Scoler.

2. The exercife of ſinging is delightful to Nature, and good to preſerue the health of man.
3. It doth ſtrengthen all parts of the breſt, & doth open the pipes.
4. It is a ſinguler good remedie for a ſtutting & ſtamaring in the ſpeech.
5. It is the beſt meanes to procure a perfect pronunciation, and to make a good Orator.
6. It is the onely way to know where Nature hath beſtowed the benefit of a good voyce: which gift is ſo rare, as ther is not one among a thouſand that hath it: & in many that excelent gift is loſt, becauſe they want Art to expreſſe Nature.
7. There is not any Muſicke of Inſtruments whatſoeuer, comparable to that which is made of the voyces of men, when the voices are good, & the ſame wel ſorted and ordered.
8. The better the voyce is, the meeter it is to honour & ſerue God there-with: and the voice of man is chiefly to be imployed to that end.

Omnis ſpiritus laudet Dominum.

Since ſinging is ſo good a thing
I wiſh all men would learne to ſing.

Mr. Robert Steele has done an excellent piece of bibliographical work in a valuable illustrated monograph entitled :—

The Earliest English Music Printing, a description and bibliography of English printed music to the close of the sixteenth century, by Robert Steele.

London: Printed for the Bibliographical Society at the Chiswick Press, December, 1903.

From the information so clearly set forth in this compilation, and its copious supply of facsimiles of pages from early printed books, much may be learnt. In Chapter I., 'Methods of early music printing,' the following classification is given :—

1. Blank spaces left for the music (both lines and notes), which is filled in by hand.
2. Printed lines, with notes in manuscript.
3. Stamped notes, lines in manuscript.
4. Printed notes, lines in manuscript.
5. Stamped notes on printed lines.
6. Notes and lines cut on a block as in illustration.
7. Printed notes and printed lines (*a*) two printings (*b*) one printing.

These methods in the evolution of music-printing are lucidly explained and examples of their adoption given. Chapter II., 'The printers of English music books,' mentions the impetus given to music-printing in this country by the accession of Elizabeth. Within a few weeks of her coming to the throne she issued a book of injunctions to the clergy, one of which relates to music in churches. This injunction of good Queen Bess reads :—

49. Item, because in diuers Collegiate, and also some parish Churches, heretofore there hath ben lyuynges appoynted for the maynteynaunce of men and children, to vse singing in the church, by meanes whereof, the lawdable science of musicke hath ben had in estimation, and preserued in Knowledge: the Queenes Maiestie, neyther meanyng in any wyse the decaye of anye thing that myght conueniently tende to the vse and continuance of the sayde science, neyther to haue the same in any parte so abused in the church, that therby the common prayer shoulde be the worse vnderstand of the hearers, wylleth and commaundeth, that fyrst no alteration be made of suche assignementes of lyuyng, as heretofore hath been appoynted to the vse of syngyng or musicke in the Churche, but that the same so remayne. And that there be a modest distinct songue, so vsed in all partes of the common prayers in the Church, that the same may be as playnely vnderstanded, as yf it were read without syngyng, and yet neuerthelesse, for the comfortyng of suche that delyght in musicke, it may be permitted that in the begynnyng, or in the ende of common prayers, eyther at morning or euenyng, there may be song an Hymne, or such like songue, to the prayse of almightie god, in the best sort of melodie and musicke that may be conueniently deuised, hauing respect that the sentense of the Hymne may be vnderstanded and perceyued.

As Mr. Steele says: 'The immediate result of these injunctions was to encourage the use of the metrical psalter,' with which the name of John Day is so worthily associated. The bibliographical section proper of the book contains about 200 entries of publications with music type, issued between the years 1495 and 1600, a period covering the sixteenth century. The following quaint title may serve as a specimen entry :—

The Actes of the Apostles, translated into Englyshe Metre, and dedicated to the Kynges moste excellent Maiestye, by Christofer Tye, Doctor in Musyke, and one of the Gentylmen of hys graces moste honourable Chappell, wyth notes to eche Chapter, to synge and also to play vpon the Lute, very necessarye for studentes

after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to reade the good and Godlye storyes of the lyues of Christ hys Appostles. 1553. *Colophon:* Imprynted at London by Wyllyam Seres dwellynge at the signe of the Hedghogge.

A well-compiled 'synopsis of known and doubtful editions'; a list of 'Ghosts'; 'Some titles from authentic sources'; together with an Index, complete a publication of undoubted value, and one that reflects the greatest credit upon its compiler. The printing of the book leaves nothing to be desired, and Mr. Steele is to be congratulated upon having accomplished so satisfactorily and to such good purpose what must have been to him a labour of love.

Young British composers who have had to bewail their fate in not getting their works performed may now take courage. They have a munificent benefactor in Mr. S. Ernest Palmer, a gentleman who has given very substantial proof of his interest in the creative musical gifts of his fellow-countrymen by founding 'The Royal College of Music Patron's Fund.' The objects of the Fund are thus officially stated:—

1. The selection by expert musicians and the performance at concerts given for the purpose, either at the College or elsewhere, of orchestral and choral works of composers being British subjects.
2. The selection and performance of ensemble and solo music, whether vocal or instrumental, by such composers.
3. The assistance of musical performers, being British subjects, in procuring an appearance before the public.
4. The provision out of surplus income, if any, of travelling scholarships for pupils of the College (being British subjects) of exceptional ability.

Although the Fund is to be primarily applicable for the benefit of past or present students of the Royal College of Music, full power is given to extend its benefits to any other persons being British subjects. We understand that the amount of the Fund is £20,000, which will bring in about £600 per annum. An announcement of the first concert will be found on the front page of the present issue.

Still further encouragement is given to British-born composers in the valuable Pianoforte Quintet Prize Competition generously offered by Mrs. Ada Lewis, to which we may again call the attention of our readers. The prize is the substantial sum of fifty guineas, and the conditions of the award are set forth on page 288.

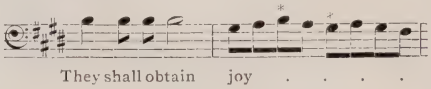
Sixty years have come and gone since Joseph Joachim, as a boy of thirteen, played—and worthily played—Beethoven's Violin Concerto at a London Philharmonic concert under Mendelssohn's inspiring conductorship. The presence of the great violinist in the 'smoky nest' which has so cordially welcomed him for more than half-a-century, furnishes the opportunity of celebrating in a befitting manner the Diamond Jubilee of his first appearance in England. On Monday evening, the 16th inst., at Queen's Hall, it is proposed to present Dr. Joachim with his portrait, painted by Mr. John S. Sargent, R.A., and an address. Mr. Balfour is expected to preside over this interesting function should his parliamentary duties permit. The presentation ceremony is to be followed by a concert, for which the Queen's Hall Orchestra has been engaged, and in which it is hoped that the hero of the evening will take part both as soloist and conductor. The Hon. Treasurer of the Joachim Diamond Jubilee Fund is Mr. Edgar Speyer, 7, Lothbury, E.C.

Church and Organ Music.

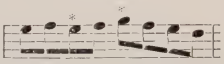
WESLEY'S 'WILDERNESS.'

(Concluded from page 239.)

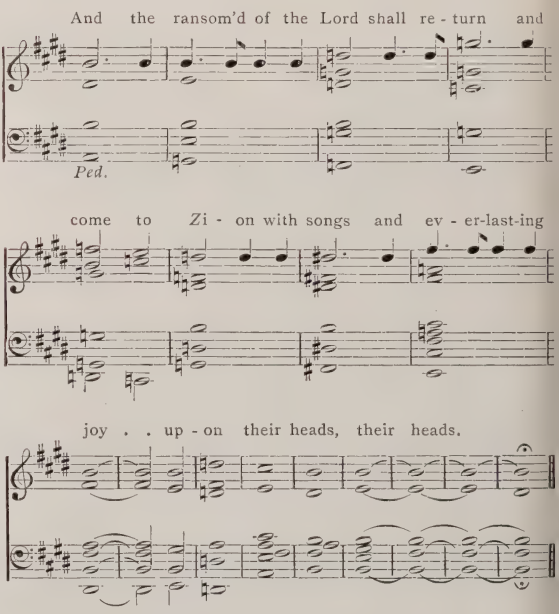
The final chorus is directed to be sung 'With spirit. The quaver figure, first introduced at bar 14, appears always in this form, the altered notes being indicated by asterisks—



instead of:



That glorious progression of chords—like a range of majestic mountains vieing with each other in magnificence—at the end of the movement was originally written thus (organ part only):—



The absence of C natural in the sixth bar from the end will be noticed; but whether Wesley inadvertently omitted to insert that accidental in his manuscript, or whether he intentionally left it out, cannot now be determined. In the Leeds (the first printed) copy the pedal notes of this masterly passage are written in octaves.

The last movement—the inexpressibly beautiful setting of 'and sorrow and sighing shall flee away'—has been altered least of all: it seems to have been a direct inspiration, that needed no improving hand. The changes are purely technical: the lowest notes in bars 5 to 9, and 37 to 41, were originally assigned to the bass voice, not to a second tenor as now printed, and the G natural (bass) in bar 30 was written F double sharp. At bar 23 the minim B in the soprano part is dotted (like in the accompaniment as now printed), and it is followed by crotchets $\frac{E}{B}$, for first and second soprano, but this additional B does not appear in the accompaniment. The final chord has no low E in the bass vocal part; and in the autograph and Leeds

copies Wesley re-introduced the organ accompaniment earlier,—at the second half of bar 45—possibly to assist the soprano soloist.

Before calling attention to the orchestrated version of 'The Wilderness,' a word or two may be said in reference to No. IV. in the list of authorities (see p. 171) upon which the foregoing remarks have been based—a proof copy of a freshly-engraved edition, bearing the post-mark 'Gloster, May 14, 71,' and addressed to a proof-reader.

This copy (*folio*), now in the possession of the present writer, contains in its margins some amusing comments by Wesley that may be quoted. He scratches through the word 'soli' at the beginning, and says: 'No soli, a piece in 4 parts cannot be solo; add, or verse for four voices.' At bars 26, 27, and 28 of

DR. SAMUEL SEBASTIAN WESLEY.
(*From a photograph kindly lent by his brother, Mr. Glenn Wesley.*)

the bass solo, in answer to the proof-reader's query: 'Does the harmony agree where pencilled [at the half-bars]?' Wesley writes: 'Yes, certainly.' At the beginning of the quartet the proof-reader ventured to remark, 'No expression in the small-note part,' to which the composer retorts: 'I don't see any necessity for any mark of *p* or *f*, if you mean that. An accompanist does not play loud in such a case, nor even a band.' A pair of octaves between treble and bass (in bar 48 of the quartet) is thus diplomatically pointed out: 'Do you like the C and F in treble and bass?' The composer, without comment, thereupon altered the time-values of two notes in order to remove the offending 'octaves.' At the end of the quartet we find this remark: 'Soli ending in two voices,' doubtless referring to the two tenor parts; to which observation Wesley laconically replies: 'I don't understand this remark.—S. S. W.' The last query, placed above bars 27-29 of the final quartet, reads: '1st and 2nd in unison [octaves]?'; which elicited this comment of the composer's: 'I don't know what this refers to.—S. W. Oh, it means treble and alto. All right.'

The orchestral score of 'The Wilderness' does not contain any flights of instrumentation such as would be indulged in by a present-day youth steeped in Wagnerian-Straussian modernities. Wesley is satisfied with strings, the usual wood-wind, four horns, trumpets, three trombones, and drums; there is no organ part, nor are there any indications where the instrument, upon which the composer was so masterful a performer, is to be used, if at all. In the opening movement the strings are mostly employed, with just a tender horn note here and there, and a few bars for the flutes and clarinets. The oboes are not introduced till the bass solo, wherein the wood-wind gets busy with the vigorous accompaniment which gives vivacity to this fine movement. As may be expected, pizzicato indications are not lacking in the bass strings, and the upper strings assume some independence. The first and second horns have many bars to count, while the third and fourth horns share in the silence of the remainder of their brass colleagues and the drums.

In the quartet section the wood-wind instruments rest until bar 13. A fine effect is made of a *crescendo* (strings and wood-wind) in bars 23-25, attaining to a *ff* at bar 25—the modulation into C. At the fourth beat of bar 74 the trombones enter *ff* ('wake up,' Sir George Grove would have said), in a thoroughly Beethovenish manner. No less 'unbuttoned' is the drum-roll (*piano*) on G sharp, which *alone* accompanies the vocal phrase 'And a highway shall be there'; to this succeeds another drum-roll (on B flat), which, with the full orchestra, accompanies 'the unclean shall not pass over it'—the drums, hitherto silent in the anthem, being tuned to G sharp and B flat respectively. Exceedingly impressive are the massive staccato chords played between the pauses of this noble choral recitative. The final bars of the quartet are delicately scored for flutes, clarinets, and horns (1 and 2).

In the last chorus the trombones and drums are very sparingly used until bar 49, when they begin to get exuberant on their way to the word 'joy' (bar 72), at which point the full power of the orchestra is turned on with thrilling effect. Here the first violins become quite animated in their quaverish energy, while the drum-roll of twelve bars (72-83) on B—indicated to be played '*ff*, moderately loud'!—adds to the tumult of 'no uncertain sound.'

The last movement is accompanied almost entirely by the strings and a solo horn *pianissimo* (holding a B for sixteen bars), with a very sparse use, towards the end, of the flutes and clarinets. The oboes are silent throughout this ethereal ending, and so are the bassoons, except in the five concluding bars; in bars 32-33 the connecting notes $\frac{AG}{FE}$ are given to the clarinets an octave higher than in the printed version, above a sustained B of the horn.

'The Wilderness' was first performed with orchestral accompaniment at the Birmingham Musical Festival, September 8, 1852. The soloists on that occasion were Madame Clara Novello, Miss M. Williams (afterwards Mrs. Lockey), Mr. Charles Lockey, and Herr Formes, while Wesley himself conducted his poetically-conceived anthem 'The Wilderness.' The beautiful music failed, however, to gain the favour of London musical critics. Their adverse verdict gave rise to a long and heated correspondence in the *Musical World* and elsewhere. Time, however, has reversed the judgment passed upon this work of real genius.

F. G. E.

A CURIOUS SPECIMEN OF MUSIC-PRINTING.

In the splendid music library belonging to Mr. James E. Matthew is a little tractate of eight pages, in size 6 × 4 inches, entitled :—

Die Einsetzung und brauch des heyligen Abentmals Jesu Christi unsers Herrn, inn gesangs weis gestelt. In des Passions thon. Durch S. Heiden.

Johannis 14. Liebet jr mich, so haltet meine gebote.

Gedruckt zü Nürnberg, durch Johan vom Berg, und Ulrich Neuber. 1544.

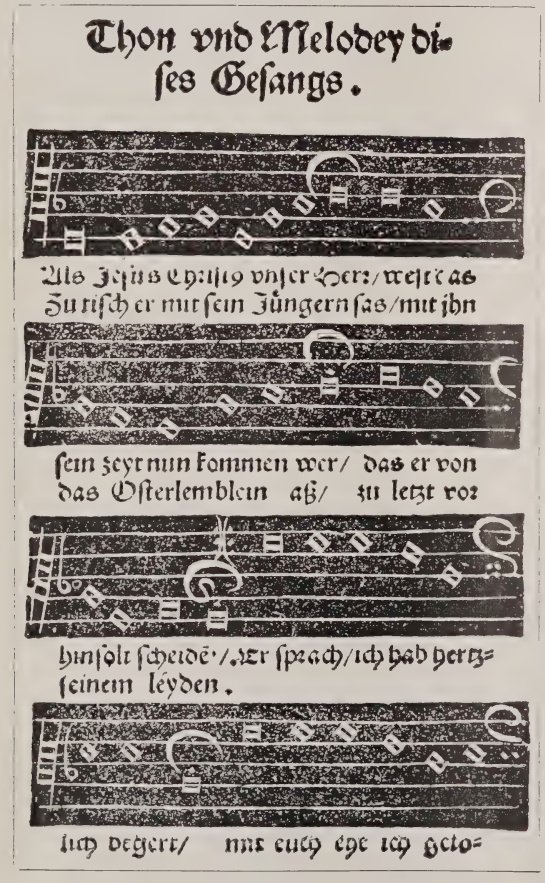
[*Translation.*]

The Institution and use of the Holy Sacrament of Jesus Christ our Lord, set for singing In the Passion tone By S. Heiden.

St. John 14. 'If ye love me keep my commandments.'

Printed at Nüremberg by Johan vom Berg, and Ulrich Neuber. 1544.

We give a facsimile of the first page of this quaint old specimen of musical typography :—


Thon vnd Melodey di-
ses Gesangs.

Als Jesus Christus vnser Herr/ west das
Zu tisch er mit sein Jüngern sas/ mit jhn
sein zeyt nun kommen wer/ das er von
das Osterlemblein aß/ zu letzt vor
hinsolt scheidē/. Er sprach/ ich hab hertz-
seinem leyden.
lich begert/ mit euch ehe ich gelo-

It is rather rare to find white notes printed on a black ground, and this, dated 1544, may be one of the earliest specimens. In England a later instance may be found in a review of Hummel's 'Grand Sonata for pianoforte and flute' (in A), which appeared in *The Atlas* of November 4, 1827, wherein two musical examples are given in white notes on a black ground.

Mr. Henry J. Wood gave an interesting address on choral music, at a social meeting of the Presbyterian Church of England Association of North London Choirs, on the 23rd ult., at Highbury. The singing of Mrs. Henry J. Wood, Mr. Hulbert L. Fulkerson, Mr. Harry Child, and the Canorus Vocal Quartet, and the violin playing of Mr. W. H. Reed, added to the attractions of a pleasant evening.

MEMORIAL TO DR. ARNOLD.

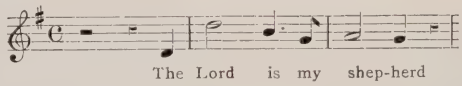
A mural tablet in memory of Dr. G. B. Arnold has been placed in the north transept of Winchester Cathedral, of which he was organist from the year 1865 till his death. The tablet, erected by public subscription, is of alabaster, with a centre of Carrara marble, in which a profile of the musician is sculptured. It bears the following inscription :—

In memory of

GEORGE BENJAMIN ARNOLD

Mus. Doc. Oxon. 37 years organist and master of the choristers in this cathedral.

Born Dec. 31, 1832 : Died Jan. 31, 1902.



The music is that of the opening bars of Dr. Arnold's setting of the 23rd Psalm. The conception and execution of the tablet—the work of Mr. J. P. Cockerell—has resulted in a beautiful work of art. Strangely enough, Dr. Arnold is the only organist of Winchester Cathedral who has thus been honoured. Christopher Gibbons and Samuel Sebastian Wesley, both of whom were chief-musicians of that stately fane, have no monuments at Winchester.

Mr. Alfred Hollins has consented, at the request of the Corporation of Sydney (N.S.W.), to give a series of organ recitals in the Town Hall during the months of July and August.

Wagner's seldom-performed sacred work for male voices and orchestra, 'The Holy Supper of the Apostles' ('Das Liebesmahl der Apostel'), was sung in St. Asaph Cathedral on Good Friday, under the direction of Mr. W. E. Belcher, Cathedral organist. It will be remembered that the work was composed in 1843, when Wagner, aged thirty, was Hofcapellmeister at Dresden, his duties being to conduct the opera, to look after the Hofkirche music on Sundays, and to direct the Court concerts.

The annual impressive rendering of Bach's 'St. Matthew' Passion was given in St. Paul's Cathedral on Tuesday in Holy Week (March 29), under the reverent direction of Sir George Martin, with Mr. Charles Macpherson at the organ.

Graun's Passion Music was sung, with orchestral accompaniment, at St. Alkmund's Church, Derby, on Palm Sunday, under the direction of Mr. Byng-Johnson, the organist and choirmaster of the church.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Marcia religioso, *Perelli.*

Mr. W. Prendergast, Winchester Cathedral. — Canzonet in G, *Chipp.*

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Sonata in D, *Collinson.*

Mr. Haydon Hare, Norwich Cathedral.—Finale, *Wolstenholme.*

Mr. Alfred Hollins, Queen Street United Free Church, Edinburgh (opening of new organ).—Theme with Variations, *Faulkes.*

Mr. P. Bonfield Akers, Millard Avenue Baptist Church, Chicago.—Fantasie triomphale, *Dubois.*

Mr. William Reed, Chalmers Church, Quebec.—Canzona, *Wheeldon.*

Mr. John Pullein, St. Peter's, Harrogate.—(All English composers)—Sonata in G, *Hugh Blair*, and Theme with Variations, *T. T. Noble.*

Mr. Henry T. Gilberthorpe, Parish Church, Dunster.—Grand Chœur in E flat, *Guilmant.*

Dr. Orlando A. Mansfield, Wesleyan Church, Paignton (opening of new organ).—Andante in D, *Silas.*

Mr. Cuthbert H. Cronk, St. Mark's, Tunbridge Wells.—Thanksgiving March, *Calkin.*

Mr. S. Foley, Congregational Church, Lye. — Festive March in D, *Smart.*

Mr. Arthur S. James, St. Peter's Church, Rickmansworth.—En forme d'Ouverture, *Hollins.*

Mr. W. Lynnwood Farnam, New College Chapel, Hampstead.—Prayer in E flat, *H. M. Higgs.*

Mr. William Mullineux, Town Hall, Bolton.—March for a Church Festival, *W. T. Best.*

Mr. F. Isherwood-Plummer, Congregational Church, Southport.—Toccata in A flat, *Hesse.*

Mr. W. Peddie Petrie, Ryehill Church, Dundee. — Fantasia on 'O sanctissima,' *Lux.*

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Toccata in D, *Callaerts.*

Mr. Henniker, Holy Trinity, Ramsgate.—Adagio, *Stainer.*

Mr. G. F. Walter, St. Peter's Church, Devizes.—Grand Chœur in D, *Salomé.*

Mr. Howard Moss, Parish Church, Gravesend.—Andante in B flat, *Dubois.*

Mr. Ernest H. Smith, St. Bede's, Liverpool.—Allegretto grazioso, *Tours.*

Mr. Fred Diggle, Longrow Church, Campbeltown.—Suite gothique, *Boëlmann.*

Mr. A. Cregeen, Rushen Parish Church, Isle of Man.—Barcarolle, *Wolstenholme.*

Mr. R. W. Strickland, College Street Chapel, Northampton.—Introduction and Fugue in D minor, *Chipp.*

Mr. J. E. Vernham, St. James's, Walthamstow.—Theme and Variations, *Rea.*

Mr. William J. Young, St. Elisabeth's, Reddish, Stockport.—Grand Chœur in A, *Salomé.*

Mr. J. Charles McLean, Congregational Church, Aberdovey.—Overture in D, *Smart.*

Mr. J. Owen Jones, Tredegarville Baptist Church, Cardiff.—Scherzo, *Hoyte.*

Mr. J. L. Smith, Grange Congregational Church.—Offertoire in F, *Hainworth.*

Mr. J. A. Meale, Edgeley Wesleyan Chapel, Stockport.—Festive March, *Smart.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. W. Benson, Christ Church, Paignton.

Mr. A. B. Church, Parish Church, Dagenham.

Mr. Claude Foster, St. Mark's Church, Whitechapel.

Mr. Henry T. Gilberthorpe, Parish Church, Lynton.

Mr. G. J. Higgins, Binfield Parish Church, Bracknell.

Mr. David Randell, St. Peter's Church, Lampeter.

Mr. Arthur W. Read, Egginton Church, Burton-on-Trent.

Mr. Francis Sheard, Parish Church, Carluke, N.B.

Mr. Frank Willis Sturgess, St. Nicholas' Collegiate Church, Galway.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford.

A well-known figure in the musical life of Cambridge has been removed by the death of Mr. Gerard Francis Cobb, an event, we regret to record, which took place at Cambridge on March 31. Born at Nettlestead, October 15, 1838, he was educated at Marlborough College and Trinity College, Cambridge, where (in 1861) he took a first class in the Classical and Moral Science Triposes. He became a Fellow of his college in 1863 and six years later Junior Bursar, a position he held for twenty-five years. As chairman (from 1877 to 1892) of the University Board of Musical Studies and President (from 1874 to 1883) of the University Musical Society, Mr. Cobb did much valuable work for music in Cambridge in a public capacity; but his influence was no less potent in the welcome he extended and the kindness and encouragement he showed to young music lovers who frequented his hospitable rooms in Trinity. Mr. Cobb was a prolific composer, his settings of twenty of Rudyard Kipling's 'Barrack Room Ballads' being specially successful. A keen cyclist and long-distance rider, Mr. Cobb was one of the originators and the first president of the National Cyclists' Union.

A HOLIDAY VISIT TO PARIS.

That music is not entirely at a standstill during the Easter holidays is evident from the fact that performances of Berlioz's 'La Damnation de Faust' were announced within a few days of one another by two of the principal Societies of Paris. I was present at that given by the Lamoureux Chorus and Orchestra under Chevillard's direction on the 7th ult., at the Trocadéro. The orchestra, who played with great brilliancy and certainty, secured the usual success in the 'Hungarian March' and the 'Dance of Sylphs.' The soloists from the Opéra were good, and the chorus (who remained seated throughout the performance), although small in number compared with our English societies and with voices of rather poor timbre (especially the sopranos), made up for this defect to some extent by the enthusiasm which they threw into their singing.

On the following Saturday I had the opportunity of seeing Daudet's play 'L'Arlésienne' at the Odéon Theatre, with Bizet's incidental music, the orchestra and chorus of 150 performers being under the dignified and masterly control of Colonne. This charming work—pronounced a failure at its first performance in 1872 and not revived until thirteen years later—has now gained a strong hold on the Parisian public; and, considering the popularity of the Orchestral Suites founded on the music, it seems likely that an English adaptation of the play would be successful. Two of the orchestral entr'actes had to be repeated, and the lovely *Adagietto*, referring to the earlier love of the elderly *Balthazar* and *Renaude*, made also a considerable effect. One listened in vain for the tuneful *Carillon* which forms the last movement of the first Orchestral Suite: it may be that Bizet did not include it in the stage version.

At the last Lamoureux Concert of the season, on the afternoon of Sunday, the 10th ult., Miss Fanny Davies made a successful appearance in Schumann's Pianoforte Concerto before a large and enthusiastic audience, and was thrice recalled. An ambitious but somewhat incoherent Poème for Violin Solo and Orchestra, by Henri Lutz, played for the first time, had a mixed reception, but the band were very successful in Beethoven's Eighth Symphony, and even more so in the Prelude and closing scene from 'Tristan.'

At the Opéra Comique on the following day Massenet's rather dull one-act opera 'Le Portrait de Manon' was followed by an excellent rendering of Auber's amusing 'Le Domino Noir,' a work which, although produced nearly seventy years ago, is still full of charm and freshness.

With the performance of Gounod's 'Faust' on the 13th ult. at the Grand Opéra (the 1,293rd performance of it there!) I was greatly disappointed. The *Marguerite* neither in voice nor in other respects realized one's expectations, and the *Faust* of Rousselière, although better, was marred by his difficulty in producing his upper notes. The scenic arrangements and the ballet were very effective; but on the other hand the choruses behind the scenes were not clear. The performance of the orchestra left much to be desired, it being generally too loud and lacking in refinement and expression, especially in the first two acts. It was indeed surprising to see the conductor commence to beat time while some of the band were still audibly tuning their instruments, and to see other players slipping into their seats after the music had already begun. This occurred at the commencement of the opera, and again after some of the intervals. All these performances were attended by crowded audiences.

On the Sunday after Easter, I was present a High Mass at the fine Church of St. Sulpice, which

has a reputation for its rendering of plain-song. The choir, comprising an unusually large number of surpliced men and boys, is placed at the east end of the church before the altar, with a conductor and a small organ for accompanying the singing. The huge five-manual organ by Cavaillé-Col, placed far away and high up in the west gallery and only used at intervals in the service, is presided over by the eminent composer Charles M. Widor. His harmonies to the plain-song, and his improvisations, whilst full and interesting are distinguished by great taste and restraint. During the offertory he played the first movement from his 'Symphonie Romain' in B minor (Op. 73), and the *Finale* from the same work at the end of the service, in both movements of which the principal theme is founded on a plain-song melody.

Lastly, a visit to Père-Lachaise Cemetery—that vast and well-kept burying-ground on the outskirts of the city—afforded an opportunity of seeing the graves of Auber, Bizet, Boieldieu, Cherubini, Chopin, Rossini, and other masters, whose works keep their memory green for all time.

G. J. B.

ENTHUSIASM IN EXCELSIS.

THE SHEFFIELD MAKE.

One has only to read the musical criticisms which appear day by day in the London newspapers to discover differences of opinion, ofttimes very conflicting, as to the merits, or demerits, of this or that performance, artist, and so on. But no discordant voice marred the chorus of praise bestowed upon the magnificent singing of the Sheffield Musical Union at the recent Kruse Festival, and to which we make detailed reference in another column. Moreover, this just tribute to the sons and daughters of song from Sheffield has been as genuine and generous as it was richly deserved. When to this can be added the mighty voice of public opinion—'the great B.P.'—in unison with a number of expert critics,—all of them dead in tune, so to speak, in their concerted eulogy—there cannot be the shadow of a doubt that Dr. Coward and his colleagues achieved an unqualified and a triumphant success.

It may be asked, 'How are such results obtained?' 'What is the secret of those Sheffield singers' success?' This duet form of question elicits a trio answer—voice, Coward, enthusiasm. The first of these is more or less common property in the West Riding of Yorkshire and in Lancashire—'good larynx,' as Herr Weingartner says. The second and third concomitants are intertwined, so correlated, in fact, as to be absolutely inseparable—Coward and enthusiasm. There is no need to recall what has more than once been said in this journal concerning Dr. Coward's chorus-training genius, his poetic temperament, or even his unfailing enthusiasm. Suffice it to say that he, with his strong magnetic personality, has the power of charging his full-voiced choir with that temperamental enthusiasm with which nature has so liberally endowed him. Let us take a peep behind the scenes at the preparation made for the visits of the Sheffield Musical Union to London, in order to give some idea of their enthusiasm. This we are enabled to do through the kindness of Mr. and Mrs. Lawson, the treasurer and librarian respectively of the Society, in the hope that it may interest our readers. We may take for our purpose the second visit of the 300 Sheffield singers on the 20th ult., when Sir Hubert Parry's 'Blest pair of Sirens' and Beethoven's great Mass in D were performed. First, the rehearsals for these two works—both of them masterpieces—were thus set forth in the official 'Orders of the day' (or the week):—

Monday, April	11.	St. James's Buildings.	Sectional.
Tuesday ,,	12.	Nether Schoolroom.	Full.
Wednesday ,,	13.	Ditto (morning).	Sopranos only.
,, ,,	13.	Ditto (evening).	Full.
Thursday ,,	14.	Ditto.	Full.
		(Conducted by Herr Weingartner.)	
Saturday, April	16.	Nether Schoolroom.	Full.
Monday ,,	18.	Nether Chapel.	Full.
Wednesday ,,	20.	Queen's Hall, London.	Final.

Secondly, the railway journey to and from London, and the operations there: here is the time-table of that long day of twenty-four hours (April 20):—

A.M.
5.0 Members will be able to travel by the early ordinary cars to the Midland Station (Sheffield).
5.40 Train — kitchen, dining-car, and five corridor carriages—leaves Midland Station.
6.30 Breakfast served in train.
9.5 Arrive at St. Pancras. Proceed to Queen's Hall.
10.0 Full rehearsal with principals, band and chorus.

P.M.
7.45 Singers assemble at Queen's Hall.
8.15 Concert.

(April 21.)
A.M.
12.35 Return train leaves St. Pancras. Supper served en route.
4.20 Arrive at Sheffield.

The above instructions not only furnish proof of enthusiasm in excelsis on the part of those vociferous visitors from Sheffield, but bear full testimony to the administrative skill of the Society's executive. Through the friendly offices of Dr. McNaught, and by the kind permission of Sir Alexander Mackenzie, the Royal Academy of Music was placed at the disposal of the ladies of the chorus as a temporary Club during their two visits to London.

Lastly, the brilliant achievements of the Sheffield choralists in the greatest city of the world more than justify the opinions expressed in these columns nearly five years ago and often repeated: That, judged from the highest standpoint, they are unsurpassed in their particular art-sphere, and that Dr. Henry Coward is more than ever the master chorus-master.

BIRD MUSIC.

An interesting paper on the above subject was read by Mr. J. S. Shedlock before the members of the Incorporated Society of Musicians (London Section) at 20, Hanover Square, on the 9th ult. With regard to the origin of music, Lucretius was quoted, who said that the idea of it was taken from the singing of birds. Reference was made to the attempts to express the notes of birds, notably those of Kircher in his 'Musurgia Universalis' (1650). The definite notes of the Cuckoo naturally attracted musicians, as may be seen in the very early canon 'Sumer is icumen in.' As an illustration of vocal cuckoo-music, the madrigal 'The Nightingale,' by Thomas Weelkes, from the composer's 'Ayers or Phantasticke Spirites,' published in 1598, was sung by Messrs. Walter Coward, Otto Dene, and George Stubbs. The lecturer alluded to many interesting pieces composed for the harpsichord. He mentioned Frescobaldi's 'Capriccio sopra il Cucho,' published at Venice in 1626 in the 'Primo Libro di Capricci,' and gave a few bars to show the character of the music. Then, as further specimens, were played (on the pianoforte) an interesting 'Capricio Kuku' by Johann Caspar Kerl, a composition with which Handel, judging from his 'Nightingale and Cuckoo' organ

concerto, was acquainted; Claude Daquin's rondo 'Le Coucou'; and the concluding symphony of a song from Purcell's 'Fairy Queen,' in which 'cuckoo' notes are prominent. Nightingale music was represented by Handel's 'Sweet bird that shun'st the noise of folly,' sung by Miss Maude Willby; Quail, by Schubert's song of that name; and Dove, by Handel's 'With plaintive notes,' from 'Samson,' sung by Miss Kate Cherry.

Mr. Shedlock next touched upon the cries of the Cock and Hen, and mentioned that William Gardiner, a stocking-maker, of Leicester, in his 'Music of Nature,' published in 1832, regarded the opening bars of the third movement of Beethoven's 'Eroica' symphony as '*obviously* derived from the cackling of the hen'—a quotation which evidently amused the audience.

Of the cock-cry the lecturer gave two illustrations, both from Bach—the one a clever fugato movement with the 'cock-a-doodle-doo' as the principal theme, and with the 'cuckoo' notes as counter-theme; the other was from the 'St. Matthew' Passion. The moment when Christ addresses Peter, foretelling his denial before the third crowing of the cock, would seem a dangerous moment for a realistic effect; but 'Bach with consummate mastery just suggested the crowing, without interfering with the solemnity of the scene.'

After a brief account of birds in opera — not forgetting the sparrows in 'Rinaldo,' and the account given of them in *The Spectator*—Mr. Shedlock spoke of pet birds of great musicians, in which of course Wagner prominently figured. One anecdote was about young Hanslick, the well-known and still living musical critic, who called on Wagner in the early Dresden days for the purpose of interviewing him; the continual screeching of the composer's pet parrot interfered however with the conversation. 'How can you stand that noise?' asked the visitor. 'Oh,' replied Wagner, 'I am used to it; it does become too loud at times, but I am compensated by having a wife who doesn't play the piano.'

After the part-song 'The Wood Minstrels' (Mendelssohn) had been sung by the Misses K. Cherry and Annie McBride, and Messrs. O. Dene and George Stubbs, the lecturer, in conclusion, mentioned some well-known musicians who bore ornithological patronymics, *e.g.:* J. C. Nightingale, a former organist of the Foundling; Sir George Martin, Sir Walter Parratt, William Byrd, and the esteemed accompanist Mr. Henry R. Bird. He might have added Dr. Crow, late organist of Ripon Cathedral; Arthur Cock, organist of Exeter Cathedral, *c.* 1593; Francis Peacock, of Aberdeen; W. M. Rooke, the Irish composer, and others. But perhaps he feared his audience might twit him with having set before them too large an aviary.

Mr. Shedlock, having been so successful with birds, should now turn his attention to animals: he will find a good beginning in John Bull, Mus.D., *Oxon.*

A festival dinner in aid of the Royal Normal College and Academy for the Blind, Upper Norwood, was held at the Hotel Cecil on the 21st ult., when Lord Howard de Walden presided. The toast of the evening, 'Success to the College' was proposed by Sir William Collins, who said:—'No sorrow was more acute than that which came to one who had to contemplate the lot of those to whom no skill could restore vision. The Normal College catered for some of those suffering from blindness, and those who had had the opportunity of listening to the refined musical performances of students trained at Upper Norwood knew that a great and a good work was being done.' The Chairman announced subscriptions amounting to £1,790. During the evening students from the College ably performed a selection of music.

Reviews.

Keep those eyes. Duet for soprano and tenor. Words by Thomas Moore. Music by S. Coleridge-Taylor.
The Singer. Words by Edward Rose. Music by Eaton Faning.
[Novello and Company, Limited.]

Satisfactory duets for soprano and tenor are a somewhat limited quantity, and it was a happy thought to adopt this form for a setting of Moore's daintily amorous poem. The voice parts are dramatically conceived, and the *sotto voce* remarks of the lady contribute an element of piquancy and hint a gentle denial that means consent. The pianoforte accompaniment has also a tale to tell, and adds to the significance of the song.

The text of 'The Singer' is a free adaptation of a poem by Beranger, and its pattern has been cleverly preserved by Mr. Edward Rose. The lines also contain the dignity of resignation, and the expression of faith in Omnipotent goodness lifts the song into a high plane. Dr. Faning's music is instinct with sincerity, and contains several simple touches that accentuate the element of romance in the lines. The singer should be a contralto.

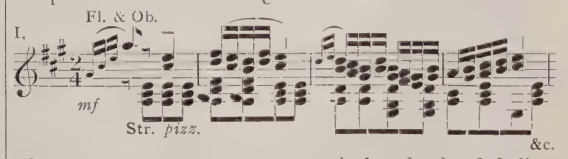
Suite Venitienne. For Orchestra. Composed by W. H. Reed. Full Score and Pianoforte Arrangement.
[Novello and Company, Limited.]

Mr. Reed is to be sincerely congratulated upon his courage in writing an orchestral work so simple in structure, so unpretentious in scope, so barefacedly 'musical' as this Suite. He pours out his charming themes, harmonizes them simply, accompanies them lightly, and contents himself with being a musician pure and simple rather than a purveyor of tremendously 'deep' but desperately dull problem scores. A composer who writes as spontaneously as Mr. Reed will always have an audience glad to let the sound of his grateful music 'creep in their ears.'

His Suite was one of the great popular successes of the Autumn series of the Queen's Hall Promenade Concerts. 'Popular night' audiences at these concerts are always glad to welcome a composition by a member of Mr. Henry J. Wood's famous orchestra. But the favour extended to this work was quite exceptional, and proved once more that tune, rhythm, clearness and directness never fail to rouse an audience to an expression of genuine delight.

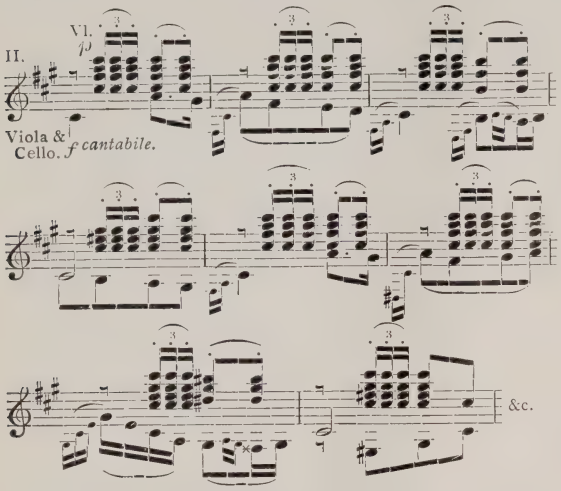
A glance at the orchestral score suffices to show the practised hand. The writing for the stringed instruments is excellent throughout. Thus it follows that, as regards effective scoring, half the battle is won, for good scoring is not to be thought of without good string-writing. Mr. Reed has not been an orchestral player since his boyhood for nothing! In the disposal of his 'colour' generally he is ever guided by rules of the strictest economy consistent with euphony and effectiveness. There are some delightfully 'light' pages of scoring in the work which are nevertheless among the most effective, using the word in the best sense. When the composer wishes to suggest the noise and merry-making of a continental carnival he can on the other hand be as sonorous as any resounding Russian. As a specimen of bright, fanciful, pellucid orchestration, the work can be strongly recommended to students and all who place the right value upon the art of writing for the orchestra.

The opening movement, 'Approaching Venice,' starts with a dainty wood-wind theme above a light string accompaniment of reiterated quavers that might suggest the waves lapping the ribs of the steamer from which perhaps our composer first beheld 'the Queen of the Adriatic':—



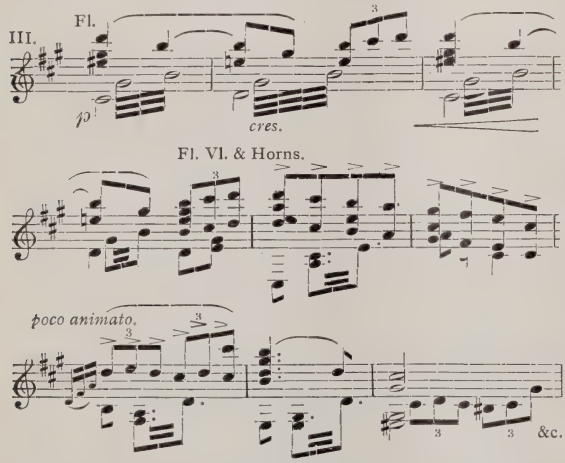
The pretty tune suggests no particular depth of feeling. Being a cool, enlightened Englishman, it behoves Mr. Reed to assume an air of indifference, even in 'approaching Venice.' But the artist within him will come out, and something like impatience stirs in the persistent semiquaver

triplets of a short *marziale, poco meno mosso.* In fact, he soon works himself into a *fortissimo* outburst of excitement. Away with assumed indifference! This is Venice—Ruskin's, Browning's, Wagner's Venice! The land of song invites to song. So here goes! Violas and violoncellos shall sing it—



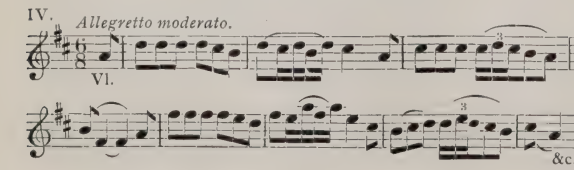
and now violins, violoncellos, wood-wind and horns shall repeat the strain, and violas twine garlands of busy semiquavers round it.

The composer seems to fancy this mood, and gives himself up more and more to 'singing'; in fact, his song themes grow increasingly impassioned. Can this be love? Love at first sight? Those *appassionato* triplets above excited string tremolos in 2-4 time may mean much!



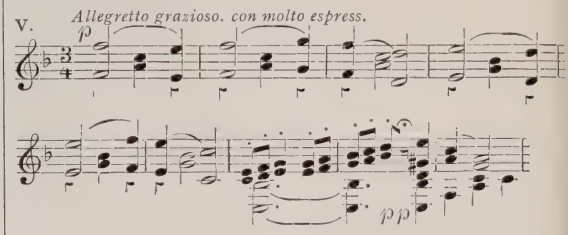
All too soon, our young enthusiast checks his ardour. He duly returns to order and conventionality, *i.e.*, his first subject, for all the world as if the Canale Grande were Tenterden Street and the Bridge of Sighs reminded him of Westminster Bridge, and of the sighs which as a student he heaved over certain music primers. The movement runs its appointed course smoothly and prettily, and with effective changes in the orchestration until, *viâ* an unexpectedly pensive *Coda*, we reach a quiet end.

Of the second movement, 'Serenade,' we need only quote the melody of the chief subject. Indeed, it is the only subject, a modification of it taking the place of a second subject proper—



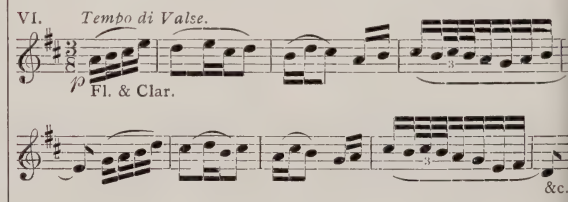
Here again the scoring is remarkably dainty (though moments of rich sonority are not lacking), and the accompaniment teems with pleasing devices suggestive of the twanging of mandolines and guitars. Of a truth there is not a dull note in these tuneful and utterly unaffected pages.

The third piece, 'Gondola Song,' occupies the place of the slow movement. It begins, after twelve introductory bars designed to create the requisite 'romantic' atmosphere, with this tender theme:—

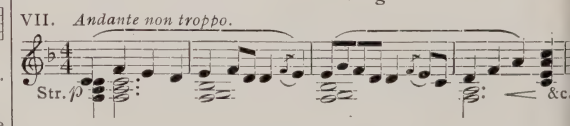


The pause before the final *pp* 'call' has a fascinating effect of which Mr. Reed makes excellent use. A gaily tripping second subject for the wood-wind appears in due course and continues for a considerable time. After the regulation repeat of No. 5 (not without plenty of variety in 'working,' climactery and orchestration) the aforesaid 'tripping' subject returns in the *Coda* and brings this sweet 'Song' to a placid and contented end.

The *Finale*, 'Carnival,' is by far the most important of the four movements, both in scope and contents. With *ff* harp triplet arpeggios flying athwart rapid tremolos in strings, triangle, and tambourine, with wood-wind and horns blaring out a crisp 'call to arms,' the fun begins. The short, sharp phrases are breathless with excitement. Faster and faster they fly; all the furies in the modern symphony orchestra are let loose in a short *fff tutti* leading to two explosive A minor semiquaver chords. Then a sudden pause. The revellers range themselves for a dance; flute and clarinet join in starting the captivating measure. A cachuca!



This is worked up to another *ff tutti* in which Mr. Reed's knowledge of orchestral climax is well demonstrated. Gradually the dancers seem to tire, but only of dancing! A general love-making is a sweet substitute even for the delights of the cachuca. Here is Mr. Reed's love song—



This is also subjected to development and, with a charming second strain, to some very chaste orchestration. However, carnival flirtations are soon forgotten. The dance is the thing. So the revellers resume their steps, and soon are whirling once more in a maze of strepitous sound and giddy gyrations. Then without pause they are thrown out of the swinging 3-4 rhythm back into the maddening 2-4 *Allegro vivo* of the opening 'call to arms,' after which a strenuous *Coda*, founded on the said 'call' and worked up into a veritable riot of sound, brings the movement to an appropriately brilliant end. Altogether a charming and most effective work.

Little Lady of my Heart; April Love. Words by Ernest Dowson. Music by Cyril Scott. [Metzler & Co.]

The first of the above songs is a simple ditty, innocent as childhood of studied effect, but possessing grace and charm. 'April Love' sounds a deeper note, and the philosophy is distinctly masculine. The music is simple and tasteful.

Henry J. Wood. By Rosa Newmarch.

[John Lane.]

This book is the first of a series entitled 'Living Masters of Music,' initiated and edited by Mrs. Newmarch, the author of the present volume. The remaining 'masters' in the scheme, as at present arranged, are Richard Strauss, Edward Elgar, Paderewski, Alfred Bruneau, and Dr. Joachim—all of them on the sunny side of fifty, except Dr. Joachim, of whom a full biography has already been published. In the introduction to her monograph on Mr. Wood, Mrs. Newmarch states that she writes in a manner 'frankly eulogistic in tone': this is perfectly true. As one reads these eighty pages of unrestrained hero-worship one is constantly reminded of the injunction sent out by the editor of 'The Dictionary of National Biography' to his contributors—an injunction which the late Canon Ainger pithily expressed in the words: 'No flowers, by request.' But Mrs. Newmarch weaves garlands of adulation in praise of her friend, and, judged from this standpoint, no fault can be found with the way she has discharged a task that must have been most congenial to her. Of early-life biography there is very little, the first twenty-five years of Mr. Wood's career (1870 to 1895) occupying only six pages of the book. Therefore much the greater part of the volume is devoted to those conducting achievements which have made Mr. Wood famous. The list of works performed by him and the Queen's Hall Orchestra for the first time in London or England between the years 1895-1903 is not only useful for reference but bears testimony to the enterprise and industry of the clever conductor who forms the subject of these enthusiastically-written pages.

Organ Music. By various composers.

[Novello and Company, Limited.]

In three pieces, severally entitled 'Pastoral Melody,' 'Lament,' and 'Festal Commemoration,' Mr. John E. West gives further proof of his creative versatility. The first of this trio of pieces is an oboe theme, though not on the conventional drone bass, in B flat; the second mourns in the doleful key of D minor; while the third is an imposing *Allegro maestoso* in the key of F, with a relief section in D—three good pieces. Mr. William Faulkes has written some jubilant strains in his 'Scherzo Symphonique Concertante' (in C, triple rhythm) which have the merit of not being exacting from an interpretative point of view: the trio theme, in F, adds to the attractiveness of this useful 'out' voluntary. From the pen of the same composer we have a Prelude and Fughetta in F minor. The Prelude contains much semiquaverous energy and some double pedal notes, the latter involving wide stretches. The diatonic subject of the fugue and its subsequent treatment will doubtless prove acceptable to players of technical ability. Spring is here—and here is Mr. Alfred Hollins with a 'Spring Song.' To it is extended a hearty welcome. Why? Because it is so genial in its allegretto melodiousness. Its main and May-like theme (in A flat) and its second subject (in E flat) are Hollinsesque to a degree—just the sort of strains that remind us that 'the winter is past . . . the flowers appear on the earth, the time of the singing of birds is come.' It will not be long before this piece blossoms out into the full flower of popularity.

Dr. Basil Harwood has followed his well-known 'Dithyramb' with six additional pieces in various styles (Op. 15, Nos. 1 to 6). The first is a simple 'Communion' (in F) on the hymn-tune 'Irish.' To this succeeds an Interlude in D, a soft movement of oft-changing rhythm. 'Pæan'—No. 3 of the set—is not only the most extended, but shows a master hand. It is difficult to play, but nowadays that may be in its favour. Those who heard Sir Walter Parratt perform this brilliant piece at the opening of Messrs. Walker's organ at York Minster last year will remember its undoubted effectiveness. The organist of Christ Church, Oxford, seems to have a penchant for the organic treatment of hymn-tunes; and has he not an excellent model in the king of composers for the organ, J. S. Bach? A 'short postlude for Ascensiontide' on the 'Old 25th' Psalm-tune and an *Andante tranquillo* on the hymn-tune 'Bedford' are excellent specimens of such treatment of the people's song in the sanctuary. In both pieces the words of the hymns usually associated with the tunes are printed above the notes of the *canto fermo*. This is a good idea; but why was not the original triple form of 'Bedford' chosen, instead of the tinkered duple version by Gardiner, the Leicester stocking-maker? 'Requiem Æternam,' in which the plain-song melody is introduced, completes this set of organ pieces which give further proof of Dr. Basil Harwood's artistic earnestness, inventive faculty, and skilled musicianship.

Dr. Eaton Faning's vigorous Scherzo in D minor (arranged for the organ by Dr. Pearce) is brilliant and effective without being difficult: the Trio, in the tonic major key, is a delightful tune, and the piece is one that is likely to speedily find its way into recital programmes. The latest instalment (Book 35) of the 'Village Organist' is on the familiar lines of this useful series. The original contributions are a 'Berceuse in A,' by Mr. John Pullein; an Andantino calmo, by M. Franco Leoni; a 'Minuet and Trio,' by Dr. S. J. Rowton; and a 'Thanksgiving,' by Mr. Myles B. Foster. Book 36 opens with twelve short interludes, in various keys, by Henry Smart. To these succeed three different sets of accompaniments—by Sir Frederick Bridge, Dr. Varley Roberts, and Sir George Martin—to the Lord's Prayer and the Creeds. The practical utility of this compilation to church organists is obvious.

ROYAL CHORAL SOCIETY.

DR. ELGAR'S 'THE APOSTLES.'

'When in doubt, play Elgar' might well become the watchword of Choral Societies, if events continue to march with the avalanche-like rapidity and accumulative force shown during the last twelvemonth. The echoes of the Covent Garden Elgar Festival had scarcely died away when, at Queen's Hall, many hundreds had to turn back disappointed who clamoured to hear 'The Dream of Gerontius' at the Kruse Festival. And now Dr. Elgar's great biblical oratorio 'The Apostles' has been received with enthusiastic acclamation by one of the largest audiences that ever flocked to the brobdingnagian Albert Hall to hear a novelty. It might be suggested that 'curiosity' is mainly responsible for the eagerness displayed by the belated Londoners. But curiosity is quickly satisfied. It does not require four performances of 'Gerontius' nor two of 'The Apostles' to appease the superficial dame. There must be that in the oratorios which appeals to more powerful instincts. They must possess qualities which are capable of making a direct appeal to the imagination and the great heart of the people. The music must somehow sway their emotions. However mysterious and inexplicable the process, the effect must be strong and the impression lasting. That in the case of so strikingly original a work as 'The Apostles' present opinions may differ as to its place in the history of our Art is assuredly a most healthy sign.

The performance of 'The Apostles' by the Royal Choral Society at the Royal Albert Hall on the 21st ult., without doing perfect justice to the music, had many good points. The first part was sung with evident appreciation and even enthusiasm, while the pitfalls of Dr. Elgar's intricate rhythmical combinations were successfully avoided. The prologue went with superb swing and augured well for the remainder of the performance. That the singers did not prove absolutely successful must have caused them grievous disappointment, for they had evidently rehearsed strenuously and well under the Society's enthusiastic conductor, Sir Frederick Bridge. Their lapses from true pitch in the great Judas scene may be put down to the vastness of the building, which makes it difficult to distinguish subdued and sombre orchestral cues. Other minor blemishes seemed due to over-zeal rather than lack of understanding. Some of the great *tutti* produced a magnificent effect and stirred the vast audience deeply. The soloists were the same as at Covent Garden, viz., Miss Agnes Nicholls, Madame Kirkby Lunn, Messrs. John Coates, Kennerley Rumford, Andrew Black, and Ffrangcon-Davies, and they surpassed even their previous splendid efforts. Dr. Elgar conducted, and received a great ovation at the conclusion of a memorable evening.

PROFESSOR KRUSE'S MUSICAL FESTIVAL.

The courage and tenacity of purpose exhibited by Professor Kruse in tempting fortune by organizing another series of concerts at Queen's Hall, after the inadequate encouragement he experienced last year, deserve the hearty recognition of all interested in the progress of the art in the Metropolis. A fine orchestra, consisting chiefly of Philharmonic players, led by Mr. W. Frye Parker; a great and inspiring conductor, Herr Felix Weingartner, of world-wide fame; the most highly-trained large chorus in the country, Dr. Coward's unique Sheffield Choir (the Sheffield Musical Union); soloists of the front rank; and a broad, eclectic programme—such were the main features of the scheme of Professor Kruse's Second Musical Festival, begun on the 9th and ended on the 20th ult. There were seven concerts in the series.

At the inaugural concert given on the afternoon of the 9th ult. 'The Dream of Gerontius' and Beethoven's 'Choral Symphony' constituted the programme. As neither of these works calls for criticism it is only necessary to remark upon the performance. It is no disparagement of the solo-singers, and other resources engaged, to say that the main interest of the overwhelming audience attracted to the concert was in the choir. Much was expected from the Sheffield choralists, and it must be recorded that they not only justified their great reputation but altogether surpassed their previous records. Their performance, especially in Dr. Elgar's work, was an extraordinary exemplification of the possibilities of choral technique. Whether in the matter of extreme delicacy, —which in the semi-choruses sometimes approached ultra-refinement—the startling, sardonic realism of the Demons' Chorus, or the imposing climaxes of the great chorus 'Praise to the Holiest in the height,' the execution was fascinatingly perfect and thrillingly expressive.

Herr Weingartner's treatment of the orchestral portions of the score displayed, as was expected, a sympathetic insight into its significance and revealed its manifold beauties. Some of the *tempi* adopted were quicker than usual—too quick we venture to think—and the *pianos* generally of the band were not quite in focus with those of the choir. Nevertheless, many impressive effects were realized. The introduction to the second part was exceptionally effective. An interesting feature of the performance was the first appearance of Mr. Gervase Elwes in the part of *Gerontius*. This gentleman during the short time he has been before the public has made great progress. His voice is perhaps limited in variety of *timbre*, but he contrives to infuse intense earnestness, artistic refinement, and considerable interpretative power into his readings. The part of *Gerontius* is one of the most difficult of modern creations. It is therefore a great tribute to the capacity of Mr. Elwes that he came through the ordeal so successfully. Mrs. Harriet Foster, a singer new to London, sang the part of *The Angel*. Mr. Ffrangcon-Davies gave his now familiar rendering of the bass solos. At the close of the performance Dr. Elgar had a great reception and Dr. Coward was also enthusiastically received. The performance of the Ninth Symphony was an exceptionally fine one. Herr Weingartner is at his best in Beethoven. The slow movement was beautifully played, and other well-known effects were brilliantly brought out. It was remarkable that the Sheffield Choir attacked the trying chorus parts with the greatest freshness. Altogether the occasion was one to be remembered. The soloists in the Symphony were Miss Agnes Nicholls, Miss Edna Thornton, Mr. Elwes, and Mr. Ffrangcon-Davies, and Mr. Henry J. Wood was the organist.

'Papa' Haydn stood first on the programme of the second concert (on the 11th ult.) with his genial 'Oxford' Symphony, as daintily presented as it was warmly welcomed. Herr Weingartner made no pauses between the movements, to the advantage of the continuity of the work; but one would like just breathing-space, if only the votaries of applause would permit. Mr. Mark Hambourg gave a strenuous rendering of Tschaïkovsky's oft-played Pianoforte Concerto in B flat minor; and Liszt's symphonic poem 'Tasso,' and Brahms's Second Symphony, both finely performed, completed an enjoyable programme.

Four classic composers of the first half of the nineteenth century 'filled the bill,' on the 13th ult., the third concert of the series—Schumann, with his 'Manfred' Overture; Spohr, with his 'Gesangsscene' Violin Concerto (soloist, Professor Johann Kruse); Weber, with the 'Oberon' Overture, composed during his fatal sojourn in London in 1826; while Schubert was worthily represented by his noble Symphony in C, a work first introduced into England by Sir August Manns at the Crystal Palace forty-eight years ago, when, on account of its 'heavenly length,' it was played in two instalments, on succeeding Saturdays, April 5 and 12, 1856. The performance of the Schubert Symphony was a veritable triumph for Herr Weingartner and his orchestra, and delightful indeed the exhilarating interpretation proved to be.

Mendelssohn occupied a large portion of the programme on the 16th ult., the fourth of Professor Kruse's music-makings. The concert opened with the Overture and Scherzo from the 'Midsummer Night's Dream' music. The first was perhaps a little stiffly given, but the Scherzo left little to be desired as an example of refined orchestral playing. Herr Weingartner himself seemed to be satisfied, even to the extent of asking his excellent players to stand in response to the well-deserved approval of the audience. Professor Kruse played Mendelssohn's Violin Concerto with artistic restraint, the *Andante* being rendered with true poetic feeling. The remainder of the programme included Tschaïkovsky's 'Romeo and Juliet' Overture and Mozart's Symphony in C, known as the 'Jupiter.' The perennial beauties of the last-named work—how refreshingly welcome it always is!—were well brought out under Herr Weingartner's sympathetic baton. Three songs with orchestral accompaniment, composed by the conductor and artistically sung by Mr. Ffrangcon-Davies, lent variety to the afternoon's music.

Ancient and Modern characterized the programme of the fifth concert (on the 18th ult.)—the ancients being represented by Bach, the moderns by Tschaïkovsky, Hugo Wolf, and Stanford. In Bach's Suite in B minor, for flute and string orchestra, Mr. Fransella ably played the solo instrument, and Professor Kruse performed the old Cantor's Violin Concerto in A minor and Sir Charles Stanford's Suite for Violin and Orchestra (Op. 32). Hugo Wolf's Italian Capriccio and the inevitable 'Pathetic' Symphony were included in the scheme.

On the following evening (the 19th ult.) a Wagner concert was given, in which Miss Agnes Nicholls and Mr. Frederic Austin distinguished themselves as vocalists. The orchestral pieces were the 'Meistersinger' Overture, the 'Lohengrin' Prelude, and the Prelude and Liebestod from 'Tristan.'

At the last concert (on the 20th ult.), as at the first, the Sheffield chorus triumphed. With the exception of Dr. Elgar's 'Variations on an Original Theme' (for orchestra), which opened the evening's music, the programme was entirely choral. It was a graceful act on the part of Professor Kruse and Herr Weingartner to ask Dr. Coward to conduct Sir Hubert Parry's 'Blest Pair of Sirens,' and as the renowned Sheffield chorus-master made his way to the rostrum he received a very hearty greeting from the audience. All the artistic finish and poetic feeling so inseparably associated with the Sheffield singers were evident in their soulful rendering of Sir Hubert's stately setting of Milton's noble words: for example, the manner in which the initial word 'Blest' was sung left no doubt upon one's mind as to the state of a certain 'pair of sirens.' Dr. Coward gave his own particular reading of the music, and his excellent choir faithfully responded to his inspiring leadership.

Beethoven's Mass in D—that wonderful creation of a mighty genius—then followed. The terribly high notes which therein abound—in the soprano part especially—were sung with dauntless courage by Dr. Coward's choir, and the manifold difficulties that beset the singer—soloist and choralist—were overcome with apparently the greatest ease. The soloists, Miss Agnes Nicholls, Miss Edna Thornton, Mr. Gervase Elwes, and Mr. Frederic Austin, successfully came through their trying ordeal, and Herr Weingartner gave further proof of his conducting skill. Mr. W. S. Jessop, a Sheffield organist, rendered good service at the organ. At the close of the performance Herr Weingartner, Professor Johann Kruse and Dr. Coward received a gratifying ovation from an appreciative audience. Professor Kruse has announced his intention of giving another Festival next year.

THE WESTMORLAND MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Progress has marked the Westmorland competitions from the beginning, but after eighteen of these annual meetings it would seem rather difficult to maintain continued advance. This has however been done ever since the small beginnings of the Festival as a village competition, till it has become a county event, and the mother of many others throughout the land. What distinguishes these competitions, and others modelled on similar lines, from another and baser kind is that their educational aim has never been lost sight of. Even the concerts, though now of high artistic merit, are planned so as to form object lessons, in which as large a number of competitors as possible may take part. This year, by an even greater enterprise than had been shown before, Mr. Henry J. Wood and a selection of forty-eight members of the Queen's Hall Orchestra were engaged to take part, and it need hardly be added that the quality of the performances gained by the co-operation of so highly organized a body. Yet I do not think that the excellence of the performance was the only, or yet the chief advantage which accrued from this spirited policy. It was rather in the splendid drilling which Mr. Wood gave the chorus, not only at the full rehearsals, but at the sectional rehearsals which he had attended. His practical hints on the elements of breath management, voice production, and the like, were of the greatest value, and how widespread would be the influence he thus exerted may be imagined when one remembers the number of centres from which the chorus are recruited. In 'Elijah,' which was given on the opening day, Thursday, the 14th ult., the chorus was formed of choirs from nine different centres; while on the following day choirs from seven entirely different centres assisted in the concert—for I understand the two Kendal choirs that took part were separate organizations. One result of this system is a choir of rather unwieldy dimensions, but any drawback which may be involved is amply compensated for by enabling so many to take an active part in the preparation and performance of important works.

'Elijah' is the first full-blown oratorio attempted at Kendal, and its choice under these circumstances needs no defence, while on the second evening some choral music of great interest was given: Parry's 'Blest Pair of Sirens'; three of Brahms's Trios for female voices, accompanied by horns and harp; the same composer's Rhapsody for contralto solo and male-voice chorus; and Stanford's setting of Browning's Cavalier Songs for baritone soloist and male-voice choir. The spirit and precision Mr. Wood secured were remarkable, and showed the contagious nature of his enthusiasm, while the playing of his valiant band of forty-eight in Tschaïkovsky's Fifth Symphony and other orchestral pieces was not only technically excellent, but had a breadth and force which made it difficult to realize the small size of the force. The tone of the three double-basses, Messrs. Waud, Winterbottom, and Maney, in particular, was of a sonority that made me count them, not once nor twice, so difficult was it to realize that they had not some obliging confederates hidden away—in spite of the inherent difficulty of ambushing a double-bass! In 'Elijah,' Mr. Santley took his old part, and sang with much of his old fire, the other principals being Miss Georgina Dupuis, the Hon. Norah Dawnay, and Mr. Gervase Elwes, all of whom sang with marked refinement and a welcome disinclination to put into Mendelssohn's music more 'emotion' than it can well bear. The double quartet, which consisted entirely of local singers, was placed just behind the orchestra, a plan adopted at the Sheffield Festival by Mr. Wood, with a result which I for one unreservedly admire, since it not only differentiates the singers from the four principals, but gives them a sense of remoteness which is in exact keeping with the angelic utterances put into their mouths. Miss Dawnay appeared also on Friday evening, singing the solo in the Brahms Rhapsody with admirable taste, and Mr. Francis Harford, besides his part in the Cavalier Songs, added to the gaiety of the concert on the Children's Day (Saturday) by his spirited rendering of some quaint folk-songs. Miss Evangeline Florence sang at this concert with her accustomed finish and charm. Mr. Rathbone, the very useful chorus-master, conducted this last concert most ably.

Coming to the competitions,—which are after all the mainstay of the Festival, though of course of less general interest to the outside public—these presented no very novel features, but were on the lines which long experience has shown to be of the greatest educational value. The instrumental classes were, as might be expected, less satisfactory in their results than the vocal classes, but it is well to recollect that one ought not, in one sense, to gauge the utility of these competitions by the excellence of the results, for the greater their imperfection, the more is there a necessity for the object-lessons they afford. The speculative and highly interesting folk-song competition produced eight competitors. None of their 'finds' were of exceptional interest, but Mr. Frank Kidson, of Leeds, who acted as judge in this class, had no difficulty in awarding the prize to the Rev. T. Heelis, Vicar of Crosthwaite. In the chief choral class emulation had been intensified by the chance afforded of winning for the first time the 'Kendal Corporation Challenge Bowl,' which affords a welcome proof of the interest which the Festival has awakened. One is glad to see public bodies able to appreciate the great educational work that is being carried on by volunteers who, however willing, deserve a little substantial help in their labours. In this and similar classes there was some excellent singing, and it is worthy of notice that it is found possible to produce such results without money prizes; the prizes given at Kendal being, with but one exception, of an honorary nature; certificates, or 'challenge' prizes, which are retained only for the year. The one exception is the Novello prize of five guineas which goes to the choir gaining the highest aggregate of marks, and which this year went to Kirkby Stephen, while the honour of being the first to retain the Challenge Bowl was awarded to Sedbergh.

The children's choirs showed in many instances the result of very imperfect teaching, but in sight-reading, which is of such obvious value as a means to thorough musicianship, they did well. Mr. Rathbone, who adjudicated upon all the sight-reading,—choral and solo, juvenile and adult—reported a distinct advance, and mentioned the suggestive fact that, whilst in the preliminary trial the tonic sol-faists were to the front, the adherents of staff notation more than overtook them when a more exacting test, to which words were added, was put before them. This only accords with one's impression that Tonic Sol-fa is a Royal Road, but does not take the student the entire length of his journey. Mr. T. Tertius Noble, organist of York Minster, was the principal judge, and added materially to the value of his judgments by the practical hints with which he accompanied them. In the by no means easy but rather thankless task of accompanist, Miss C. Bigge, an amateur well known in Yorkshire, rendered excellent service.

HERBERT THOMPSON.

London and Suburban Concerts.

ROYAL ACADEMY OF MUSIC.

A memorable feature of the concert given by the students of the Royal Academy on March 29 at Queen's Hall was a vocal scena by Mr. Hubert Bath, a setting of Mrs. Frances Hemans's 'Invocation.' The music is dramatically conceived and testifies to melodic invention, and its effectiveness is enhanced by the clever use of the organ and harp in the orchestral accompaniment. Mr. Daniel Richards sang meritoriously, and the work so greatly pleased the audience that the composer was twice called to the platform. Mr. E. Rowsby Woof is to be praised for his conscientious and neat violin-playing, and Miss Dorothy Purser deserves commendation for her rendering, from memory, of the 'Air des Adieux' from Tschaïkovsky's 'Joan of Arc.' It was interesting to hear Berlioz's Fantasia on 'The Tempest,' which was effectively performed under the skilful direction of Sir Alexander Mackenzie. Other students who took part and deserve encouragement were Miss Margaret Bennett and Miss Dorothy Grinstead (pianists), Miss Gwladys Roberts and Mr. David Brazell (vocalists), and Mr. B. Walton O'Donnell (violoncellist).

JOACHIM QUARTET CONCERTS.

An immense and enthusiastic audience gave an unusually warm reception to Dr. Joachim and his excellent colleagues—Professors Carl Halir, Emmanuel Wirth, and Robert Hausmann—as they made their way to the specially erected platform in the centre of St. James's Hall on the 23rd ult. The afternoon's music—the first of a series of seven concerts—consisted of three string quartets by three masters of Chamber music, Haydn (in D minor, Op. 76, No. 2), Mozart (in D major, Köchel No. 575), and Beethoven (in B flat, Op. 130). All these were delightfully played—phrasing, dignity, emotional warmth and true artistic feeling being happily combined in each interpretation. It would be almost invidious to single out any movement for special mention, but the *Cavatina* of the Beethoven Quartet was magnificently rendered. The veteran leader and those associated with him again proved that in ensemble playing their performances are unsurpassed.

The Finsbury Choral Association concluded its twenty-fifth season on the 14th ult. with Mackenzie's 'Bride' and Dvorák's 'Spectre's Bride.' The singing of the choir was excellent, displaying good attack and plenty of light and shade, and the orchestra was as usual admirable. The solo vocalists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Frederic Austin, the baritone being specially good. It is sufficient to say that, as Mr. Allen Gill was conductor, an excellent performance was assured.

The annual concert of Mr. Edward G. Croager's Musical Society took place at the Hampstead Conservatoire on the 12th ult. Prominent features in the programme were Bridge's 'Flag of England' and Dr. G. J. Bennett's 'Easter Hymn,' an interesting and musicianly composition. The choir and orchestra took part in these works efficiently. Miss Edith Patching and Mr. Henry Holyoake were the solo vocalists, Mr. Charles Schilsky (solo violin), Mr. F. A. W. Docker (solo organ), and Mr. Charles Fry contributed recitations. Mr. W. T. Croager was an able accompanist, and Mr. Edward G. Croager conducted with watchfulness and energy.

The Richmond Philharmonic Society gave an excellent performance of Elgar's 'King Olaf' on the 20th ult., the work creating a great impression. The choir and orchestra carried out their arduous duties with much efficiency, and the solo vocalists were Madame Gillespie, Mr. Charles Saunders, and Mr. C. Stewart Gardner. The Overtures 'Rienzi' and 'Die Zauberflöte' were included in the programme. Dr. Charles E. Jolley ably conducted.

The Streatham Hill Choral Society (Mr. E. J. Quance's Choral Society) gave a successful concert at the Brixton Hall on the 19th ult., at which Coleridge-Taylor's 'Death of Minnehaha,' Elgar's 'Banner of St. George,' and Mendelssohn's 'First Walpurgis Night' were performed. The choir, who sang excellently, were well supported by a professional orchestra, with Mr. W. Henry Dyson as leader. The solos were ably rendered by Miss Fanny Chetham, Mr. Samuel Masters, and Mr. Fred B. Ranalow. Mr. Frank Grant was at the organ. Mr. Edwin J. Quance conducted, and is to be congratulated on the good results obtained by his choir.

The Lewisham Choral Society performed Coleridge-Taylor's 'Scenes from Hiawatha' complete on the 14th ult. at the Court Hill Schools. The choir sang with much credit, and there was a small but efficient orchestra. The solo vocalists were Miss Perceval Allen, Mr. Henry Plevy, and Mr. Arthur Walenn, the last-named artist being specially excellent. Mr. Frank Idle conducted with care and skill.

The Dulwich Philharmonic Society gave a performance of Dvorák's 'Spectre's Bride' and Mendelssohn's 'Loreley' on the 16th ult. at the Crystal Palace, under the painstaking conductorship of Mr. Arthur Fagge. The chorus-singing was of a high order of merit, the voices being fresh and resonant, and the two works received a fine rendering. The solo vocalists, Miss Ida Soldi, Mr. Henry Beaumont, and Mr. George Chais, sang earnestly and artistically. This enterprising suburban Society deserves every encouragement.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 7, 1904.

There has been a lull in the musical activities of the American metropolis during the last fortnight, and it has been possible to take a retrospective glance over the local field and note some of the doings in other centres.

The regular season of opera at the Metropolitan Opera House being at an end, the company has been 'on the road,' in professional parlance. It is now in Boston, where it was received with apathy and where the venture—which has been unprofitable ever since the regular season came to an end—will culminate. There have been sporadic financial triumphs in one or two of the cities which have been visited, but on the whole the provincial tour has been costly to the management and will lead to a change of plans next season, when, as like as not, 'Parsifal' will be used to create an interest in the enterprise in other large cities as it was used this season in New York.

Our concert season has also practically reached its conclusion, the last significant affair of the kind having been the brace of Philharmonic meetings which Dr. Richard Strauss conducted on March 25 and 26. The Strauss Festival, after woful vicissitudes, came to an end on March 21 with the fourth orchestral concert, at which the composer's latest work, the 'Symphonia Domestica,' had its first public performance. The great technical difficulties in the work, coupled with the inferiority of the band provided for the Festival, made a postponement of the final concert necessary, and compelled the management to abandon its expressed purpose of giving two hearings to the new composition. To discuss the 'Symphonia Domestica' adequately would require more time, space, and patience than are at my disposal here. About 2,000 occupants of free seats made a fine demonstration of enthusiasm after the performance, but the critical expression in the newspapers on the following morning was one of disappointment, even on the part of the champions of the composer. The Festival was a failure, but Dr. Strauss's participation in the concerts of the Philharmonic Society—at which, in addition to some of his own works, he conducted a performance of Mozart's 'Jupiter' Symphony—was received with enthusiastic plaudits. Dr. Strauss is now also 'on the road,' conducting his compositions in concerts of the Chicago and Cincinnati Orchestras (having already visited Pittsburg and Philadelphia for that purpose) and playing accompaniments to his songs sung by his wife at private parties. He went to Boston with the Philadelphia Orchestra and gave two successful concerts.

From Chicago comes the gratifying news that all danger of the disruption of the Symphony Orchestra—founded thirteen years ago, and which has ever since been under the direction of Theodore Thomas—has passed away. At last accounts all but about 100,000 dollars of the fund of 750,000 dollars, which is to be applied to the erection of a hall and the placing of the Orchestra on a permanent basis, had been subscribed, and, with the consent of the subscribers, work was to be begun at once under the conviction that the impetus which the undertaking will receive from the building operations will soon bring in the required balance.

My next letter will probably contain a report on the biennial Festival to be held from May 11 to 14 in Cincinnati. In its programmes Mr. Thomas has made large space for Dr. Elgar. His 'Dream of Gerontius' will fill the greater part of the third concert, on May 13, and orchestral pieces and songs of his will be heard also at the second and fourth concerts. The first concert will be devoted wholly to Bach—the Orchestral Suite in B minor and the Mass in B minor; the last will be given up to Beethoven—the Solemn Mass in D and the Symphony in D minor. The solo singers at the Festival will be Miss Agnes Nicholls, Miss Muriel Foster, Madame Schumann-Heink, Mr. William Green, and Mr. Watkin Mills.

Dr. Elgar's 'Apostles' had a second performance at the hands of the New York Oratorio Society under the direction of Mr. Frank Damrosch on March 24. There was notable excellence at the first performance, but additional study on the part of the choir and orchestra and the participation of Miss Muriel Foster (who is winning golden opinions

throughout the States and Canada) lifted the repetition to a still higher plane.

On March 29 the New Haven Oratorio Society and Professor Horatio Parker accomplished a noble task in the performance of Bach's 'Passion according to St. Matthew.' The Oratorio Society has been in existence only since last October, and had already given one concert devoted to 'The Messiah.' To sing the Bach work (which had to be learned *ab initio*) creditably was a large achievement under the circumstances and speaks volumes for the zeal of Professor Parker and his singers. There were, as can be surmised, experienced singers in the choir, though the 'Passion' was new to all of them. The Oratorio Society is the successor of the Gounod Society, which cared for the choral cult in New Haven under the customary discouraging conditions for many years. Professor Parker has now brought all the dignified musical activities of New Haven under the protecting ægis of Yale University, which has given them magnificent housing in the new Woolsey Hall, a building containing one of the largest and finest organs in the country.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, April 16.

The concert season of the 'Gesellschaft der Musikfreunde' ended with a performance of Beethoven's 'Missa Solennis.' The solo parts were entrusted to distinguished opera-singers—a most suitable proceeding considering that Beethoven's treatment of the voices in this work is in the modern style rather than that of the concert-room. Ferdinand Löwe, who has been conductor of the Society for four years, is retiring, and therefore received a special ovation. As conductor of the orchestra of the Concert Society he occupies a more important post; that Society he himself founded, and, having won for it a high reputation, he intends to devote himself entirely to its interests. Among other works which he has introduced at these concerts is Hugo Wolf's symphonic poem 'Penthesilea,' a youthful work full of life, splendid colouring, and showing, as a matter of course, the strong influence of Wagner. The stage performance which he gave of Mendelssohn's juvenile work 'Die Heimkehr aus der Fremde' deserves mention; the pleasing, modest opera was received in a friendly and sympathetic manner. At the close of the season of subscription concerts Löwe and his orchestra went on a tour—first to Reichenberg, a large manufacturing town in German Bohemia, where a festival was held, then to Graz, Agram, Laibach, Trieste, and Venice, everywhere being received with enthusiasm. At Venice a memorial concert was given in the Vendramini Palace, in which Wagner drew his last breath twenty-one years ago.

The enterprise of the two societies 'Dreizehn Linden' and 'Camisius' deserves mention, because, as a rule, societies specially devoted to church music keep within a limited sphere. The former produced Rheinberger's 'Christophorus,' a noble and ably written work, though not displaying sufficient variety and temperament; the latter, Romberg's formerly so celebrated and still popular 'Lay of the Bell.' A praiseworthy performance was given by the pupils of the Conservatorium of Saint-Saëns's Oratorio 'Le Déluge,' under the direction of Von Perger. The work has not been heard here since the composer conducted it at the Court opera. Von Perger's own work 'Das stählerne Schloss,' recently performed at a Singakademie concert, has now been produced at the 'Jubiläum' Theatre, and, as it contains dramatic, epic and lyric elements, it creates a better effect on the stage than in the concert-room.

In commemoration of the death-day of Brahms, the Tonkünstlerverein gave a special musical evening. The F minor Quintet was performed by Ferdinand Löwe and the Fitzner Quartet. A small society has been formed for the preservation of the house in which Brahms lived, which remains as it was at the time of his death, and the management entrusted to several personal friends of the eminent composer.

Mandyczewski.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

'Spring comes slowly up this way': Though slow its approach is sure, and as it comes nearer organized music becomes rarer—such is the fashion here. It is true organ recitals and band promenades will continue for a short time yet, and after them the curtain rings down till autumn.

The Philharmonic Society announces the performance next season of 'The Dream of Gerontius,' and the chorus have begun the study of their difficult part.

The Queen's College Musical Society closed its season of Chamber Concerts on the 19th ult., the artists being Mr. Montagu Nathan, Miss W. Burnett, Mr. Clyde Twelvetrees, and Dr. Lawrence Walker.

An effort is in progress to have a Constabulary Band established here, and there seems no reason why Belfast should not have this advantage as well as Dublin.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Halford Society's concerts came to a close on March 29, when the Town Hall was fairly filled with an audience courageously prepared to listen to a Strauss programme. The works submitted were 'Also sprach Zarathustra' (first performance here), and 'Ein Heldenleben,' given for the third time by this Society. Both compositions were exceptionally well rendered, the orchestra being reinforced for the occasion. As an interlude the scene 'Wotan's Abschied und Feuerzauber,' from 'Die Walküre,' was included, with Mr. Andrew Black as vocalist. The concert was of notable excellence, and Mr. Halford conducted in a masterly manner.

On the 14th ult. the Festival Choral Society concluded its season with a performance of Elgar's oratorio 'The Apostles.' The composer was present, and the Town Hall was crowded. The vocal principals were Miss Agnes Nicholls, Madame Marie Brema, and Messrs. John Coates, J. Campbell McInnes, Francis Braun and Ffrangcon-Davies. The honours of the performance rested with the chorus. The Prologue was most impressively delivered. Mr. Perkins gave efficient aid at the organ, and Dr. Sinclair conducted. There was a remarkable demonstration at the close, and Dr. Elgar had to appear on the platform and receive a further ovation.

On the 21st ult. the City Choral Society gave a first performance here of Liszt's oratorio, 'The Legend of St. Elizabeth,' with Madame Sobrino, Miss Ethel Wood, Mr. Campbell McInnes, and Mr. Francis Harford as principals. The principals did well, and the performance on the whole was good. Mr. Beard and his forces came in for well-merited applause at the close.

The Saturday Popular Concerts in the Town Hall have been of varied character, and do not call for notice apart from the concert given by the Choral and Orchestral Association on the 16th ult. The works performed were Smart's 'Bride of Dunkerron' and Haydn's 'Spring' (from 'The Seasons'), the latter revived after a lapse of many years. The soloists were Miss Amy Kendal, Mr. Henry Plevy, and Mr. James Coleman. Mr. Joseph H. Adams conducted.

The Midland Musical Society's annual performance of Gounod's 'Redemption' took place in the Town Hall on the evening of Good Friday, and attracted the usual overflowing audience. The rendering—with Miss Amy Kendal, Miss Evelyn Ball, Miss E. Draper, and Messrs. W. J. Ottey, Cyril Garth, and Walter Morgan as principals—was much above the average. Mr. A. J. Cotton conducted. The same day Spohr's 'Calvary' was performed at Wretham Road Church, and Gaul's 'Passion Service' at St. Augustine's Church, Edgbaston.

The musical matinées at the rooms of the Royal Society of Artists were resumed on the 9th ult., under the direction of Mr. Oscar Pollack, and the Students' Choral Concert of the Midland Institute School of Music took place the same evening. The programme of the latter event comprised Bach's great Magnificat in D, and Beethoven's Choral Fantasia, with Miss Olive Rider as the solo pianist. The vocal solos were entrusted to students, and the whole

performance was highly creditable. Mr. Granville Bantock conducted. The Turner Opera Company commenced a three-weeks' season at the Grand Theatre on Easter Monday. In addition to a round of familiar works, the repertory included Stephen R. Philpot's two-act opera 'La Gitana,' produced on the 13th ult., and Dibdin's 'The Waterman,' with Mr. Turner as *Tom Tug*, was revived after a lapse of some years.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the second concert for the season of the Bristol North Choral Society, on March 26, there was a large attendance in the Victoria Rooms. Under the direction of Mr. James Bending excellent interpretations were given of Sir Hubert Parry's 'A Song of Darkness and Light' and Gounod's 'Messe Solennelle.' The soloists were Miss Edith Evans, Mr. George A'Beckett, and Mr. Percy Holt. Choir and band numbered about 300, the leader of the orchestra being Mr. F. S. Gardner.

The Choral Society of the Young Men's Christian Association on March 28 gave its annual concert in the spacious Hall, St. James's Square. Mendelssohn's 'Athalie' was given, with the Misses Eveline and Katharine Gerrish and Miss Margaret Sambrook soloists, and Mr. Charles Fry reciter. The orchestra was led by Mr. Harold Bernard, and Mr. W. A. Barter conducted. A creditable performance of the work afforded much gratification to the large audience assembled.

On the 5th ult. the Midsomer Norton and District Choral Society, under the direction of Mr. Walter J. Kidner, of Bristol, performed 'Elijah' in the extensive Drill Hall before a numerous audience. The principal vocalists were Miss Amy Perry (Bristol), Miss Bessie Grant (Frome), Mr. James Dempster (Eton College Choir), and Mr. R. T. A. Hughes (Bruton). A small but efficient band was led by Mr. Harold Bernard, choir and instrumentalists numbering 100. The oratorio received a creditable interpretation, and most of the choruses went smoothly.

The Clevedon Philharmonic Society at its Spring Concert on the 6th ult. gave a performance, in the Public Hall, of 'The Wedding Feast' and 'The Death of Minnehaha' from Coleridge-Taylor's 'Hiawatha.' The soloists were Mrs. Charles Slade (Bristol), Mr. F. E. Shellabear (tenor from the Lord Mayor's Chapel, Bristol), and Mr. Arthur Trowbridge (bass, Wells Cathedral). Mr. F. S. Gardner was leader of the band, and Mr. Edward Cook (Bristol) directed a performance which possessed much merit.

The Brislington Choral Society on the 13th ult. gave a performance of Barnby's sacred idyll 'Rebekah' in the Hall of the Young Men's Christian Association, at Knowle. Mr. Allan Acton was the conductor, and Mr. W. Tapp held the principal first violin. The large audience present appeared much impressed with the work, which was carefully presented.

The Bristol and Clifton Orchestral Society, under the direction of Mr. E. Pavey, gave a concert on the 16th ult. at the Victoria Rooms. Among the compositions rendered were Mendelssohn's 'Ruy Blas' Overture, the last two movements of his 'Scotch' Symphony, Grieg's 'Sigurd Jorsalfar,' and a selection from Gounod's 'La Reine de Saba.' These were well rendered by an orchestra of ninety performers, led by Mr. Ernest Lane. Mr. Edward Cook's choir contributed some part-songs, and there were vocal solos by Miss Edith Evans and Mr. Montague Worlock.

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

PLYMOUTH.

A review of the second half of the musical season in Plymouth must begin with a notice of the performance of Gounod's 'Redemption,' on February 27, by the Guildhall Choir, conducted by Mr. H. Moreton, the borough organist. The Choir sang with brilliant yet sympathetic quality of tone; and the soloists were Miss Alice Simons, Mr. Gwilym Richards, and Mr. Graham Smart. The last concert of the season was given on the 16th ult., when the first two sections of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' received a rendering which, though poetical and good in execution, hardly equalled the previous performance. Miss Winifred Wynne and Mr. Charles Knowles were the principals. The only other choral concert of note has been a performance of Handel's 'Samson' at a Festival of Wesleyan Church Choirs, which did honour both to the chorus and to the conductor, Mr. David Parkes. Mr. Charles Saunders sang the tenor solos with dramatic fervour, and Madame Aston (soprano) made a good impression on her first visit to Plymouth.

Turning to instrumental music, notice must be taken of the efforts of three talented sisters, the Misses Smith, to arouse a taste for chamber music by giving a series of three subscription concerts (January 14, February 11, and March 10), at each of which a work new to the district has been introduced. The interpretation of these—Tschaïkovsky's Pianoforte Trio, the G minor Pianoforte Quartet of Brahms, and the D minor Trio of Arensky—showed the executants to be possessed of genuine artistic refinement of feeling, and the appreciative audiences which attended the concerts proved that the musical public are ready to take interest in such a commendable effort.

Orchestral music has received prominence at Mr. Frank Winterbottom's Symphony Concerts at Stonehouse, February 16, March 18, April 19. At the third concert an Introduction and Caprice, described respectively as 'Œdipus in Colonos' and 'Une Nuit de Sicile,' by a Russian lady composer, the Baroness Ella Overbeck, were given, and the compositions gave proof of strong imaginative power.

EXETER.

The Western Counties Musical Association is doing important and commendable work. Its aim is to amalgamate the numerous small country choral societies and concentrate results in one combined performance, thus providing an incentive for practice and an opportunity for gauging the progress made. On April 7 these combined forces held a Festival at Exeter, conducted by Dr. D. J. Wood, the chorus representing choirs from Exeter, Tiverton, Torquay, Broadclyst, Okehampton, Exmouth, Northtawton, Mid-Devon and Winkleigh. In spite of the difficulty of obtaining combined rehearsal, the results proved that choral music is conscientiously studied in the country districts. The works given were 'St. Paul,' 'The Death of Minnehaha,' and 'Phaudrig Crohoore,' the choir being at their best in Coleridge-Taylor's Cantata.

OTHER DEVONSHIRE TOWNS.

Choral music in North Devon is in an advanced stage of cultivation. Space will not allow me to mention all that has been done in this district, but reference must be made to performances of 'St. Paul' at Northam (March 2) and Ilfracombe (March 15); of the 'Hymn of Praise' at South Molton on April 3; of 'Joan of Arc' (Gaul) at Lynton on April 10; and of a good miscellaneous programme given by the Torrington Choral Society on April 27. The Ilfracombe concert was perhaps the most ambitious, and credit is due to the conductor, Mr. Theodore France, for the well-executed rendering—devotional and frequently dramatic—which he gave of 'St. Paul,' the principals (Miss Linford Brown, Miss Gladys Christoe, Mr. Sidney Harper and Mr. S. J. Bishop) being thoroughly in sympathy. An excellent orchestra was led by Mr. Bernard Hahn.

The Torquay Musical Association (orchestral and choral) is not large in numbers, but deserves special credit for the high-class character of the works chosen for presentation and for the good quality of performance within the limitations of circumstances. Dvorák's 'Stabat Mater' has occupied the members and conductor (Mr. T. H. Webb) during the latter half of the session, and very impressive was the rendering given thereof, on March 22, with Madame Emily Squire, Miss Florence Bulleid, Mr. Arthur Woodbridge and Mr. Gregory Hast as principals.

Newton Abbot Choral Society gave Gaul's 'Joan of Arc' on January 21, Mr. W. J. Bown conducting.

CORNISH CHORAL SOCIETIES.

Brief mention only can be made of the many societies in this far-west county, which are however actively engaged in the cultivation of choral music.

'The Creation' was given at Launceston on January 28, the Society (conducted by Mr. C. S. Parsonson) concluding the season with Walthew's 'Pied Piper of Hamelin' and a miscellaneous programme. Under the baton of Mr. A. H. Baker, 'Elijah' was given at Bodmin on February 11; and on the same date the fifth concert of the Choral Society of Tywardreath and district consisted of Cowen's 'St. John's Eve,' conducted by Mr. L. H. Elford.

The Society at Saltash, directed by Dr. George Meadows, is vigorous and in good condition, and on February 10 gave a praiseworthy performance of Barnett's 'Ancient Mariner.' On the following day Looe Society, which is well qualified to a good position among the country Societies, gave two concerts under Mr. Harold Lake, consisting of the 'Messiah' and miscellaneous pieces.

The little Society at Torpoint must not be overlooked, for it is making conspicuous progress, and the rendering given of Gaul's 'Joan of Arc' on April 6 was most creditable. On April 13 the Liskeard Choral Society, conducted by Mr. A. C. Faull, gave a concert recital of 'Maritana'; and the combined choruses of Truro and Falmouth Philharmonic Societies, directed by Mr. Herbert Sanders, gave a highly interesting performance of 'Elijah' on April 12, the principals being Miss Edith Blight, Miss Laura Smith, Mr. Albert Collings and Mr. Dan Price.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave its fifth and last concert for this season on March 29. The attendance was very large, owing no doubt to the fact of the concert being held in the evening instead of the afternoon, as well as to the attractiveness of the programme, which included the 'Prelude and Apprentices' Dance,' Act iii. 'Meistersinger'; 'Epithalamium,' 'Lohengrin'; 'Siegfried Idyll'; 'Funeral March,' 'Götterdämmerung'; and 'Walkürenritt,' all by Wagner, in addition to Beethoven's 'Leonore' Overture No. 3, Mozart's Symphony in D, and Tschaïkovsky's 'Rococo' Variations. Signor Esposito conducted the concert with his usual marked ability. The violoncello solo in the Tschaïkovsky piece was played with much artistic feeling by Mr. Clyde Twelvetrees, who received quite an ovation at its conclusion.

The Orpheus Choral Society gave its last concert for the season on March 22, and under the skilful conductorship of Dr. J. C. Culwick gave very fine renderings of the various items, which included 'Ye singers all' (Waelrent), 'Hush'd in death' (Hiles), and 'A Love Symphony' (Percy Pitt), the last-named being sung with exceptionally beautiful feeling and tone. Miss Queenie Eaton and Mr. F. Moore Mease were the vocalists; and M. Henri Verbrugghen, the violinist of the evening, played two movements from a sonata by Dr. Culwick.

Miss Mabel Love (violinist) and Miss Annie Lord (pianist) gave a recital recently in the Leinster Lecture Hall; they were assisted by Madame Shellard-Jones, vocalist.

During Holy Week performances were given in St. Patrick's Cathedral of Spohr's 'Calvary' and Gounod's 'Redemption,' and many of the parish churches had performances of Maunder's 'Penitence, Pardon, and Peace,' and Stainer's 'Crucifixion.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the Choral Union, on March 21, was devoted to 'Israel in Egypt.' The Society is strong in numbers, and is thus enabled to give the necessary breadth and power to the great chain of choruses which characterizes this work. Mr. Collinson conducted an excellent performance, and a good local band—partly professional, partly amateur—rendered loyal aid. The soloists, Misses Agnes Nicholls, Edna Thornton, Sara Maconochie, and Mr. Charles Saunders were all successful.

Another good choral performance was that of Elgar's 'King Olaf,' on March 30, by Mr. Kirkhope's choir. The choralists had the assistance of some first-rate soloists—Miss Agnes Nicholls, Mr. John Coates, and Mr. Robert Burnett—and an admirable band, led by M. Henri Verbrugghen. All concerned worked heartily in the interests of a very competent and satisfying reading of Dr. Elgar's beautiful work. Among minor choral concerts, perhaps the most important was that of the choir of the North Morningside United Free Church on March 31, under the conductorship of Mr. A. Scott Jupp. In Stainer's 'St. Mary Magdalene' and a miscellaneous programme the choir showed the results of much careful training; and both pleasure and variety were afforded by the singing of the soloists, Misses Dalziel and Daisy Robertson and Messrs. Stronach and Young.

A very interesting and well-attended recital was that of Miss Marion Richardson, an excellently-trained and artistic local soprano. The vocal portion of the programme numbered no fewer than twenty-one items of various nationalities, covering a wide field of expression and novelty. Very important assistance was rendered by Miss Mabel Barrons, who played pianoforte solos by Scarlatti, Brahms, and Liszt with technical skill and artistic insight. The singer was much indebted to Mr. Nicol Affleck for his admirable accompaniments.

The programme of the last Amateur Orchestral Society's Concert was one of its most ambitious efforts, and included the 'New World' Symphony of Dvorák. Ambition was justified by success, and the Society increased its fame. The lady vocalist, Miss Gwladys Watson, sang charmingly.

Another hard-working orchestral trainer is Mr. George W. Lingard, and of the various organizations of which he is conductor one of the most flourishing is the St. Andrew Amateur Orchestral Society. The concert on the 7th ult. was quite a success, and the 'Rosamunde' Overture, Haydn's Twelfth Symphony, and the Andante from Mendelssohn's 'Italian' Symphony received renderings which were surprisingly good for amateur instrumentalists. Miss Clarice Laughton was the solo pianist.

The Edinburgh Society of Musicians entertained at dinner, on the 9th ult., Mr. Franklin Laubach, a former President, on the occasion of his leaving for Canada, where he intends in future to reside. The President referred in warm terms to Mr. Laubach's successful professional career and excellent personal qualities, and presented him on behalf of the members with a cheque for forty guineas. Mr. Laubach feelingly responded. A feature of the musical programme was the performance by many leading musicians of Mr. Laubach's well-known Toy Symphony on Scottish airs—an extremely clever and humorous composition.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Musical activity increases in Stroud, where the local choral and orchestral Societies combined to give an excellent performance, on the 14th ult., of the Rev. H. E. Hodson's 'Golden Legend.' The revival of this interesting work, which was published by Messrs. Novello anterior to the production of Sullivan's cantata founded on the same subject, has recently been referred to in The Musical Times, and other Societies may have their attention directed to this effective composition. Under the direction of Mr. Tidnam the music was done full justice to, and the composer who was present expressed himself grateful for the resuscitation of his work. The solo parts were sung by Mrs. Somers-Cox, Miss Amy Maynard, Miss Minnie Embrey, Miss Lill-Smith, Mr. Seth Hughes, Mr. D. Rice, Mr. M. James, and Mr. Paul Edmonds. The concert was well attended, and the Societies are doing good work in the district.

Mr. A. H. Gibbons is doing similar service to music in Cirencester, where Mendelssohn's 'St. Paul' was performed by the Choral Society, on the 13th ult., before a large audience, in the Corn Hall. Mr. E. G. Woodward led the band, and Mr. Barnes rendered useful service at the organ. The soloists were well chosen: Miss Helen Jaxon, Miss Wood, Mr. G. W. Brierley, and Mr. Francis Harford, and the choruses were sung with taste and spirit.

The Gloucestershire Orchestral Society has made rapid strides both in numbers and efficiency under Mr. A. Herbert Brewer's conductorship during the short period of its existence. The band, which is drawn very largely from amateurs in the

county, numbered on the occasion of the annual concert, given in the Shire Hall on the 12th ult., over 100 players. A varied programme, capitally performed, included Mendelssohn's 'Hebrides' Overture; Mr. Brewer's Idyll, 'Springtime'; Beethoven's Eighth Symphony; Berlioz's 'Dance of the Sylphs,' and Hungarian March; and what was not the least attractive feature of all, the 'Suite Venitienne,' composed by Mr. W. H. Reed, the leader of the Society's band. Mr. Reed, who conducted his charming Suite, was most enthusiastically received and so was his work. Mr. Dalton Baker sang several songs in his usual finished style, and Mr. Reed played, as a violin solo, Sarasate's 'Zigeunerweisen.' The concert was from all points of view an unqualified success.

The season of the Gloucester Choral Society was brought to a conclusion with what is called 'the President's Concert' on the 19th ult. Mr. Joseph Bennett provided an admirable programme, in which the following artists took part: Madame Ella Russell, and Miss Dorothy Maggs (pianist), and Messrs. Ffrangcon-Davies, Alfred Gibson (violin), F. Griffith (flautist), and Charles Fry (elocutionist). It was a veritable feast of good things.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Waterloo Choral Society—one of the most vigorous of local organizations—gave a successful concert in the Alexandra Rooms, Blundellsands, on the 9th ult. The works rendered were Goring Thomas's Cantata 'The Swan and the Skylark' and Mendelssohn's 'Loreley.' Under the able direction of Mr. J. W. Appleyard both received effective and artistic treatment.

The Grange Road (Birkenhead) Presbyterian Church Choral Society, under the direction of Mr. Dallas Norris, gave a commendable rendering of 'Elijah' on the 19th ult. The principals were Miss Harriette Green, Madame Alexander, and Mr. Walter H. Wyatt.

The St. Cecilia Choral Society, Birkenhead, like that of Waterloo, performed on March 26 'The Swan and the Skylark' (Goring Thomas) and 'Loreley' (Mendelssohn), giving careful interpretations of both works, and winning especial favour by their treatment of the last-mentioned.

The Welsh Choral Union, aided by Madame Sobrino, Madame Kirkby Lunn, Mr. Lloyd-Chandos, and Mr. Ffrangcon-Davies, gave an admirable performance of 'Elijah' on March 30, in the Philharmonic Hall, Mr. Ffrangcon-Davies singing the part of the *Prophet* with his usual fine and dramatic insight.

A choir of 700 voices assembled in St. George's Hall on the 19th ult., on the occasion of the Welsh Methodist Psalmody Festival. Mr. Tom Price conducted the Festival and Dr. A. L. Peace was at the organ. Nearly thirty choirs were engaged, and the six months' rehearsal had not been in vain.

Amongst other concerts since my last letter have been the Pilots', the last Harrison Concert of the season (at which Madame Melba appeared), the visit of the Kneisel Quartet and the annual Scottish Concert.

Mendelssohn's 'Hymn of Praise' and Parry's 'Blest Pair of Sirens' were given at the Philharmonic on March 26 by the Hallé Choir with splendid effect. Miss Lillie Wormald, Madame Annie Walker, and Mr. Harold Wilde were the principals. During this concert the most interesting début in Liverpool of Miss Dorothy Bridson occurred. Miss Bridson has close family associations with the city, and her performance was watched with keen interest. She was accorded, rightly, a most enthusiastic greeting; and her violin playing is remarkable for purity of tone and breadth of effect.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Pension and Benevolent Fund of the Hallé Orchestra represents the most important of the steps taken in recent years for the purpose of giving greater stability to the institutions of musical Manchester. The Fund, which originated in a suggestion made by Dr. Richter, has now been in existence some four or five years, during which it has been slowly but steadily increased by voluntary contributions and by the proceeds of the annual concert at the end of the subscription series. Just recently it has been formally reconstituted, with a committee representing the interests most nearly concerned, namely, the Hallé Committee and the *personnel* of the Orchestra. There is every prospect that the business connected with it will be properly managed, and it is hoped that in about four years' time from now the Fund may begin practically to serve its purpose. An unexpected piece of good fortune was the practical patronage of Her Majesty the Queen by a donation of £100 accompanied by a graceful letter to the conductor. So far as is known here, this is the first Fund of the kind to be established in England. Its probable bearing on future developments is obvious.

At the special concert given in aid of the Fund in question the services of the conductor, though not those of the Orchestra and soloists, are given gratuitously. This year a Wagnerian programme was decided upon as the most suitable for the purpose, which was twofold—to draw a good house for the benefit of the Fund and to display the Orchestra at its best. In both respects the concert (given on March 24) was completely successful. The playing was magnificent in familiar concert selections from the 'Flying Dutchman,' 'Tristan,' 'Tannhäuser,' 'Parsifal,' 'Walküre,' and 'Götterdämmerung.' Mr. Webster Millar—the best of the singers trained here—gave a performance of the 'Preislied' so good as to increase his already considerable reputation. His success with the public was unqualified, and Dr. Richter—not too easily satisfied where 'Meistersinger' is concerned—gave the performance his warm commendation. Miss Brema once more gave the terribly trying vocal part in the scene that culminates in the suttee of *Brünnhilde*.

For the opera recital on March 26 in the Whitworth Hall, by students of the Royal Manchester College, Mozart's 'Magic Flute' was this year chosen. The general level of the performance was good, but there was nothing of conspicuous merit, except the *Tamino* of Mr. Webster Millar and the *Papageno* of Mr. Frank Barker—both pupils of Mr. Acton. At the concluding Brodsky concert of the season, on the 20th ult., there was an enormous audience—larger even than usual—in consequence of Lady Hallé's presence and co-operation. That distinguished violinist, unsurpassed by artists of her own sex, was associated with Dr. Brodsky in a model rendering of Bach's Concerto for Two Violins. All profits on these concerts are devoted to the Students' Sustentation Fund, and there is reason this year to expect a somewhat better result than usual.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Northumberland Orchestral Society, under the baton of Mr. J. H. Beers, commendably revived Gade's little-known Fourth Symphony at their annual concert on March 21, an additional item of interest being 'Eventide,' from Dr. G. J. Bennett's Orchestral Suite in D minor.

At the concert of the Newcastle Amateur Vocal Society (our oldest organization), in pursuance of the apparent policy of presenting standard or previously-performed works, Cherubini's Mass in C formed the principal feature; while the Postal Telegraph Choral Society—whose very name is suggestive of modernity—showed great boldness in venturing upon Dr. Elgar's 'King Olaf.' Both Societies were assisted by local orchestras, and the conductors were respectively Mr. J. E. Jeffries and Mr. J. Hutchinson.

It is a striking commentary upon the public musical taste of a town of one hundred thousand inhabitants, that the performance of a legitimate choral work by the only choral Society should involve financial loss, and that a concert performance of operatic music should attract a house. Such is the repeated experience of the South Shields Choral Society (Mr. M. Fairs), whose recent programme of lengthy extracts from 'Tannhäuser' and 'Lohengrin' drew a very large audience.

The Middlesbrough Musical Union, under the able direction of Mr. N. Kilburn, performed on the 12th ult. Dvorák's highly original 'Spectre's Bride,' and there was an interesting quasi-novelty in the shape of Mozart's Concerto for Flute and Harp, the solo portions of which were played by Mr. A. W. Arlom and Miss Florence Walton. Other

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MUSIC IN NEWCASTLE—*continued from p. 320.*

praiseworthy choral performances were those of Gounod's 'Faust' at Stockton, and Barnett's 'Ancient Mariner' at Middleton St. George, both under the baton of Mr. Arthur Wilson.

At Mr. Andrew Bevan's second chamber concert in Sunderland on March 24, the concert-giver joined with Miss Adela Verne in the presentation of Beethoven's Violin and Pianoforte Sonata in G (Op. 30) and Grieg's Sonata in F (Op. 8).

The Tynemouth Amateur Vocal Society gave their second Invitation Concert in the Palace on the 13th ult., when Goring Thomas's 'Sun Worshippers' and the 'Spring' section of Haydn's 'Seasons' were performed. The choir and orchestra were efficient; and Miss Gleeson-White, Mr. Harry Dearth, and Mr. Henry Plevy were the solo vocalists; and Mr. M. Faris conducted.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The month has been a busy one among the smaller city and district choral and instrumental bodies. Its most important happening was the concert of the Sheffield Choral Union, a well-managed and enterprising body which has progressed exceedingly during the season just closing. Mr. J. Duffell directed excellent performances of Cowen's 'Ode to the Passions,' Sullivan's 'Thanksgiving Te Deum,' and some Wagner selections.

The Walkley Musical Society gave a meritorious performance of Mendelssohn's 'St. Paul,' under Mr. H. Brown, and the 130 choristers of the Heeley Musical Union (Mr. M. Tomlinson) gave an excellent account of the choral music in Gadsby's 'Lord of the Isles.' Successful concerts have also been given by the musical societies at Ecclesfield (Mr. T. Brameld), at Tideswell—where a well-studied performance of 'Elijah' was given under Mr. H. Middleton—and at Heeley, where an excellent orchestral society is directed by Mr. W. Chapman. The St. Barnabas Choral Society (Mr. H. Bruster), a suburban body, also gave an enjoyable concert.

The Sheffield Orchestra, directed by Dr. Coward, gave a concert in the Albert Hall on the 21st ult., playing an admirable programme, which included Tschaïkovsky's 'Pathetic' Symphony. After a season of suspended animation the reappearance of this fine local professional orchestra was very welcome, and it is most earnestly to be hoped that its revival will be permanent. Mr. John Dunn contributed some violin solos.

Mr. J. H. Maunder's Lenten cantata 'Olivet to Calvary' was performed at Fulwood Wesleyan Chapel on March 27. The choir consisted of thirty voices, the composer himself presiding at the organ, and the excellence of the choral singing reflected much credit on the conductor, Mr. J. W. Ibberson, who is organist and choirmaster of the chapel.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

By a singular coincidence Leeds can boast of performances of three of Bach's most notable choral works within a week. On March 23 the Philharmonic Society introduced the colossal B minor Mass at the last of the joint Philharmonic and Subscription Concerts. Exceptional pains had been taken in preparing this great and exacting work. By the generosity of the President of the Society (Mr. C. F. Tetley), the entire chorus were taken over to Manchester for the purpose of full rehearsal with the Hallé Orchestra; the conductor, Sir Charles Stanford, had been ably seconded by his chorus-master, Mr. Fricker, and the result was a sense of security I have never before felt in a performance of the Mass. The general characteristic was brilliance. There was the comfortable assurance that the singers were at home in their task; and the Kyrie, though as solemn as it should be, had none of the lugubriousness that results from the imperfect intonation which so often accompanies it. The principals were Miss Kate Anderson, Miss Florence Oliver, Mr. John Harrison, and Mr. Watkin Mills, who, if not ideally fitted for their task, sang artistically and in some cases effectively. On March 28 the 'St. Matthew' Passion was given, according to annual custom, at the Leeds Parish Church, under Mr. Alfred Benton's direction; and on the 29th the 'St. John' Passion was appropriately given at the Church of St. John the Evangelist, a church of unique interest, built by a Leeds alderman in Stuart times, the interior of which is made picturesque by richly-carved oak fittings of the same date. The 'St. John' Passion had been introduced to Leeds at this church in 1876; but this was its first revival, and, after a very creditable rendering under the organist, Mr. Albert Jowett, it is to be hoped that the work will not be again shelved. On the same day a still more antique version of the Passion was given at the Church of St. Chad, Leeds: a selection from the Four Passions of Heinrich Schütz, following the arrangement in Messrs. Novello's Octavo Edition, but slightly expanding it so as to include the narratives of the Last Supper and the Crucifixion, which the Vicar, the Rev. W. H. Stables, who is himself an able musician, translated for the purpose. One might have expected that the interest of such archaic music would be chiefly, if not entirely, antiquarian, but there is a simple and direct expressiveness about the music that gives it freshness even after nearly two and a-half centuries. It was reverently and expressively sung under the direction of the organist, Mr. Percy Richardson. In each of these Passion services the forces employed were practically local; in the last instance the regular choir of the church were entirely responsible for the performance. At the Parish Church and at St. Chad's a conductor was dispensed with; in the other case Mr. Jowett conducted, Mr. Fricker acting as organist.

OTHER YORKSHIRE TOWNS.

The York Musical Society, inspired by its energetic conductor, Mr. T. T. Noble, essayed Brahms's 'German Requiem' on March 22, which is no doubt the most exacting work the Society has attempted. Choral singing is not so much the 'daily bread' of the eastern half of the county as of the western manufacturing districts, so that Mr. Noble had his difficulties, and, if they were not entirely surmounted, the result was encouraging. The singing of the principals, Miss Agnes Nicholls and Mr. Dan Price, was thoroughly artistic. In the little city of Ripon—where the watchman blowing his big horn at the curfew hour reminds one so pleasantly of 'Die Meistersinger'—the Cathedral organist, Mr. C. L. Moody, has, like his colleague of York, worked hard to create some local enthusiasm for good music. On March 31, at a special service in the Cathedral, he conducted an interesting performance of the 'St. Matthew' Passion. Members of the Cathedral choir sang all the solo parts, save the contralto, which was sung with artistic feeling and a finished technique by Mrs. H. M. Bower, a Ripon amateur, who entered completely into the spirit of the work and of the occasion. Mr. C. W. Perkins, of Birmingham, was most useful at the organ, having apparently mastered the difficult acoustics of the building, and variety of colour was added by the use of pianoforte (Mr. H. Lines) and drums (Mr. Gordon Cleather). On the 8th ult. Mr. Moody transferred his activity to the concert room, where the Ripon Choral Society gave Coleridge-Taylor's 'Hiawatha's Wedding Feast' and Brahms's 'Song of Destiny.' The latter was new to Ripon, and, as it is one of those things which improve on acquaintance, the plan was adopted of giving it twice—at the beginning and close of the concert. Hans von Bülow, as is well known, adopted this method with the Choral Symphony, and it was first followed by Dr. Elgar at one of the Worcester concerts which he conducts. It is an expedient which has all the advantages of an 'encore' without its disadvantages, for the repetition of a work of moderate dimensions is not unwelcome to any earnest musician, and coming at the close of the proceedings it allows for the previous exodus of all who are, for various reasons, content with a single hearing. The chorus sang brightly and knew their work well, and the orchestra were fairly efficient though of small dimensions. Mr. Brearley sang the 'Onaway' song with great charm of voice, and Mrs. H. M. Bower introduced a song by the conductor which she sang expressively.

The Huddersfield Subscription Concerts, which range over the whole field of art, and sometimes step outside it, ended brilliantly on March 29 with an orchestral concert at which Dr. Richter conducted two important works of Tschaïkovsky:

the almost inevitable 'Pathetic' Symphony, and the much less hackneyed Pianoforte Concerto in B flat minor, of which a very fine performance was given, the soloist, Mr. Fred Dawson, playing with splendid verve and fire. The Symphony was no less sympathetically played, and as a detail it may be of interest to record that Dr. Richter returned to his earlier habit of conducting the five-four movement throughout. Miss Agnes Nicholls sang a very remarkable soprano air from Mozart's 'Seraglio' making exceptional demands upon the singer, including an enormous range, to all of which she proved equal. At the concluding concert of the Middlesbrough Musical Union, on the 13th ult., Dvorák's 'Spectre's Bride' was given. The chorus sang with remarkable ease and refinement, and the performance was altogether of a high order. The principals, Miss Ethel Wood, Mr. John Coates, and Mr. Robert Burnett, were all excellent. Mr. Kilburn introduced in the miscellaneous part of the programme a curiosity in the shape of Mozart's Concerto for Flute and Harp, a work 'written to order' and consequently not very deeply felt, but characteristic and interesting. The soloists were Mr. Alom and Miss Walton.

Foreign Notes.

BADEN-BADEN.

In 1862, at the inauguration of the theatre, there was performed Berlioz's 'Béatrice et Bénedict'—an opera which the French master had specially written for the occasion—and conducted by him in person. In commemoration of the 100th anniversary of the composer's birth a tablet has been placed in the theatre.

BERLIN.

The programme of the last Joachim-Quartet concert of the present season consisted of Beethoven's Quartet in F (Op. 18, No. 1), Schubert's grand Quintet in C (Op. 163), and, for the first time here, Stanford's Quintet in C minor (Op. 86).

BRUSSELS.

The Joachim Quartet gave a 'Beethoven' festival at the Cercle Artistique towards the end of March, *i.e.*, with the sixteen quartets of the master performed in the course of four evenings. At the close of the cycle M. Van der Bruggen, Minister of Fine Arts, came forward and announced to the eminent violinist that at the proposal of the Government the King, wishing to perpetuate the remembrance of those splendid *soirées*, and to honour the great artist, created Dr. Joachim Commander of the Order of Leopold.——Madame Blanche Marchesi achieved great success in the *rôle* of *Elisabeth* in an excellent performance of 'Tannhäuser' at La Monnaie.——The programme of Ysaye's third concert was devoted to Russian music. It included Rimski-Korsakoff's 'Russische Ostern,' Glinka's overture to 'Russlan and Ludmilla,' Glazounow's 'Moyen-Age,' and Tanëiew's overture to 'Orestie.'

COLOGNE.

Otto Lohse, the Strasburg conductor, has been appointed successor to Professor Kleffel at the Stadttheater of this city.

HELSINGFORS.

A Violin Concerto in D minor by Jean Sibelius was performed for the first time by Victor Novacek at a concert devoted entirely to works of this composer.——Dr. Elgar's Orchestral Variations were played here for the first time at a symphony concert under the direction of Robert Kajanus. The interesting programme included a Symphony in A by the late Kalinnikow, and César Franck's 'Rédemption.'

LUCCA.

Luigi Boccherini, the contemporary of Haydn, and like the latter a prolific composer, was born in this city on February 19, 1743, and died at Madrid on May 28, 1805. The centenary of the distinguished composer's death is to be duly celebrated here next year.

PARIS.

The directors of the national archives have just published an inventory of the royal archives under Louis XIV., Louis XV., and Louis XVI. — *i.e.*, of all papers and documents concerning the royal chateaux and palaces (Louvre, Tuileries, Versailles, Marly, Fontainebleau, Compiègne, &c.), the Menus-plaisirs, and among other things, the Opéra and the Comédie Italienne. The classification of these documents has been entrusted to the architect, M. de Curzon, who has written a valuable preface, and also furnished a general alphabetical index.——M. Tournemire has won the prize of 10,000 francs offered by the city of Paris for a musical composition. His score is entitled, 'Le sang de la Sirène.' Honourable mention is made of M. Pierné's 'La Croisade des enfants,' and a sum of 3,000 francs has been awarded to him.

RATISBON.

Richard Strauss will conduct the second Bavarian Festival which is to be given here, May 22—24. Among the works to be performed are: Bruckner's Ninth Symphony, with the Te Deum, Liszt's 'Graner Mass,' and Strauss's 'Hymnus *a* 16.'

ROME.

Perosi's latest oratorio, 'The Last Judgment,' was produced at the Teatro Costanzi last month. The Pope having expressed a wish to hear the work, it was also performed at the Vatican.

VIENNA.

Salomon Sulzer, reformer of the Jewish service of song, was born on March 30, 1804, and the hundredth anniversary of that event has been duly celebrated. Sulzer at the age of eighteen was cantor at Nohmenes in the Vorarlberg, his birthplace, but in 1826 he went to Vienna, where for the long period of fifty-six years he was active as a reformer. He was also highly esteemed as professor of singing at the Conservatorium, to which post he was appointed in 1845. Schubert's setting (to Hebrew words) of the Ninety-second Psalm for baritone solo and mixed chorus was published in Sulzer's 'Schir Zion.'

WEIMAR.

An opera in three acts entitled 'Buddha,' by Max Vogrich, has been produced here with success, under the direction of Krzyzanowski.

Miscellaneous.

Mr. Tobias Matthay writes: 'May I point out a little slip of the pen occurring in that very kind review you gave of my work "The Act of Touch," as it might lead to a misconception of my teachings? Your reviewer quotes me as saying, that "The more rapid the key-depression the harsher is the quality" of the sound. Instead of "rapid," this should read "sudden." For my teaching is, that the difference in key-attack between sympathetic and harsh quality consists in the key-depression being more gradual or more sudden respectively; whereas it is the degree of loudness that is determined by the *rapidity* of the descent.'

The University of McGill at Montreal has established a Conservatorium of Music within the University, the organizing and direction of which have been placed in the hands of Mr. Charles A. E. Harriss, of Ottawa. The Conservatorium will be opened next September with a staff of thirty professors and accommodation for 500 students. All the pupils will be prepared for the examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music. Students will also be prepared in the Conservatorium for the degrees of Bachelor and Doctor in Music, which degrees are to be granted by examination at McGill.

The last of the series of Oratorios given during the season in Westminster Chapel was Gounod's 'Rédemption,' on the evening of Good Friday. The orchestra was ably led by Mr. Edgar Wilby, and the solo parts were sung by Mrs. Hetty Whyte, Miss Marian Iceton, Miss Mabel Evershed, Miss Edith Bushell, Mr. Ager Grover, Mr. A. J. Layton, and Mr. Wm. Forington. Miss Margaret Layton presided at the organ, and Mrs. Mary Layton conducted.

The Putney Choral Society gave a performance of 'Hero and Leander' (Lloyd) at Putney Assembly Rooms on the 21st ult. The solo vocalists were Miss Viola Salvin and Mr. Edward Holland. Mr. Harry Dancey conducted.

Mr. Henry Davey gave an exceedingly interesting lecture on 'Passion Music' in the Old-Steine Assembly Hall, Brighton, on March 28, the divisions of his discourse being the three well-defined periods of Passion Music—the Latin, the Lutheran, and the Modern Anglican. The musical illustrations, which added to the enjoyment of the lecture, were well sung by Miss Alice Holman, Miss Ethel Carlile, and Mr. Lewis Mennich, with Mr. Norman Roe as accompanist.

Mr. Henry J. B. Dart gave a lecture on 'Rossini' at the Newington Public Hall on the 14th ult., which formed one of the Borough of Southwark Public Libraries free lectures and recitals. The musical illustrations included vocal and instrumental selections performed by the band and chorus of the Borough Polytechnic Institute.

Mr. Algernon Rose delivered a learned lecture before the members of the Musical Association on the 12th ult., the subject of his discourse being 'Primitive African Instruments.'

Country News.

BRIEFLY SUMMARIZED.

Bodmin.—A successful concert was given in the Public Rooms by the Nonconformist Choirs Association on the 13th ult., when the choir and orchestra, numbering 100, performed Macfarren's 'May-Day' and Spohr's 'God, Thou art Great.' The principal vocalists were Madame Minadieu, Miss Leonora Carter, Mr. Percy Lynch, and Mr. Tom Hawken. Mr. H. M. Lamerton was the conductor.

Bognor.—The inaugural performance of the recently formed Musical Society took place on the 11th ult., with gratifying success that gave promise of excellent results in the future. The work chosen for performance, Sterndale Bennett's 'May Queen,' was not too ambitious, and the choir sang, in the cantata, in Faning's 'Miller's Wooing,' and in Pinsuti's 'The sea hath its pearls,' with remarkable steadiness and precision. The orchestra, strengthened by members of the Royal Marines Band from Portsmouth, were also very efficient. The solo vocalists were Miss Gertrude Woodall, Mr. James Davis, and Mr. Meurig James. Mr. W. H. Davies, who has been indefatigable in his efforts to advance the interests of good music in the town, conducted with skill and discretion.

Bridge of Allan, N.B.—An excellent rendering of Van Bree's 'St. Cecilia's Day' was given by the members of the Choral Society on March 31, under the direction of their new conductor, Mr. N. Storey. Miss Porteous and Mr. McGrogan were the soloists. An excellent orchestra was provided by Mr. Storey.

Bury St. Edmunds.—The Athenæum Oratorio Choir gave a very successful performance of Dr. Elgar's 'King Olaf' on the 21st ult. The vocalists were the Hon. Mrs. Julian Clifford, Mr. Whitworth Mitton, and Mr. John Browning. Mrs. Sleightholme Caswell led the orchestra, who were augmented by several members of the Bishop's Stortford Musical Union. Mr. A. Oliver Lusher conducted.

Calne.—The Musical Society ended its eighteenth season on the 5th ult. with a performance of Cowen's 'Rose Maiden' and Spohr's 'Last Judgment.' The choir displayed good tone and balance, and their performance was excellent. The solo vocalists were Miss Esmé Atherden, Miss England, Mr. C. E. Morgan, and Mr. W. J. Ineson. Mr. J. W. Duys (Bath) again proved an experienced leader of the band, and Mr. W. R. Pullein conducted with judgment and skill.

Chelmsford.—The Musical Society closed its season on the 13th ult. by an excellent performance of Coleridge-Taylor's 'Songs from Hiawatha,' Parts I. and II. The music was interpreted in an admirable manner by chorus and orchestra. The solo vocalists were Miss Christine Royle, Mr. James Davis and Mr. Edmund Cooper. Mrs. Waller was accompanist and Mr. F. R. Frye conducted.

Chester.—The Musical Society gave its first subscription concert this season in the Music Hall on the 18th ult., when an Elgar programme was given, consisting of that composer's cantata 'Caractacus' and 'Froissart' Overture. The choir were fully efficient, and the orchestra and the solo vocalists—Miss Helen Jaxon, Mr. Henry Brearley, Mr. Charles Knowles, and Mr. J. H. Ditchbun were specially excellent. Dr. J. C. Bridge conducted a very successful performance.

Chesterfield.—The Orchestral Society, led by Mr. J. H. Parkes, gave its eleventh annual concert in the Stephenson Memorial Hall on the 13th ult. The programme included the Overtures 'Oberon' and 'Merry Wives of Windsor,' Grieg's 'Elegiac Melodies' for Strings, Schubert's Symphony in B minor, and Coleridge-Taylor's Ballade in A minor. Miss Perceval Allen and Mr. Lewis Endersly were the solo vocalists, and Mr. H. N. Biggin conducted.

Chorley.—The Madrigal Society's second concert this season was held in the Town Hall on the 13th ult., when Romberg's 'Lay of the Bell' and a miscellaneous selection were given, including Gounod's 'By Babylon's Wave,' Schubert's 'Forth to the Meadows,' and Glinka's Polonaise from the 'Life for the Czar.' The singing of the choir was one of the chief features of the performance. The soloists were Miss Marjorie Eaton, Mr. Wentworth Minty, Mr. G. H. Ditchburn, and Miss Glossie Brookes (violin). Mr. H. C. Wilcocks conducted.

Colchester.—The Colchester District Musical Society performed 'Elijah' on the 14th ult. The work had not been given in this town for ten years, and had therefore the element of novelty. The choir were well balanced and sang with admirable attack and tone, and there was an efficient, complete orchestra led by Mr. G. Wilby. The principal solo vocalists were Miss Eva Hart, Miss Mary Stiven, Mr. Vivian Bennetts, and Mr. Graham Smart. Mr. W. C. Everett presided at the organ, and Mr. Charles Osmond conducted with care and skill.

Crowborough. — A Musical Society (chorus and orchestra) has recently been formed here. The first concert took place on the 20th ult., when Gaul's oratorio 'The Ten Virgins' was performed. The result was highly creditable, and gave ample proof of the good musical training the Society is receiving from Herr Grimm, who ably conducted the performance.

Darlaston.—A most successful concert was given by the Choral Society on the 7th ult., when the programme included the 'Golden Legend' and a miscellaneous selection. The principal vocalists were Madame Siviter, Miss Nellie Pritchard, Mr. Joseph Reed, and Mr. James Coleman. Mr. C. W. Perkins presided at the organ; Mr. T. M. Abbott was leader of the band; Mr. H. N. Johnson assisted at the pianoforte; and Mr. T. Johnson conducted.

Emsworth.—The Musical Society gave its ninth concert on the 21st ult. in the Town Hall, when Smieton's 'King Arthur' was admirably rendered. The solo vocalists were Miss Queenie Moyle, Mr. Clifford Hunnybun, and Mr. Alfred Agate. Mr. Louis H. Torr conducted.

Frome. — Mendelssohn's 'Elijah' was performed on Easter Monday at the annual concert given by Mr. T. Grant. There was a full orchestra and chorus numbering together about 200, and the principal solo vocalists were Miss Amy Perry, Miss Lily White, Miss Bessie Grant, Mr. James Dempster, and Mr. Charles Knowles. Altogether, Mr. Grant had the satisfaction of conducting a very successful performance.

Govan. — The New Choral Union, initiated only in September last, finished its season with an excellent performance of Haydn's 'Creation' on March 29, having previously given the 'Messiah' in December. The fact speaks well for the enthusiasm of the members, and reflects credit on their conductor, Mr. Alec Steven. The chorus numbered 200, and the band on this occasion was composed of members of the Scottish Orchestra. Mr. Berry presided at the organ.

Great Yarmouth.—The second concert of the Musical Society took place in the Town Hall on the 14th ult., when the chief feature of the programme was Cowen's 'Rose Maiden.' The band and chorus numbered 200 performers, under the direction of Mr. Haydon Hare. The principal vocalists were the Hon. Mrs. Julian Clifford, Madame Amy Dewhurst, Mr. Samuel Masters, and Mr. Arthur Barlow.

Hawarden.—A performance of Mendelssohn's 'St. Paul' (Part I.) was given by the Choral Society at the Parish Church on the 12th ult., under the direction of Mr. Wilfrid Jones. The principal vocalists were Miss Ella Douglas, Miss Dilys Jones, Mr. T. Barlow, and Mr. Arthur Weber. The organist was Mr. R. W. Pringle (organist and choirmaster of the Parish Church), and the orchestra was led by Mr. L. Veerman.

Hereford.—Dr. Elgar's cantata 'Caractacus' was performed on the 12th ult. by the Hereford Choral Society. The performance showed that the very greatest care had been taken in the preparation of the work. The chorus sang throughout with freshness, precision, and ease. The orchestra consisted of local players, with assistance from London, Birmingham, and elsewhere. The principal vocalists were Miss Kate Cherry, Mr. J. Campbell McInnes, Mr. Joseph Reed, and Mr. W. J. Ineson. The work was cordially received in the city which Dr. Elgar is about to make his home. Dr. G. R. Sinclair conducted with his accustomed skill.

Holyhead.—An interesting performance of Handel's 'Messiah' was given in the Town Hall on the 5th ult. before a large audience. The principals were Miss Evangeline Florence, Miss Gwladys Roberts, Mr. Dan Jones (Christ Church Cathedral, Dublin), and Mr. Daniel Richards. The choir and orchestra, under the conductorship of Miss Gwendolen Walter-Thomas, numbered two hundred performers. The orchestra was ably led by Mr. H. O. Parsons, and Mr. T. Westlake Morgan, organist of Bangor Cathedral, was at the pianoforte. The whole performance was a complete success, and a commendable feature was that of 'no applause and no encores.'

Horsham.—The Musical Society gave its last concert of the season on the 13th ult., when Handel's 'Acis and Galatea,' Mendelssohn's 'Hear my prayer,' and Parry's 'Blest Pair of Sirens' were performed by a chorus and orchestra of over 100 performers. The solo vocalists were Miss Teresa Blamy, Master R. M. Winder, Mr. Gwilym Richards, and Mr. Henry Sunman. Mr. A. P. Whitaker conducted.

Keswick.—A successful performance of Mendelssohn's 'Hymn of Praise' and Coleridge-Taylor's 'Hiawatha's Wedding Feast' was given in the Pavilion on the 14th ult. by the combined Keswick and Cockermouth Choral Societies. The band (chiefly drawn from the Hallé Orchestra) and chorus numbered 180, under the direction of Mr. P. T. Freeman, conductor of both Societies. The principal vocalists were Madame Sadler Fogg, Miss A. Rudd, and Mr. John Probert. The performance had been given under the same conditions in the Drill Hall, Cockermouth, the previous evening.

Lancaster.—The Choral Society performed 'Israel in Egypt' at its last concert this season, in the Palatine Hall, on the 13th ult., under the able direction of Mr. J. W. Aldous. The choir were admirably balanced and displayed splendid tone, giving on the whole a very fine performance. Miss Maggie Jaques, Miss Agnes Paddon, and Mr. Charles Ellison were the solo vocalists, the duet 'The Lord is a man of war,' being sung by the male section of the choir.

Leicester.—At a special service held in St. John the Baptist Church on March 24, Brahms's 'Requiem' was sung by the St. John's Festival Choir, with accompaniment of organ, brass, harp, and drums. Mr. P. Jones was at the organ, and Dr. Kitson, organist of the church, conducted. The performance is said to have been highly commendable, the attack being good and the intonation admirable, and Dr. Kitson is to be congratulated on having secured so thoroughly satisfactory a rendering.

Littlehampton.—The Philharmonic Society gave its last concert of the season on the 12th ult., when Parts I. and II. of Haydn's 'Creation' were given, followed by a miscellaneous programme. The conductor, Mr. A. G. Whitehead, presented the work with commendable skill, both choir and orchestra being entirely local. The solo vocalists were Miss Amy Sargent, Mr. Clifford Hunnybun, and Mr. Arthur Barlow.

Newbury.—The Choral Society gave its final concert of the season on the 13th ult. The programme mainly consisted of Dvorák's 'Spectre's Bride' and Humperdinck's 'Pilgrimage to Kevlaar.' The chorus sang throughout with good intonation, and great precision and firmness. The orchestra was composed mainly of local amateurs, and under Mr. J. S. Liddle's experienced direction the performance was on the whole successful. Mrs. Alison-Johnson, Miss Amy Wells, and Mr. Henry Beaumont were satisfactory in their respective vocal solos, while the singing of Mr. Thomas Meux was specially artistic and successful.

Quorn.—The Musical Society performed Coleridge-Taylor's 'Hiawatha's Departure' and Elgar's 'Banner of St. George' in the Village Hall on the 13th ult., under the direction of Mr. Vincent Dearden, who is to be congratulated on his efforts as choir-trainer, the singing of the chorus being very good. The solo music was sung by Miss Florence Smart, Mr. W. J. Winterburn, and Mr. A. Lakin. Mr. Dearden is doing excellent work in the cause of good music in this locality.

Romsey (Hampshire).—Benedict's 'Passion Music' from the oratorio 'St. Peter' was sung, with organ accompaniment, after evensong on Good Friday at the Abbey by the choir. The soloists—all members of the choir—were: Master Percy Moore (soprano), Mr. Bywater (alto), Mr. A. E. Paskins (tenor), Mr. E. Newman and Mr. C. T. Waters (bass). Mr. W. F. Grace presided very ably at the organ; and Mr. J. C. Richards, organist and choirmaster of the Abbey, conducted a successful performance, the excellent singing of the boys being a specially noticeable feature.

Ruthin.—The Ruthin Choral Society gave a fine performance of the 'Creation' at the Town Hall on the 7th ult. The band and chorus numbered 120. The solo parts were well sustained by Miss Perceval Allen, Mr. J. Furness Williams, and Mr. David Hughes. Mr. Haselden was principal violin, and Miss F. A. Elliott presided at the pianoforte. Mr. W. A. Lloyd ably conducted, and to him is due the entire success of the Society, now in its fifth season.

St. Bees.—The Choral Society gave an interesting performance of sacred music in the Priory Church on March 25. Mr. Lee Williams's cantata 'Bethany' was the chief feature, together with anthems by Goss and Sullivan. The choir sang well, and the accompaniments were effectively played on the organ by Mr. Livesey. Mr. J. W. Aldous conducted, and the result was so satisfactory that it is to be hoped other similar performances will follow in due time.

Scarborough.—The Philharmonic Society gave the last concert of the season on the 6th ult. in the Spa Grand Hall. The programme included 'The Dirge for two Veterans' (C. Wood) and 'Hiawatha's Wedding-Feast,' also Schubert's 'Unfinished' Symphony, Mendelssohn's Overture to 'A Midsummer Night's Dream,' and Beethoven's Symphony in C minor. The choir consisted of about 100 picked voices and their singing was remarkable for its purity of tone and artistic phrasing, reflecting much credit on Dr. Ely, the conductor, as an expert choir-trainer. Mr. Tom Child sang the solo in the 'Wedding-Feast,' and Mr. Herbert Brown the baritone solo in Mr. Wood's cantata.

Wendover.—The Chiltern Hills Musical Society gave a performance of Elgar's 'Banner of St. George' on the 6th ult., conducted by Mr. J. H. Coates. The chorus and small orchestra were efficient. The solo part was sung by Miss Margaret Layton. Solos in the second part were also given by Mrs. J. A. Webster, Mr. Val H. Jarvis and Miss Gladys Woolerton (pianoforte).

Woolton.—Stainer's sacred cantata 'The Daughter of Jairus' was sung in the Parish Church on March 29 under the direction of Mr. Albert Orton, with Mr. H. A. Branscombe, organist of St. Margaret's, Liverpool, at the organ. The soloists were Miss Jessie Rutherford, Mr. Fred Tuson, Mr. G. Drake, and Mr. H. Lofthouse.

Worcester.—The Musical Society gave its second concert on the 12th ult. in the Public Hall, a highly interesting programme being presented of English glees, madrigals, and part-songs of the nineteenth century and by living composers. Hatton's 'Around the maypole,' 'Strike the lyre' (Cooke), and 'Oh, who will o'er the downs' were among the best efforts of the choir. The soloists were Madame Alice Phillips, Mr. H. E. Large, and Mr. Graham Smart, with Mr. C. Singleton Graves as solo flute. Mr. W. Mann Dyson conducted with his usual care.

Wrexham.—Mendelssohn's 'Elijah' was given in St. Mark's Church, Wrexham, on the 13th ult., by a choir and orchestra conducted by Mr. C. Morton Bailey. The solos were taken by Miss Eva Bailey, Miss Dilys Jones, Mr. Seth Hughes and Mr. Charles Knowles. Mr. Wallace S. Hughes presided at the organ.

Answers to Correspondents.

H. A. K.—The question you raise, though not new, is an interesting one—the re-orchestration, here and there, of the classics in music. With regard to your first reference—Schubert's great Symphony in C, twenty-four bars before the end of the first movement—in an ordinary orchestra, wherein the wood-wind is not doubled, the melody of the theme is assigned to one flute, one oboe, one clarinet, and one bassoon, as the horns do not play the tune in its entirety. But as the accompaniment is thundered out by trumpets, trombones, drums, and strings, all playing their loudest, the noble strain is practically obscured. Schubert never heard his Symphony performed, or he might have altered the scoring at this point; moreover, his wood-wind instruments may have been coarser and more penetrating in tone; and, on the other hand, his strings, brass, &c., less sonorous than those of our day. Therefore, in such a case, and in order to realize the obvious intention of the composer, it seems justifiable for conductors to judiciously reinforce the means for bringing out the melody, as Herr Weingartner and other conductors, in a spirit of true reverence, are in the habit of doing. We may support this opinion by analogy. Old-time composers for the organ registered their pieces according to the instruments then in vogue. For instance, William Russell, in one of his Voluntaries, directs that a melody played on a swell reed should be accompanied by two diapasons of the great organ! Supposing present-day organists (playing on a modern organ) were to follow out Russell's injunction literally, the result would be a caricature of the composer's intention—the letter, not the spirit. The other point you raise shall be looked into and, if anything definite is discovered, it shall be reported upon in our next issue.

G String.—Beethoven's Posthumous Quartet in B flat (Op. 130) is said to have been performed for the first time in England on March 26, 1836, nine years after the date of its publication. The occasion was the second of some Quartet Concerts given at the now defunct Hanover Square Rooms, the performers being Henry Blagrove, Gattie, J. H. B. Dando, and Charles Lucas. The *Morning Post*, in a notice of the concert, regarded 'uncertainty' as one of the characteristics of the composer, and in illustration thereof compared Beethoven to 'a fiery steed broke loose, galloping onwards until he comes to four cross-roads; there he waits for a moment, neighing and snorting, while his pursuers are totally at a loss to imagine which way he may turn; and if they fancy he inclines towards the right, it is a hundred to one that, by a sudden start off, he turns to the left.' This equestrian comparison may be epitomised in a word—'unbuttoned.'

H. T. (Capetown).—'The Devil's Opera' (by G. A. Macfarren) was produced at the English Opera House, afterwards the Lyceum Theatre (now recently demolished) on August 13, 1838. The libretto was by George Macfarren, father of the composer. The latter records that 'on a radiant Sunday, June 3 [1838], my father and I walked up and down Alfred Place [near Tottenham Court Road, where they then resided] conjecturing incidents, and welding them into a story, in all of which the devil was necessarily conspicuous.' The principal personage in the opera is mute throughout, but he indulges 'in evolutions, *sursauts*, and legerdemain.'

H. M. G. (1.)—For exercises and studies suitable to your pupil see Plaidy's Technical Studies, Köhler's Studies (Op. 151), and Czerny's (Op. 599). You will find Kunz's Two Hundred Canons (Op. 14) invaluable in more ways than one. (2.) As to how many hours a day 'an average pupil' should practise in order to qualify for the Licentiateship of the Royal Academy of Music, it would all depend upon the average and the pupil. It is not so much the actual time spent, but the mental application combined therewith that speeds the process of preparation.

Cymro.—The entrance and tuition fees for a student's first year at the Royal Academy of Music would amount to about £40; each succeeding year, thirty-three guineas. Residence and maintenance in London for thirty-six weeks in each year would, of course, be extra. It is desirable to pursue a course of study for not less than three years at the Institution.

E. W. B.—The song by Marzials, entitled 'My love has come' (a setting of Christina Rosetti's words 'My heart is like a singing bird') is published by Messrs. Boosey and Co. Your other inquiry—'Devonshire Folk-Songs'—doubtless refers to 'Songs of the West,' by Baring-Gould and Fleetwood Shepherd; these are published by Messrs. Methuen and Co.

Double Bar.—The incident to which you refer is related of Hans von Bülow. On one occasion he was publicly presented at a concert with a laurel wreath. He placed that green tribute of homage under the pianoforte, at the same time saying that while he was much obliged, he was not a vegetarian.

Scale.—The diatonic scale is of Greek origin, having been introduced about the middle of the sixth century B.C. Why the Greeks constructed it in the manner they did is a matter of conjecture. Any reliable text-book will give you information concerning the tetrachordic construction of the modern major scale.

J. P. H.—Add to your list the 'Sonata Form' primer, by W. H. Hadow, and 'A Course of Harmony,' by Bridge and Sawyer. Your coach should be able to tell you as to your prospects in passing your examination in December. We sincerely hope you will, and with honours.

Anxious.—The turn on B flat in the trio section of Schubert's Scherzo in B flat (pianoforte) should be played—B flat, C, B flat, A *natural*, and B flat. The repetition of the Scherzo finishes the piece.

Gailliv.—Theodore Baker's Biographical Dictionary of Musicians, to be obtained of Mr. Charles Woolhouse, Wardour Street, Soho.

E. L. G.—You had better submit your old violin to Messrs. W. E. Hill and Sons, 140, New Bond Street, who will give you an expert professional opinion on its value.

D. L.—'The Harmonisation of Melody,' by Professor Armes, is a book published by the Royal College of Organists, Hart Street, Bloomsbury, at one shilling net.

Secretary.—We can only suggest that you should advertise.

L. M. H.—Make application to some reliable concert agents. Your accompaniment qualification should help you.

Ignorant.—The double sign *ten.* over a note indicates that it is to be firmly pressed and held its full length.

G.—Buda-Pesth.

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English words adapted by PAUL ENGLAND.

Composed by FELICE ANERIO* (1600).
(Edited by JOHN E. WEST.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante.

SOPRANO. *p*
Chri - - - - - - stus fa - ctus est pro no - bis o -
Je - - - - - - sus once for our sal - va - tion was

ALTO. *p*
Chri - - - - - - - stus fa - ctus est pro no - bis o -
Je - - - - - - - sus once for our sal - va - tion was

TENOR. *p*
Chri - - stus fa - ctus est pro no - bis
Je - - sus once for our sal - va - tion

BASS. *p*
Chri - - stus fa - ctus est pro no - bis o -
Je - - sus once for our sal - va - tion was

Andante. ♩ = 76.

p

- be - - di - ens us - que ad mor - - tem,
cru - - ci - fied, suf - fered, and was bu - ried,

p

- be - - di - ens us - que ad mor - - tem,
cru - - ci - fied, suf - fered, and was bu - ried,

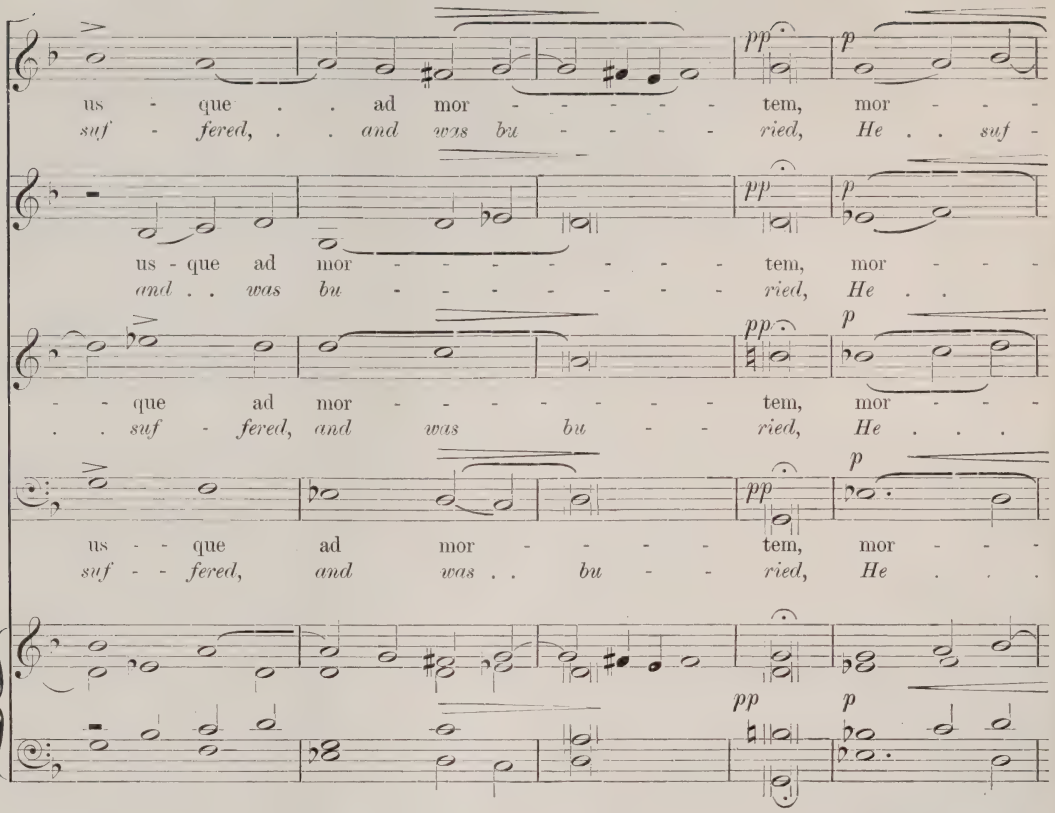
p

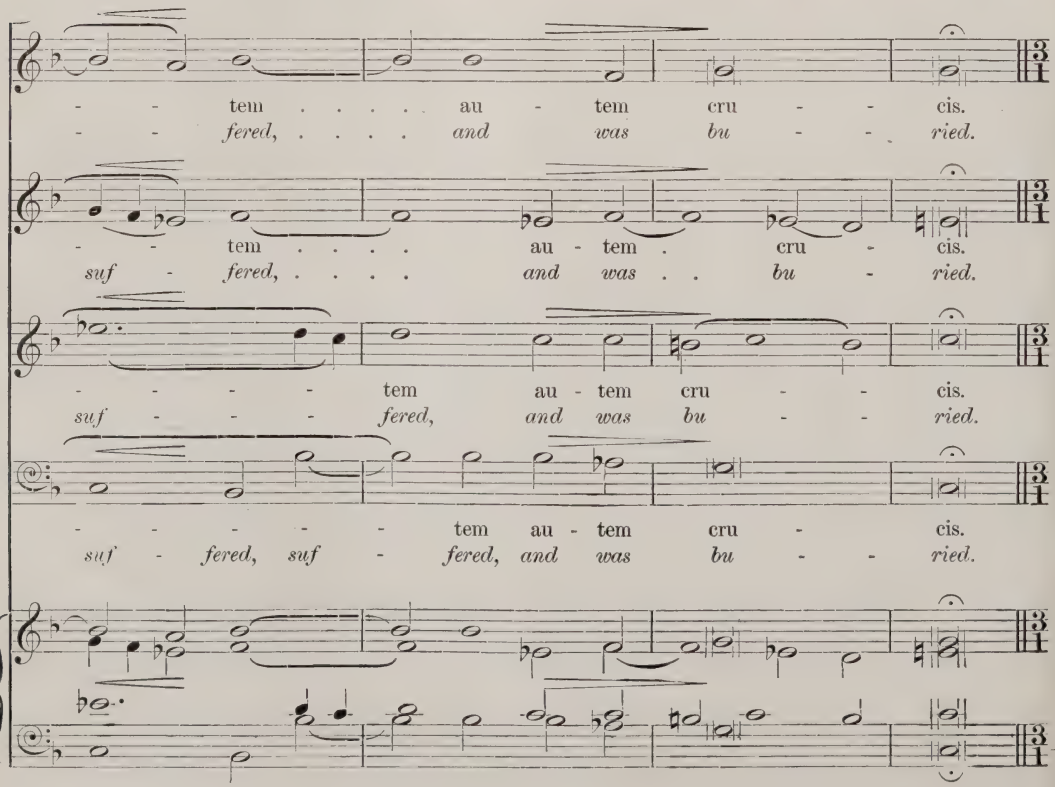
o - - be - di - ens us - que ad mor - - tem, us -
was cru - ci - fied, suf - fered, and was . . bu - ried. He . .

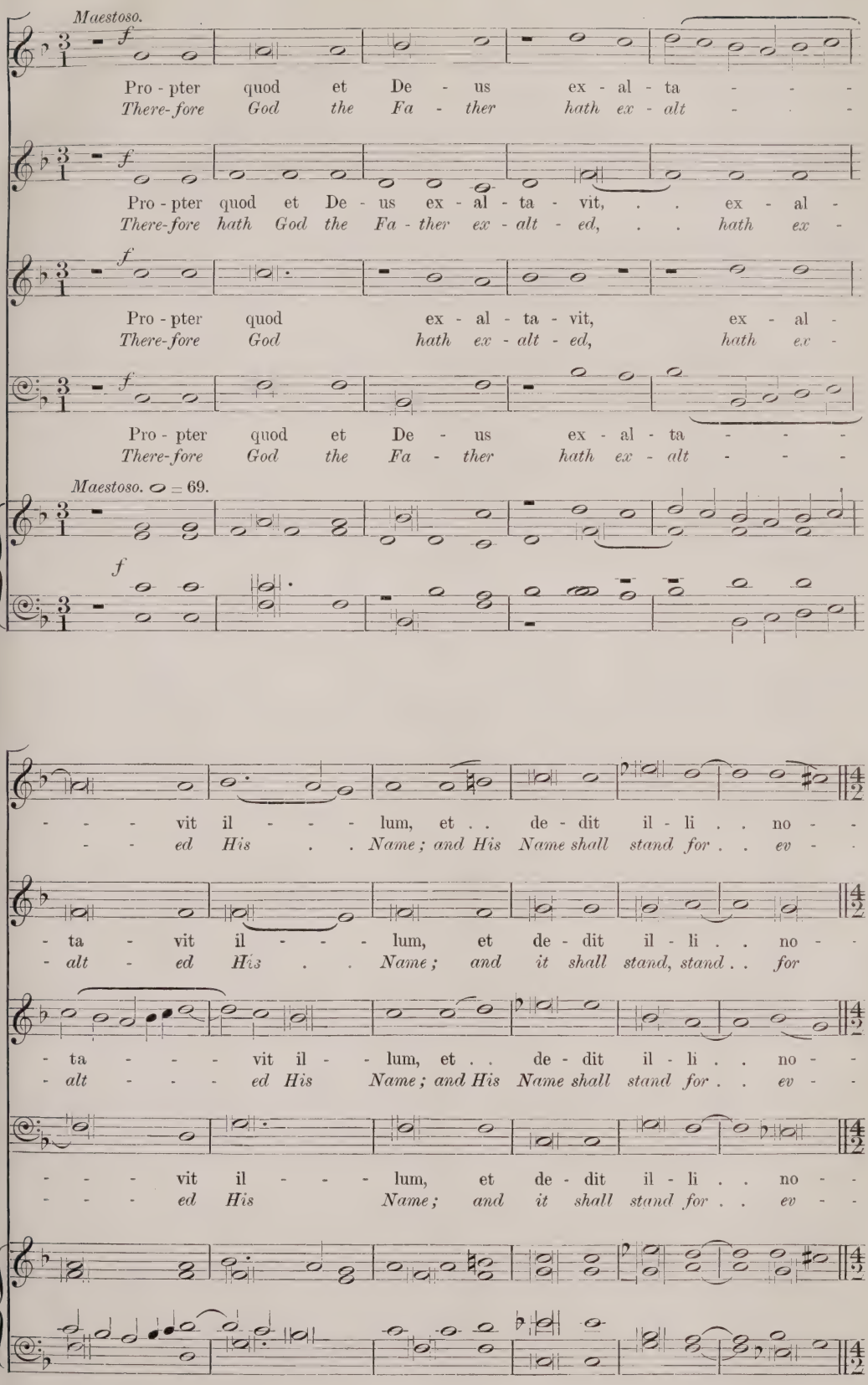
- be - - di - ens
cru - - ci - fied,

p

* Felice Anerio was the immediate successor of Palestrina as "Compositore" (Composer) to the Pontifical Choir at Rome.


us - que . . ad mor - - - - - tem, mor - - -
suf - fered, . . and was bu - - - - ried, He . . suf -
us - que ad mor - - - - - - - tem, mor - - -
and . . was bu - - - - - - - ried, He . .
- - que ad mor - - - - - - - tem, mor - - -
. . suf - fered, and was bu - - ried, He . . .
us - - que ad mor - - - - tem, mor - - -
suf - - fered, and was . . bu - - ried, He . . .
pp
p


- - tem . . . . . au - tem cru - - cis.
- - fered, ... and was bu - - ried.
- - tem . . . . au - tem . cru - cis.
suf - fered, ... and was . . bu - ried.
- - - - tem au - tem cru - - cis.
suf - - - fered, and was bu - - ried.
- - - - - tem au - tem cru - cis.
suf - fered, suf - fered, and was bu - - ried.


Maestoso.
f
Pro - pter quod et De - us ex - al - ta - - -
There-fore God the Fa - ther hath ex - alt - - -
Pro - pter quod et De - us ex - al - ta - vit, . . ex - al -
There-fore hath God the Fa - ther ex - alt - ed, . . hath ex -
Pro - pter quod ex - al - ta - vit, ex - al -
There-fore God hath ex - alt - ed, hath ex -
Pro - pter quod et De - us ex - al - ta - - -
There-fore God the Fa - ther hath ex - alt - - -
Maestoso. ○ = 69.
- - - vit il - - - lum, et . . de - dit il - li . . no - -
- - ed His . . Name; and His Name shall stand for . . ev - -
- ta - vit il - - - lum, et de - dit il - li . . no - -
- alt - ed His . . Name; and it shall stand, stand . . for
- ta - - - vit il - - lum, et . . de - dit il - li . . no - -
- alt - - - ed His Name; and His Name shall stand for . . ev - -
- - - vit il - - - lum, et de - dit il - li . . no - -
- - - ed His Name; and it shall stand for . . ev - -

Moderato. *cres.*

- men, quod est su - per o - mne no - men, quod
- er, o - ver ev - 'ry o - ther name, His

cres.

- men, quod est, quod est su - per
ev - er - more, His Name shall be

cres.

- men, quod est su - per o - mne no - men quod est
- er, shall stand o - ver ev - - - 'ry o - ther, His Name

cres.

- men, quod est su - per o - mne no men, quod
- er, for ev - er and ev - - er - more, His

Moderato. ♩ = 84. *cres.*

ff rall.

est su - per o - mne no - - - men.
Name shall . . stand . . for ev - - - er.

ff rall.

o - mne, su - per o - mne no - - - men.
o - ver ev - 'ry o - ther name for ev - - - - er.

ff rall.

su - per o - mne no - - - - men.
shall . . stand for ev - - - - - er.

ff rall.

est su - per o - mne no - - - men.
Name shall . . stand for ev - - - er.

ff rall.

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ANTHEM (SOPRANO SOLO AND CHORUS) FOR WHITSUNTIDE*

Words from *Hymns A. & M.*, No. 156.

COMPOSED BY

JOHN FRANCIS BARNETT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante sostenuto. SOPRANO SOLO. *poco ad lib.*

Andante sostenuto. Come, Thou Ho - ly Spi - rit, come;

R.H. L.H. *p Sw. Diaps.* *senza Ped.* *colla voce.*

And from Thy ce-les - tial home Shed a ray of light Di - vine, of light . . Di - *dim.*

Moderato con moto.

- vine. . . . .

Moderato con moto. *add Double Diap., Princ. & Oboe.* *cres.*

Ped. 16 ft.

FULL.

SOPRANO. *sostenuto.* *p*

Come, Thou Ho - ly Spi - rit, come; And from Thy ce - les - tial home Shed a ray of

ALTO. *sostenuto.* *p*

Come, Thou Ho - ly Spi - rit, come; And from Thy ce - les - tial home Shed a ray of

TENOR. *sostenuto.* *p*

Come, ... Thou Ho - ly, Ho - ly Spi - rit, come; Shed a

BASS. *sostenuto.* *p*

Come, ... Thou Ho - ly, Ho - ly Spi - rit, come; Shed a

p sostenuto.

* This Anthem can also be used on other Sundays.

dim. *cres.*

light Di - vine, . . . of light Di - vine; . . Come, Thou Fa - ther of the poor,

dim. *cres.*

light Di - vine, . . . of light Di - vine; . . Come, Thou Fa - ther of the poor,

dim. *cres.*

ray of light, . . of light Di - vine; . . Thou Fa - ther

dim. *cres.*

ray of light, of light Di - vine; . . Thou Fa - ther

dim. *cres.*

più cres. *f* *dim.* *p*

Come, Thou source of all our store, Come, with-in our bosoms shine, . . Thou Ho - ly Spi - rit, come.

più cres. *f* *dim.* *p*

Come, Thou source of all our store, Come, with-in our bosoms shine, . . Thou Ho - ly Spi - rit, come.

f *dim.* *p*

of the poor, Thou source of all our store. Come, Thou Ho - ly Spi - rit, come. . .

f *dim.* *p*

of the poor, Thou source of all our store. Come, Thou Ho - ly Spi - rit, come. .

Solo *Sw.*

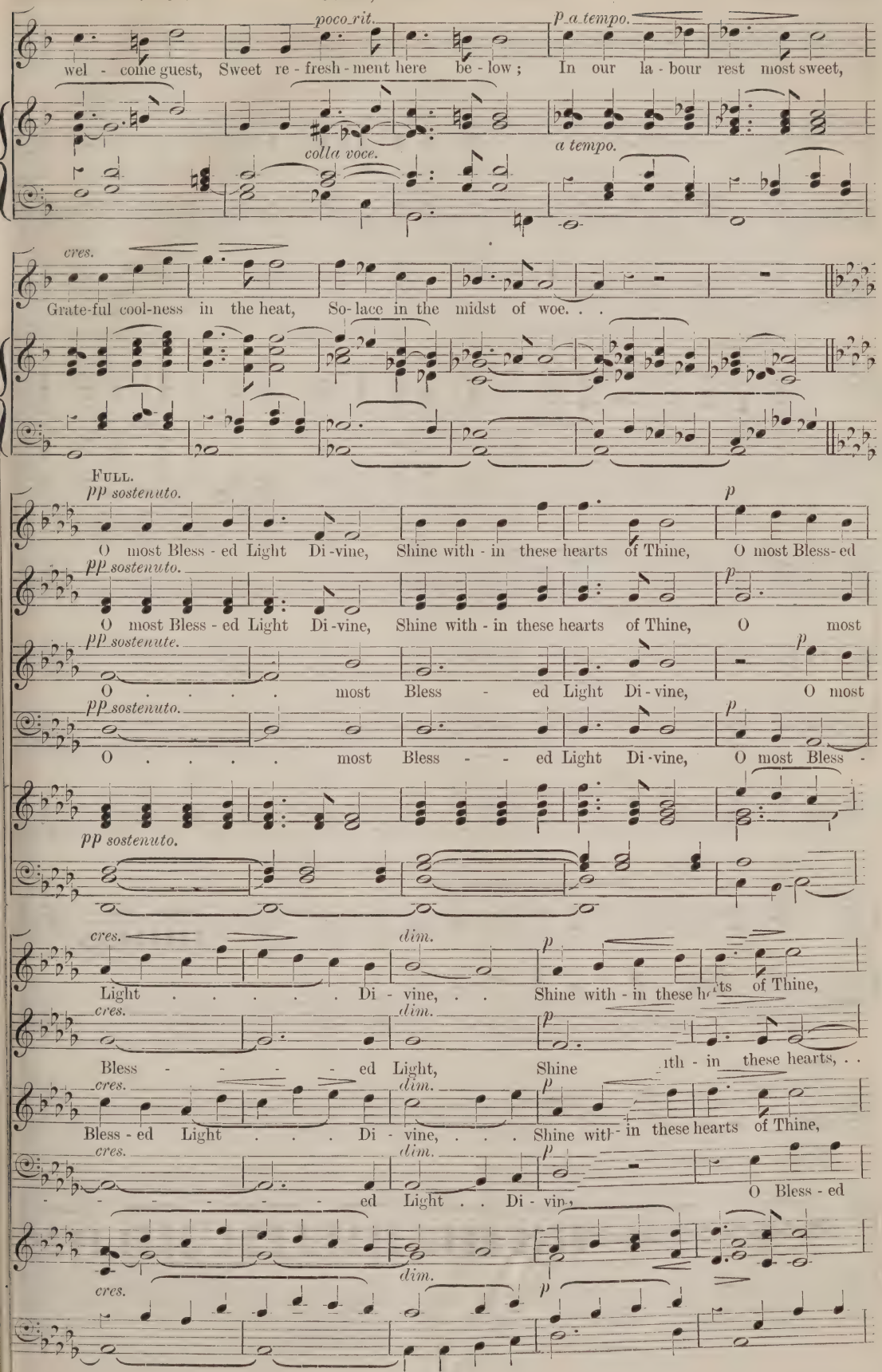
Gt. Diaps. *dim.* *p*

SOPRANO SOLO.

p *cres. espress.*

Thou of Com - - fort - ers the best, Thou the soul's most

Sw.


poco rit.
p a tempo.
wel - come guest, Sweet re - fresh - ment here be - low; In our la - bour rest most sweet,
colla voce.
a tempo.
cres.
Grate-ful cool-ness in the heat, So-lace in the midst of woe. . .
FULL.
pp sostenuto.
O most Bless - ed Light Di - vine, Shine with - in these hearts of Thine, O most Bless - ed
O most Bless - ed Light Di - vine, Shine with - in these hearts of Thine, O most
O . . . . most Bless - ed Light Di - vine, O most
O . . . . most Bless - - ed Light Di - vine, O most Bless -
cres.
dim.
Light . . . . . Di - vine, . . Shine with - in these hearts of Thine,
Bless - - - - ed Light, Shine with - in these hearts, . .
Bless - ed Light . . . Di - vine, . . . Shine with - in these hearts of Thine,
- - - - - - - ed Light . . Di - vine, O Bless - ed

cres. *f* *cres.*

And our in - most be - ing fill; Where Thou art not, man hath nought, Noth - ing good in

cres. *f* *cres.*

. . . . . with - in these hearts; Where Thou art not, man hath nought, Noth - ing good in

cres. *f* *cres.*

And our in - most be - ing fill; Where Thou art not, man hath nought, Noth - ing good in

cres. *f* *cres.*

Light, . . Where Thou art not, man hath nought, Noth - ing good in

cres. *f Gt. to Princ.* *cres.*

deed or thought, Noth - - ing free from taint of ill.

deed or thought, Noth - - ing free from taint of ill.

deed or thought, Noth - - ing free from taint of ill.

ed or thought, Noth - - ing free from taint of ill.

f p Sw. or Ch.

SOPRANO SOLO.
p espress. *cres.*

Heal our wounds; our strength re - new; On our dry - ness pour Thy dew;

senza Ped.

f agitato.

Wash the stains of guilt a-way:

FULL.

f

Bend the stub-born heart and will; Melt the fro - zen,

Bend the stub-born heart and will; Melt the fro - zen,

Bend the stub-born heart and will; Melt the fro - zen,

f

Bend the stub-born heart and will; Melt the fro - zen,

f Gt.

Ped. 16 ft.

p

Bend the stub-born heart and will;

dim. *pp*

warm the chill; Guide . . . the steps that go . . . . a -

dim. *pp*

warm the chill; Guide . . . the steps that go . . . . a - stray, . .

warm the chill; Bend the stub-born

p *dim.* *pp*

warm the chill; Guide the steps, . . the steps . . . . that

Sw.

p *dim.*

cres.

Melt the fro - zen, warm the chill; Guide . . the steps . . that go . . . a - stray.

- stray, that go . . a - stray. . . .

cres.

. . the steps that go a - stray, . . . that go . . . a - stray.

heart and will; Melt the fro - zen, warm . . . the chill.

go a - stray, ... guide . . . the steps that go . . a -

cres.

SOLO SOPRANO WITH CHORUS.

mf sostenuto.

On the faith - ful, who a - dore And con - fess Thee, ev - er - more In Thy sev - en - fold..

mf sostenuto.

On the faith - ful, who a - dore And con - fess Thee, ev - er - more In Thy sev - en - fold

mf sostenuto.

On the faith - ful, who a - dore And con - fess Thee, ev - er - more In Thy sev - en - fold..

mf sostenuto.

- stra Come, . . Thou Ho - ly Spi - rit, come; In Thy sev - - - en - fold

mf Gt. Diap.

dim. *cres.* *più cres.*

. . gifts de - scend: Give them vir - tue's sure re - ward, Give them Thy sal - va - tion, Lord,

dim. *cres.* *più cres.*

gifts de - scend: Give them vir - tue's sure re - ward, Give them Thy sal - va - tion, Lord,

dim. *cres.* *più cres.*

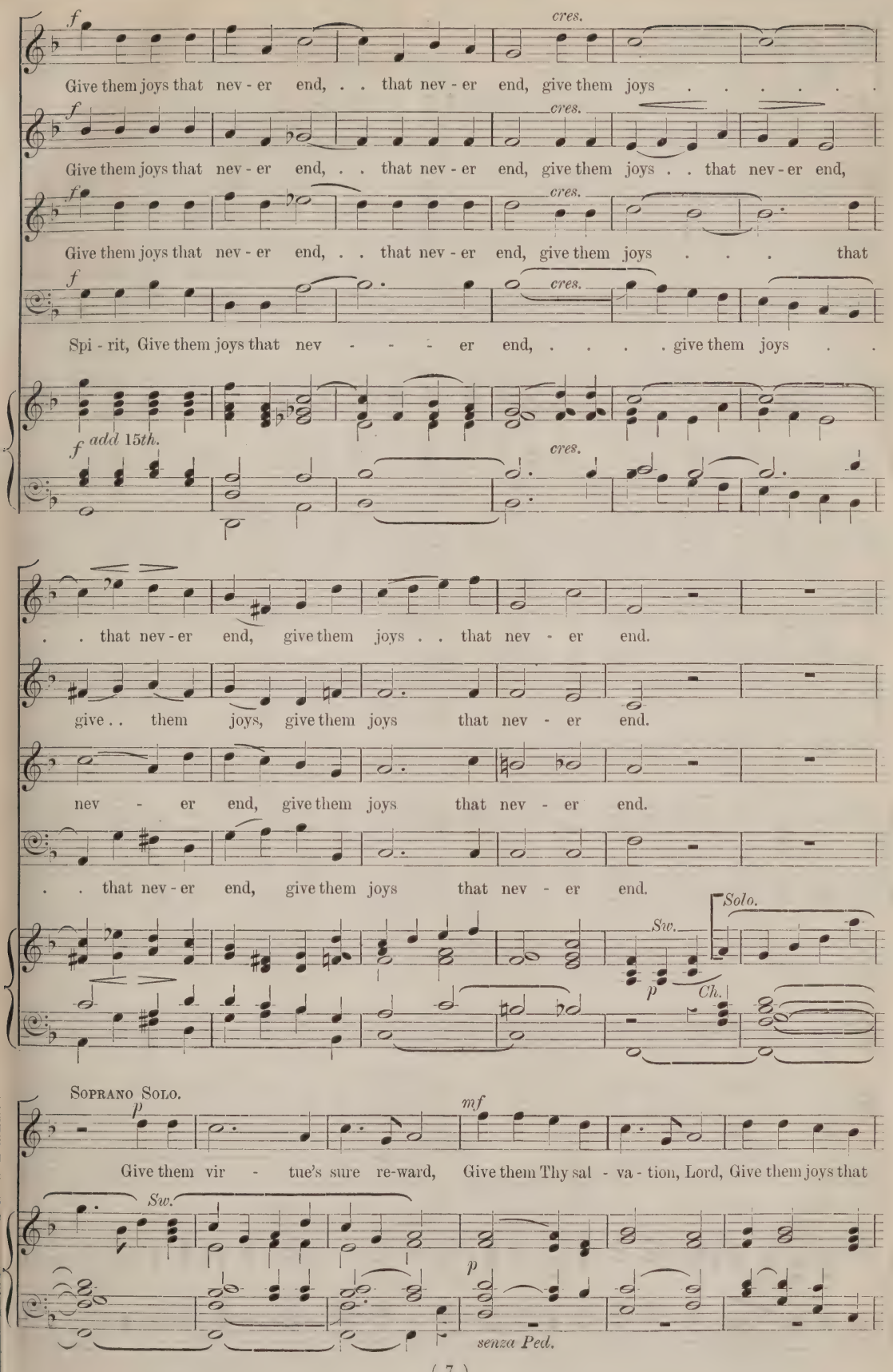
. . gifts de - scend: Give them vir - tue's sure re - ward, Give them Thy sal - va - tion, Lord,

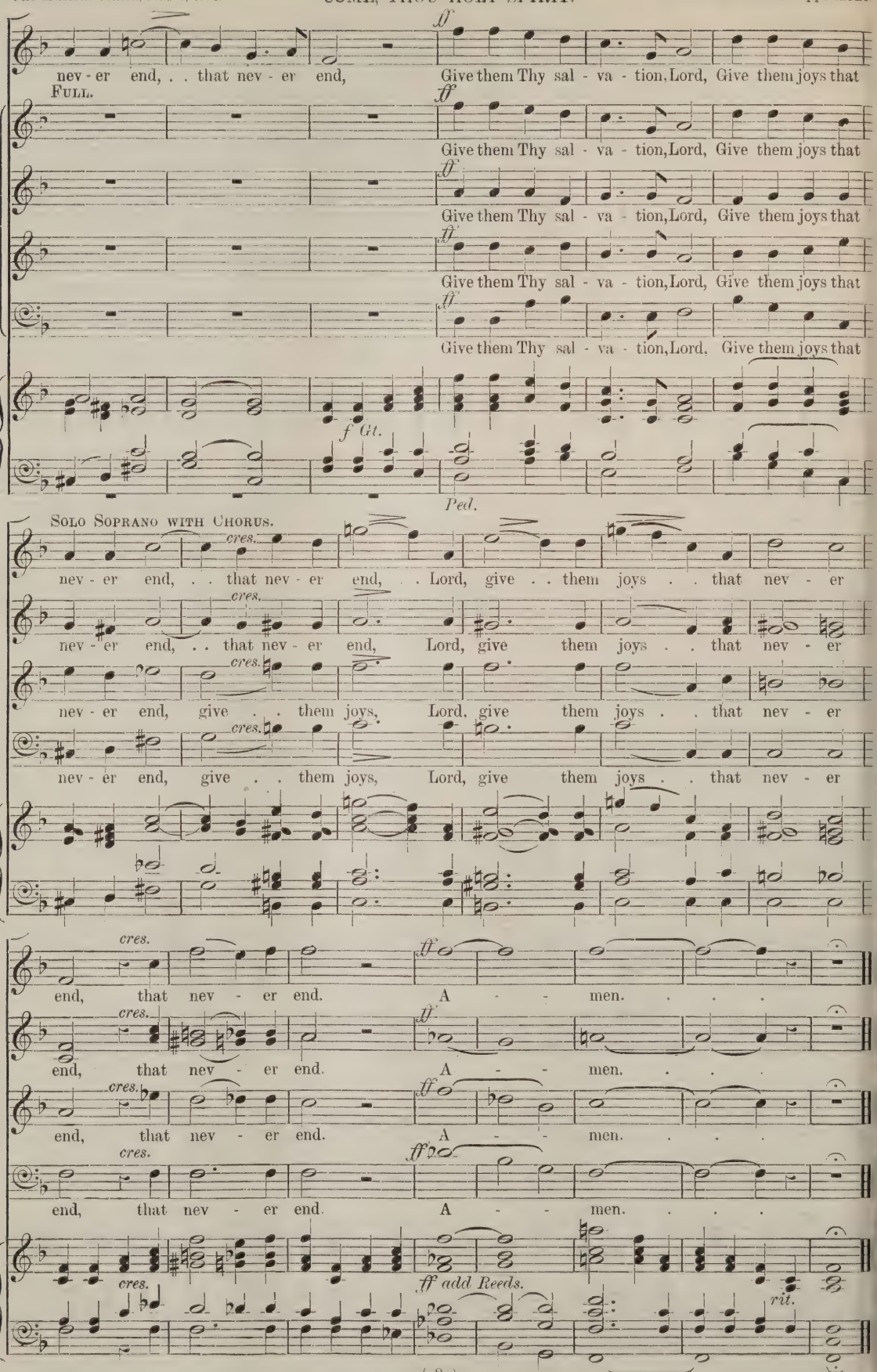
dim. *cres.* *più cres.*

gifts de - scend: Thou Ho - ly Spi - rit, Thou Ho - ly Spi - rit, come, Thou Ho - ly

dim. *più cres.*

cres. *add Princ.*


f
cres.
Give them joys that nev - er end, . . that nev - er end, give them joys . . . . . .
Give them joys that nev - er end, . . that nev - er end, give them joys . . that nev - er end,
Give them joys that nev - er end, . . that nev - er end, give them joys . . . that
Spi - rit, Give them joys that nev - - - er end, ... give them joys . .
add 15th.
. . that nev - er end, give them joys . . that nev - er end.
give . . them joys, give them joys that nev - er end.
nev - er end, give them joys that nev - er end.
. . that nev - er end, give them joys that nev - er end.
Sw.
Solo.
p
Ch.
Soprano Solo.
mf
Give them vir - tue's sure re-ward, Give them Thy sal - va - tion, Lord, Give them joys that
Sw.
senza Ped.


ff
nev - er end, . . that nev - er end, Give them Thy sal - va - tion, Lord, Give them joys that
FULL.
ff
Give them Thy sal - va - tion, Lord, Give them joys that
ff
Give them Thy sal - va - tion, Lord, Give them joys that
ff
Give them Thy sal - va - tion, Lord, Give them joys that
ff
Give them Thy sal - va - tion, Lord, Give them joys that
f Gt.
Ped.
SOLO SOPRANO WITH CHORUS.
cres.
nev - er end, . . that nev - er end, . . Lord, give . . them joys . . that nev - er
cres.
nev - er end, . . that nev - er end, Lord, give them joys . . that nev - er
cres.
nev - er end, give . . them joys, Lord, give them joys . . that nev - er
cres.
nev - er end, give . . them joys, Lord, give them joys . . that nev - er
cres.
end, that nev - er end. ff A - - men. . . .
cres.
end, that nev - er end. ff A - - men. . . .
cres.
end, that nev - er end. ff A - - men. . . .
cres.
end, that nev - er end. ff A - - men. . . .
cres.
ff add Reeds.
rit.

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STANDARD.

The contrapuntal writing is masterly, and the scoring is most picturesque, and in its entirety the overture fully sustains the reputation of its composer.

DAILY NEWS.

I think it contains some of the best writing the composer has yet given to the world. . . . The scoring throughout is masterly, and, what is more to the point, it is individual, owing but very little to Wagner, Tschaïkovsky, or Richard Strauss. There is a fine atmosphere of poetry in the music. . . . The composer has never written anything so powerful as the working-out section in which the composer tells us that he has "endeavoured to paint the relentless and domineering onward force of the ancient day and give a sound-picture of the strife and wars of a later time." The music is full of energy and picturesqueness, and makes a fine contrast to the restful section dealing with a folk-song sung by the viola.

DAILY CHRONICLE.

The opening seems illumined by sunshine until an element of disturbance enters with the idea of "the ancient might of Rome," and drums and trumpets suggest a somewhat irregular march. The resumption of tranquillity with the tinkle of sheep bells brings a melodious strain for harp, lower strings and horn, which is practically sustained until the close. Dr. Elgar's individuality in the handling of striking themes is apparent throughout, and a second hearing of the overture will be awaited with pleasure by all who were present last night.

GRAPHIC.

The music is characterised by that fine, healthy, open-air feeling which is so often to be found in Dr. Elgar's work. The splendid vitality of the opening phrases, the plaintive song of the shepherd, and the martial strains of the section in which Dr. Elgar depicts the "strife and wars of a later time," all show him in his happiest vein, and the overture must rank among the most successful of his orchestral works.

GLOBE.

The themes are not only very beautiful in themselves, but they are also woven together with consummate skill, and the new overture is one of the finest of all Dr. Elgar's works.

MORNING POST.

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"ELIJAH" (BROMLEY).—"The title-part was splendidly interpreted by Mr. Montague Borwell, and the main feature was manly devotionalism. The audience was made to feel that the *Prophet* was a sincere worshipper. There was no trace of boastfulness, and only a suggestion of righteous irony in the delivery of the *Prophet's* words in the 'Baal' scene. The dramatic significance of the other portions seemed to arise out of the intense feeling of the singer. Mr. Borwell's earnestness of artistic aim and complete musical intelligence was revealed in every bar he sang. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression on many of his hearers."—*Bromley Chronicle.*

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Alverstone
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The Musical Times.

JUNE 1, 1904.

MUSICAL TIMES COMPETITIONS.

We have now the pleasure of making known the awards for the two prizes, of fifteen guineas each, offered by the Proprietors of THE MUSICAL TIMES for the composition of an anthem and a part-song, according to conditions set forth in our January issue. Of the 301 compositions sent in, the anthems numbered 144, the part-songs 157.

The Anthem prize is awarded for a setting of 'Thy word is a lantern unto my feet' (from Psalm 119) by 'Lux,' which proves to be the composition of

Mr. G. COLEMAN YOUNG,
57, Lambton Road,
Wimbledon.

Some of the anthem competitors lost their chance by not complying with the conditions in regard to the length of the compositions they sent in.

The successful Part-song prize is a setting of some seventeenth-century words, 'A Shepherd in a glade,' a composition which bears the motto 'Si je puis,' that adopted by

Mr. CYRIL B. ROOTHAM,
Organist of St. John's College,
Cambridge,

to whom the prize is awarded. Mr. Rootham's prize part-song appears in the present issue of THE MUSICAL TIMES.

An extra prize is awarded for a part-song entitled 'A field flower' (words by James Montgomery), bearing the motto 'Nitor in adversum,' the composition of

Dr. DAVAN WETTON,
8, Marlborough Place,
N.W.

The unsuccessful competitors can have their manuscripts returned to them upon application to the Editor.

THEN AND NOW.

1844—1904.

A DIAMOND JUBILEE RETROSPECT.

THE MUSICAL TIMES came into existence on the first day of June in the year 1844; thus to-day it completes sixty years of life—a period longer than that attained by any other English journal devoted to music. These simple facts speak for themselves, and sufficiently celebrate this Diamond Jubilee occasion.

But let us hark back to the year 1844 and take a few peeps at the musical life of sixty years ago. When THE MUSICAL TIMES, as a modest sheet of eight pages including the music, first saw the light, three other musical periodicals appeared at weekly intervals—the *Musical World*, the *Dramatic and Musical Review*, and the *Musical Examiner*. All three, having had their day, are now defunct. The *Musical World*—which lasted from 1836 to 1891, a period of fifty-five years—held the foremost place in English musical journalism, and the hand of Mr. Davison, not then musical critic of *The Times*, can be traced in its pages. At that time (we are speaking of the month of June, 1844) 'J. W. D.' was very much on the war-path, his *bête noire* being the musical critic of the *Morning Post*, a gentleman whom he nicknamed 'Jenkins.' 'The acknowledged musical critic of the *Morning Post*,' wrote Mr. Davison, 'would scarcely know an arpeggio from a jew's harp, or a duet from a fiddle.' Again: 'His praise is worthless, because it has no foundation and is merely the offspring of unaccountable caprice, or personal obligation, or the grateful remembrance of an excellent dinner, or the savoury anticipation of a capital supper, or something of the kind.' As he (Davison) had two musical papers—the *Musical World* and the *Musical Examiner*—at his command, he was able to pour forth double-barrelled Jenkinsiana week by week with that trenchant forcefulness of style which so eminently characterized his pen. The law of libel, even if less stringent then than now, seems to have had no terrors for the redoubtable 'J. W. D.'

The London musical season of 1844 was exceedingly brilliant. The foreign visitors included Mendelssohn, Thalberg, Ernst, Sivori, Staudigl, Offenbach (then a violoncellist), Grisi, Lablache, Mario, Piatti, and Joachim—veritably a galaxy of talent! Mendelssohn conducted five concerts given by the Philharmonic Society, at one of which Joseph Joachim, then a boy barely thirteen years of age, played Beethoven's Violin Concerto with magical effect. At this concert (May 27, 1844) *the* 'Wedding March' was played for the first time in this country and was encored; 'but,' recorded a critic, 'before its repetition Mendelssohn left his desk for a moment to stop the drum.' Mendelssohn also played and conducted at several other concerts during his stay in London. An advertisement of one, announced to be given on June 1 by Moscheles and Ernst, contained this information: 'Dr. Felix Mendelssohn Bartholdy will give a grand performance on the Organ'; but a subsequent advertisement

stated: 'The organ in the Hanover Square Rooms being found by Dr. Mendelssohn not to have German Pedals, he is prevented giving the Organ Performance, as previously announced.'

Coming to the present time one cannot help being struck with the immense development which has taken place in church music. Sixty years ago there were only four surpliced choirs in London—St. Paul's Cathedral, Westminster Abbey, the Chapel Royal, and the Temple Church. The west-end gallery position prevailed for the organ, the instrument being surrounded by a handful of charity children who led the singing of the sanctuary in a manner uncharitable to the art of music. Such a thing as an anthem, much less a solo, in a Nonconformist church would have been regarded with as much horror as rank infidelity. But all that has been changed, and changed very much for the better in the promotion of a more orderly and reverent rendering of divine service in the churches of all denominations.

If vocal attainment in the present day does not exceed that in concert-room and opera of bygone days—*e.g.* Clara Novello, Sainton Dolby, Sims Reeves, Mario and Staudigl—technical skill in instrumental interpretativeness has made extraordinary strides. Sixty years ago there were no lady violinists. Now their name is legion. The spread of choral music up and down the country during the last half-century is a great factor in the musical uplift of the nation; and the educational value of the rapidly growing competition movement is also a sign of the times.

The evolution of orchestration has made enormous demands upon all orchestral players, who however have splendidly overcome the difficulties of modern compositions; in this respect we may challenge the world. In regard to pianoforte-playing, there are many pianists who display their technical skill on mighty-toned instruments to such an extent that one often sighs for more music and less agility. And what shall be said of the modern organ? Sixty years ago equal temperament was unknown in this connection, and the C pedal-board was only just coming into vogue in England; tubular-pneumatic and electric actions were not invented. But now! Organs of four and five manuals, over-voiced stops, high-pressure reeds, and extraordinary mechanical contrivances.

With the mere mention that sixty years ago there was only one Music School (the Royal Academy of Music), and, except at the Universities, no examinations in music, we may, in conclusion, refer to the reputation which British composers have made for themselves in recent years, not only at home, but abroad. There is no need to mention the names of those who by the fruits of their genius have removed the stigma which foreigners, often unjustly, have placed upon English creative music. The past is rich in achievement, the future is bright with promise. Therefore we may take courage and do all we can to create and foster a love for music in this our favoured land, and in so doing further the cause of an art that is divine.

THE RIGHT HONOURABLE THE LORD ALVERSTONE, G.C.M.G.

LORD CHIEF JUSTICE OF ENGLAND, AND PRESIDENT OF THE MADRIGAL SOCIETY.

It is as impossible to estimate the influence of the amateur in music as it is to measure the influence of music upon the amateur. Each bears a co-relationship to the other—not only, be it observed, of mutual receptivity, but capable of enormous possibilities. And this without provoking a spirit of antagonism to the professional; indeed, without the amateur the professional would be in the predicament of Othello, in finding his occupation gone. Moreover, is not the love and practice of music—a commonwealth of untold pleasure—possible to the whole community? The Welsh miner, the poor factory girl of Lancashire, the metal-worker of Sheffield, the shop assistant in many a town—is not the monotony of their lives brightened, and do they not breathe a diviner air as they uplift their voices in choral song? Nor must we forget the numberless singers in church and chapel who voluntarily consecrate their gifts in psalms and hymns and spiritual songs; nor those who brighten home-life by the exercise of their vocal and instrumental powers. Again, the sphere of the amateur's influence in propagating a love of music is by no means narrowed by the force of circumstances. We may point, for example, to the man of wealth, as illustrated by so munificent a music-lover as Mr. Carnegie; to the philanthropic enthusiast, of which Miss Wakefield is a splendid example; to the man of letters, genial George Grove, of pleasant memory; and to many an overworked and underpaid schoolmistress who, in the brightest of school hours—that devoted to music—causes the hearts of the little ones to sing for joy. And we may not look in vain to find those in high places who, as cultured and earnest-minded amateurs, have shown or continue to show a very warm and practical interest in the art of music. In this important connection two names are readily called to mind: the late Prince Consort, and the Lord Chief Justice of England, who forms the subject of this Biographical Sketch.

Lord Alverstone (Richard Everard Webster), son of the late Mr. Thomas Webster, Q.C., was born on December 22, 1842, at 4, Chester Place, Chester Square, London. At a very early age he showed a great love for music. 'In this I was much encouraged by my step-mother, who was herself a beautiful singer and who taught me the solos from the oratorios, "I know that my Redeemer liveth" and other soprano songs,' Lord Alverstone says, as, in his pleasant house at Kensington, he recalls his youthful music-makings.

From 1851 to 1857 he was a pupil at King's College School. 'There was absolutely no music there,' he says, 'and when I reached the age of thirteen or fourteen, according to the ideas prevalent at that time I was not allowed to continue learning to play the piano, to my lasting regret, as at that age two or three years' steady work at the instrument would have made all the difference to me in after

life.' In 1857, aged fifteen, he went to Charterhouse School, then in the heart of the City, where music has always been given a prominent place in the curriculum. In illustration thereof we may reprint —from the article on Charterhouse which appeared in THE MUSICAL TIMES of December last—the order of the Governors of Charterhouse, dated July 6, 1626:—

> We doe desire the said Comittees or any fower of them to take into their consideracon what the chardge will be of havinge an Organ within the Chappell of the said Hospitall and to sett downe what stipend &c shall be allowed yerely to mainteyne an Organist that shall playe uppon the said Organs, and teach the Schollers of the said house to sing prick songe and to play uppon any instrument for we doe well allowe to have an Organ and an Organist within the hospitall soe that the chardge be not excessive.

When Richard Webster went to Charterhouse School John Hullah was organist and music-master. 'Hullah, then in full vigour, was a man of wonderful power,' recalls the Lord Chief Justice. 'He taught the boys—there were then only about 130 in the school, of whom from 30 to 40 were in the singing class—sight-singing on what is called the Hullah system, though *sol, re, mi* is a great deal older than Hullah, and we had regular instruction. I sang bass in the chapel choir, in which there was an old G organ, and took part in the school concerts—a regular institution—given under Hullah's direction. The programmes, made up of sacred and secular pieces, always included a glee by either Stevens or Horsley, both organists of Charterhouse, and on more than one occasion we sang the "Macbeth" music.' In reply to an inquiry as to whether Lord Alverstone appeared as a soloist at these school concerts, he replies: 'Yes, my first solo was Himmel's "Inclina ad me," better known as "Incline Thine ear".'

In 1861 Lord Alverstone went up to Cambridge with a scholarship and entered Trinity College. He was very fortunate in being introduced to the late Gerard Cobb, who always extended a warm welcome to any musically-disposed undergraduate, and whose Sunday evening musical gatherings were for more than a generation a great feature at Cambridge. He remembers that one of the first compositions by Mr. Cobb was a setting of 'Onaway, awake, beloved.' For three years he was a member of the voluntary choir of his College chapel, and the singing of quartets in Mr. Sedley Taylor's rooms is also recalled. As an active member of the Cambridge University Musical Society he took part in a grand concert at which some Wagner was performed forty years ago, probably the first time that any strains by that master were heard in Cambridge. 'The tenors lost their lead—the music was so new,' he laughingly says, 'and the chorus never sang the closing movement at all, but the band went on, and at the end the audience applauded vigorously.' He was an original member of the Clare Musical Society, and in various ways threw himself into the musical life of the University. Athletics, too, had a strong fascination for him. He is joint author, with Mr. C. W. Alcock, of 'Surrey cricket,' and he contributed the Introduction to the 'Athletics' volume of the Badminton Library series. His studies were however by no means neglected; he came out 35th Wrangler and took a 3rd class in Classics. In 1892 his *Alma mater* conferred upon him the honorary degree of LL.D.

On leaving Cambridge Lord Alverstone followed his father's profession of the law. It is not necessary here to give a detailed account of his brilliant career at the Bar, to which he was called in 1868, and where he rapidly achieved a great reputation for his conduct of engineering, patent, shipping, and railway cases. He 'took silk' at the unusually early age of thirty-five; he became Attorney-General in 1885, Master of the Rolls in May, 1900, and in September of the same year, Lord Chief Justice of England, an office he worthily holds. He was a Member of Parliament from 1885 to 1900, and he rendered splendid service to his country in connection with the Behring Sea and Venezuelan Arbitrations. He is a Fellow of the Royal Society. In 1893 he was created G.C.M.G., in 1899 a Baronet, and the following year raised to the Peerage with the title of Baron Alverstone. For a short time Lord Alverstone was chairman of the Historical Documents Commission; he is still a member of that useful body.

To return to the musical side of his Lordship's career. On settling down to the work of his profession in London he by no means gave up an art which has given him so much pleasure throughout his busy and useful life. In 1867 he joined the Abbey Glee Club, of which he is now the President and its senior member by some ten or twelve years. Five years later he became a voluntary member of the choir of St. Mary Abbots Church (the Parish Church), Kensington, and he has sung at the services there ever since. As there are four services every Sunday, Lord Alverstone sings at those held at the hours of 9.30 (morning), and 4 (evening), one of his fellow choirmen being Mr. J. A. Fuller Maitland. In this connection we are indebted to Mr. Henry R. Bird, the organist of St. Mary Abbots Church, for the following appreciation of his Lordship:—

'In acceding to the Editor's request that I should contribute a few notes regarding the help that Lord Alverstone has rendered to the choir at Kensington, I must indulge in a short retrospect.

'When I was appointed organist of the new Parish Church of Kensington, which was to be consecrated in 1872, I found that a choir of ladies and gentlemen had been selected. During the remainder of the life of the late Archdeacon Sinclair this choir sang at the two principal services, at 11.30 and 7; a choir of girls from a Parochial Training School singing at 9.30 and 4 o'clock. The Rev. W. D. Maclagan (now Archbishop of York) succeeded to the living in 1875, and one of his first changes was to introduce a surpliced choir of boys and men at the 11.30 and 7 o'clock services. About this time Mr. Richard Webster, as Lord Alverstone was then,

joined the choir, and used his great influence in every way. The choir was entirely voluntary, and, as a very effectual way of keeping a hold over the boys, he commenced the practice of having them at his house for an occasional treat, a custom he has continued ever since. In the course of time it was found impossible to keep up the supply of voluntary boys, and then Sir Richard Webster provided the money to give them prizes instead of a salary. Later on, when all the boys were paid, he agreed that this sum should be made the nucleus of a bonus fund, which was started by our then choirmaster, Mr. Higham, and which has worked very well in retaining boys. The men also were drawn from all classes, and it was a great boon for me to have such a helper to support me on all occasions.

'When Mr. Glyn became vicar, he, after a time, wished to have a surpliced choir also at the other two services, and again Sir Richard Webster readily threw the weight of his influence and his invaluable guidance into the arrangements. It was then decided that the choir who sang at 9.30 and 4 should be voluntary, such members as Sir Richard (then Mr.) Webster, Mr. A. D. Coleridge, and Mr. J. A. Fuller Maitland consenting to take part in what is now called the second choir, and that paid help should be engaged for the other services. We have at present nearly sixty boys belonging to the two choirs.

'Not only has Lord Alverstone sung his part so regularly and efficiently in the choral music at the church, but he generously spares neither trouble nor expense in helping on whatever is necessary for the musical services. I have been a frequent visitor to his house, and should like to record his intimate knowledge and thorough appreciation of the classics of vocal music.'

Lord Alverstone took an active part in the concerts, conducted by the Hon. Seymour Egerton, given by Mrs. (afterwards Lady) Freake at Cromwell Houses from 1868 to 1871. As an acceptable bass soloist he sang at a great many concerts all over London—to aid various institutions—in connection with the People's Concert Society, and he has not unfrequently undertaken to get up concerts which have proved successful in connection with Trinity Mission, Cambridge House, and other similar organizations. He has been a member of the Madrigal Society since 1898, and, in succession to the late Sir Arthur Sullivan, has been the President of this ancient organization for the past three years. No more fitting conclusion could be made to this sketch of a devoted lover of music than his own words bearing on the art:—

'It is in my opinion difficult if not impossible to over-estimate the advantages to the ordinary working woman and man of the study of music. I do not refer to cases in which natural talent may be sufficient to lead individuals to adopt a musical career as a profession, but to the influence of music on the life of a person capable of acquiring a certain amount of proficiency in musical attainments.

'To speak only for one moment on the question of health, I am convinced that, in the case of clerks and employés occupied all day in sedentary pursuits, the mere fact of using the voice-organs and lungs for twenty minutes to half-an-hour in the evening is of great value to the health. I can speak to its good effects from many years' personal experience of the benefits derived from this exercise of the voice and lungs. But apart from the question of health, the elevating and invigorating influence upon the mind of vocal music is very remarkable, tending to remove depression and direct the mind to cheering ideas.

'In my opinion the best form of the cultivation of vocal music is part- or choral-singing; the results produced by the harmonies of trained human voices not only exceed in beauty any other form of musical combination, but illustrate directly and indirectly very valuable principles.

'No one can take part in part- or choral-singing without learning the value and the grace of unselfishness. In such music no one performer or group of performers can sing for himself or themselves if he or they has or have a high standard of performance in view, and so indirectly singers are taught that consideration for others and mutual help and reliance are of great practical value. I say nothing of the personal enjoyment of part-singing and the advantage of friendships formed by intellectual and refining association with men and women of like tastes and pursuits; but there is no recreative occupation for leisure moments that I consider of greater advantage to the individual or the community than the cultivation and practice of choral singing.'

Finally, the life-work of the Lord Chief Justice—whether judged from its legal, parliamentary, public-spirited, or musical point of view—reflects in the highest degree his Lordship's motto, *Veritas puritas.*

WINCHESTER COLLEGE.

SEINTE MARIE COLLEGE OF WYNCHESTRE.

Winchester is the birthplace of the English public school: its originator, the celebrated William of Wykeham. This very remarkable man—Bishop of Winchester from 1367 to 1404—was an apostle of education. To him we also owe New College, Oxford.* No sooner had Wykeham completed his Oxford benefaction than he set about instituting the first public school in this country. In all probability this munificent prelate conceived his Winchester foundation more or less as a nursery for his College at Oxford, as the two institutions have always maintained a very close connection. There had long been a grammar school at Winchester, at which it is said King Ethelwulf and King Alfred were educated; but Wykeham, with an enlightened outlook rare in mediæval times, founded his College at Winchester under the governance of a powerful corporation. In so doing he not only inaugurated a new system, but gave a fresh impetus to education in this country for which his name should ever be held in honoured remembrance.

* An illustrated article on New College, Oxford, appeared in The Musical Times of November, 1903, p. 707.

With a shrewdness characteristic of modern times, Wykeham, for the erection of his College, selected a site of about five acres without the city wall of Winchester in order to avoid the octroi duties then levied on everything that passed through the city gates. The opening ceremony took place on Saturday, March 28, 1393, at 9 A.M. The original buildings—of excellent proportions and solid construction—stand to this day in much the same state as when their generous founder built them five hundred years ago. They cost £1,014, a sum equal to about £20,000 of current value. The inner and larger of the two quadrangles contains Chapel and Hall. The subtle humour of mediæval workmen is exampled by various 'conceits' which are to be seen carved in stone in this quadrangle.

THE ARMS OF WINCHESTER COLLEGE.

Over the entrance to the Hall are the Psaltery and bagpipe; over the Kitchen window, Excess, a head vomiting; the Bursar's quarters are indicated by a representation of Frugality; while over the Masters' windows are the Pedagogue, the Listless Scholar, and so on.

The Hall, 63 feet long by 30 feet wide, has a finely groined oak roof. At the upper end is the dais of this noble room, and at the opposite end are the 'Hatches' from which provisions are served. To this day the scholars use as plates for their bread and cheese the square, wooden trenchers made of beech-wood. The Hall and Kitchen, with very lofty roofs, originally had open and chimneyless fireplaces, the smoke from both these apartments emitting itself from apertures made in the ceiling. On the visitation of the Bishop in 1410 a pair of porpoises were cooked in this Kitchen, which is still in use. It should be mentioned that the Hall contains some interesting oil portraits, among them being one of James Kent, a former organist, which we are enabled to reproduce for the first time (see p. 366). This fine portrait—signed 'G. M., 1743'—bears the following inscription on the frame:—

JACOBUS KENT,
Hujufce Collegii, ab anno 1737
per annos 36 deinde fequentes, Organifta;
vir mitis, benevolus, probus, pius.

Kent, it may be observed, was born and died at Winchester.

Another oil-painting—a quaint specimen of sixteenth-century art, and one of the most curious things in the College—is that of 'The Trusty Servant,' a canvas which hangs in a lobby just outside the Kitchen. We give a photographic reproduction

of this picture in its original form: in 1778, however, it underwent a change when George the Third visited the College, on which occasion, and in honour of His Majesty, the figure received its present Brunswick uniform in place of a buff-coloured jerkin! Its attendant lines—attributed to Johnson, Headmaster from 1560 to 1571—are as follows:—

THE TRUSTY SERVANT.

A trusty servant's portrait would you see,
This emblematic figure well survey;
The porker's snout—not nice in diet shows;
The padlock shut—no secrets he'll disclose;
Patient the ass—his master's wrath to hear;
Swiftness in errand—the stag's feet declare;
Loaded his left hand—apt to labour saith;
The vest—his neatness; open hand—his faith;
Girt with his sword, his shield upon his arm—
Himself and master he'll protect from harm.

The Chapel, built entirely of stone and containing a large east window, naturally attracts special attention. It is rather sad to think of the terrible things that were done at the restoration of this building about thirty years ago, especially the loss of the rich oak carving, the replacement of the Renaissance organ-case by one of feeble design, and other changes; but better counsels now prevail, and in due time the Chapel may become less 'restored' in appearance. The organ—at present located on the north side of the sanctuary, near the altar (as shown in the illustration on page 368)—would be better in every way if it were placed on a screen at the west end. Perhaps some

THE MEMORIAL GATEWAY TO WYKEHAMISTS WHO FELL IN THE SOUTH AFRICAN WAR. DESIGNED BY MR. FRANK PEARSON.

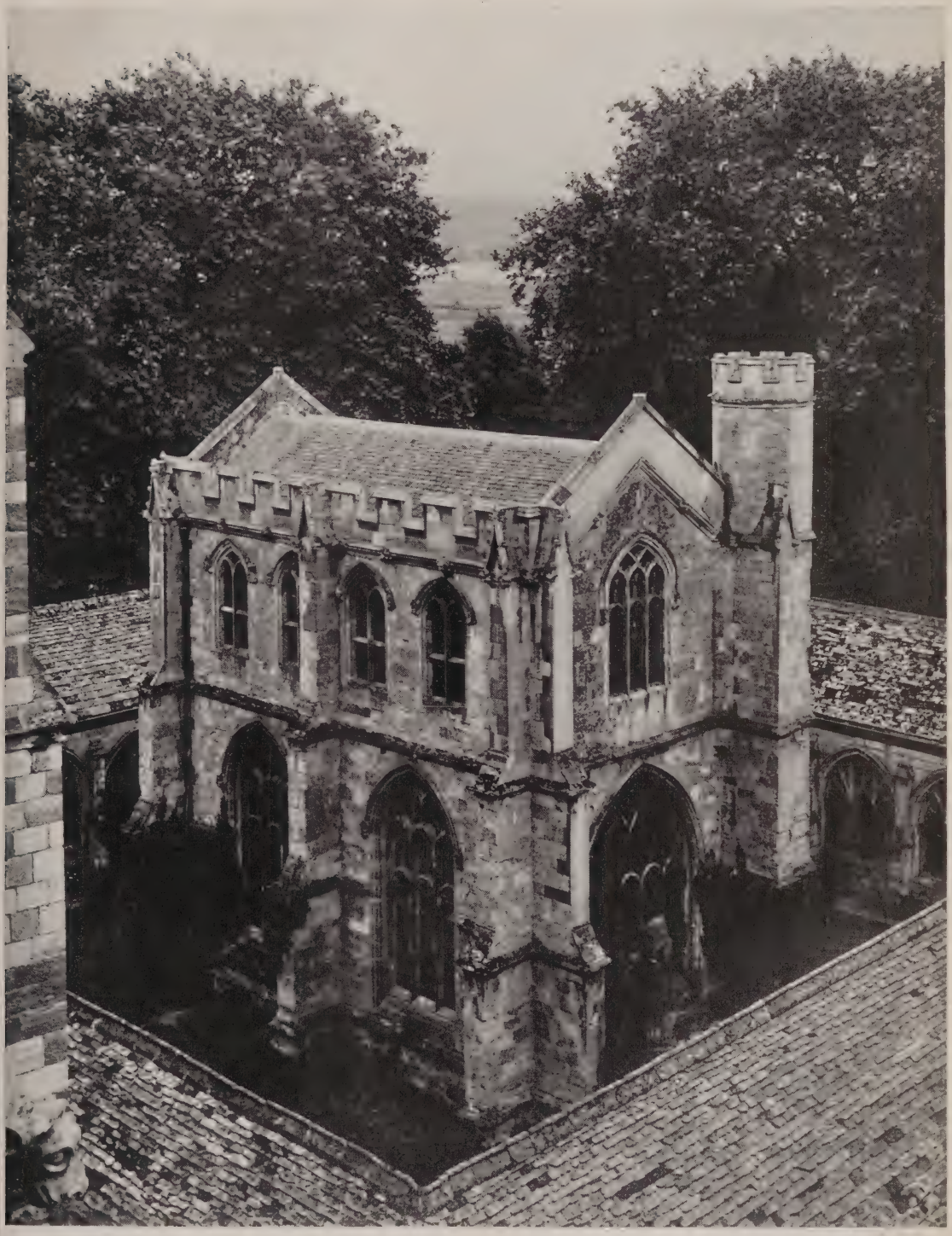
(*Photograph by Mr. W. E. Abley, Winchester.*)

old Wykehamist may feel disposed to carry out so desirable a change, which, by-the-way, would relieve the exceeding bareness of the west wall. The Cloisters each side, 132 feet long, breathe an air of tranquillity fully in harmony with their old-world attractiveness. One of the names cut on the walls is that of 'Thos. Ken, 1656.' Bishop Ken, who has left his mark in stone and verse, was a Fellow of Winchester College. And did he not write for the boys of Wykeham's foundation his time-honoured and well-beloved Morning and Evening hymns, sacred lyrics worthily associated with his name?* Within the Cloisters, standing on the greensward in the centre thereof, is the beautiful Chantry, built about 1420, after Wykeham's death. This building, quite unique in regard to its location, was converted into a library by Warden Pincke in 1628; but now it has reverted to its original use as a chapel for the junior boys.

The old schoolroom, now called Seventh chamber, is under the Hall. 'School' (it is a custom at Winchester to dispense with the definite article) was built by Warden Nicholas in 1683. Over the entrance is a bronze statue of Wykeham, and on the western wall the Wykehamical emblems are painted. These are: A mitre and staff, beneath them *aut disce;* still lower, a sword, a pen, and an inkhorn, beneath them *aut discede;* lower still a four-pronged birch with the words *manet sors tertia, caedi.* And these emblems mean: The mitre and staff, the highest reward of diligence; to others the professions of the law and army are open; while to mere dunces a flogging awaits! Turning from the ancient to the modern, we may refer briefly to some recent building developments necessitated by the growth of the School and the policy of the broadening-out—modernizing in the best sense—of Wykeham's splendid foundation. These new appurtenances include the Science School (1904), and the noble Museum built in 1897, at a cost of £12,000, to commemorate the Quingentenary of the founding of the College. And then there is the handsome and effective new gateway—erected from the design of Mr. Frank Pearson—in Kingsgate Street, as a memorial to those Wykehamists who fell in the South African War. Of this *In memoriam* we give a photograph in the opposite column.

Another important adjunct to the educational advantages of Winchester is the fine detached building which is to serve as the Music School. It is interesting to go over this newly-completed building—one that is worthy of Winchester and the art which it is to enshrine—in company with Dr. Sweeting, the 'Master of Music,' as he is called, of the College. The large and lofty concert-hall, which constitutes its main feature, is surrounded by a number of class-rooms and practising-rooms—all sound-proof—in which the daily work of the music curriculum can be carried on. No pains or expense have been spared to make this building perfect, and it bears splendid testimony to the far-seeing and enlightened educational policy of the governing body in having erected this imposing Music School. The architect is Mr. E. S. Prior, who has carefully studied the requirements laid before him by Dr. Sweeting. In connection with this new Music School it is interesting to learn from the lips of the Headmaster of Winchester (the Rev. Dr. Burge) that he is entirely in sympathy with the development of the study of music as a recognised part of Public School education.

* The origin and history of Bishop Ken's Evening Hymn and its tune were given in The Musical Times for November, 1903, p. 722.



CHANTRY, WINCHESTER COLLEGE.

(Photograph by Mr. W. E. Abley, Winchester.)

Before treating of the organs and organists of the College we may refer to the constitution of the foundation. Wykeham's original charter was for the free education and board of seventy scholars. This number is still maintained, though each scholar has to pay a fee of £21 per annum. The Statutes required that all except the youngest should have separate beds. Consequently, at the opening of the College sixty-four bedsteads were ordered. These resting-places, made of oak, and costing one shilling each, were doubtless mere trays to hold the straw on which the scholars slept. About the year 1540 Dean Fleshmonger, of Chichester, at his own expense, replaced these bedsteads with others of oak, having heads or testers; one of these is now kept in Sixth Chamber as a curiosity. A fire which occurred in 1816 burnt up nineteen of these wooden bedsteads—'a good riddance,' the Bursar cheerfully records, 'as it had been found necessary for many years to kill the fleas in them with an infusion of coloquintida.' In addition to the 70 scholars on the foundation, all of whom wear gowns, there are about 340 other students, called Commoners, who reside in nine large houses in the occupation of Tutors. Thus the entire School consists of about 410 boys. The roll of Wykehamists contains many distinguished names—*e.g.*, Sir Thomas Browne; the poets Collins, Warton, Young, Otway and Bowles; Lemprière, of the Dictionary; Arnold, of Rugby; Sydney Smith; Anthony Trollope; Lord Sherbrooke; Frank Buckland, and Lord Selborne, the First Lord of the Admiralty.

The College has quite a vocabulary of its own. Here are a few examples:—

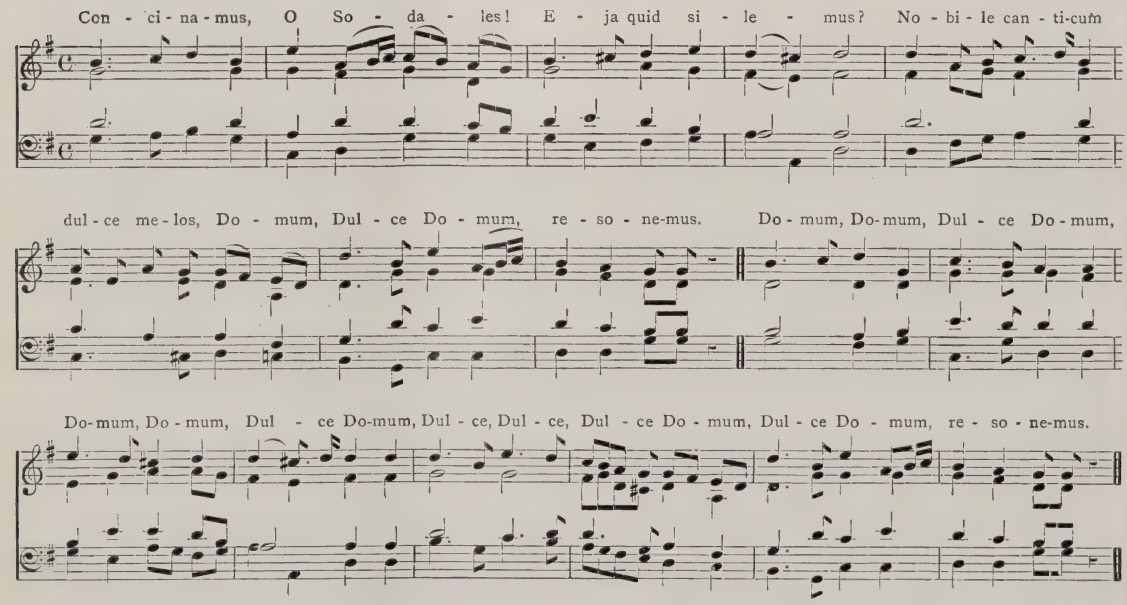
Toys=A small book-case and desk combined.
Continent=Confined to sick-room.
Abroad=Out of sick-room.
Cargo=A hamper of eatables sent to a boy by his friends.
Suction=Sweetmeats!

No article on Winchester College—especially in a journal devoted to music—would be complete without making mention of its famous school song 'Domum.' The tune is attributed to John Reading, organist of the College (and the Cathedral) at the end of the seventeenth century. The following notes on the singing of this ancient strain at the place of its origin are kindly supplied by Dr. Sweeting:—

The song, of which there are six verses, is sung at the end of the concerts preceding the Christmas and summer holidays. On the last day of the summer term it is also sung in College Meads, to the accompaniment of a band. At about seven o'clock in the evening the band begins to perform a programme of music. *Domum* is played at frequent intervals, when all gather round the band-stand and sing the melody lustily. Just before nine o'clock, all adjourn to Chamber Court, and there *Domum* is sung for the last time.

The tune was undoubtedly originally much plainer, but various ornamentations have, in process of time, gradually crept in. I give it as it is now sung, phrasing the melody only, as it is always sung in unison.

DOMUM.



We may now consider the organs, quiristers, organists and music-masters of Wykeham's ancient foundation. The first organ—or 'pair of organs'—in the Chapel must have been small and of a portable nature, as on one occasion six scholars carried it to Bishop's Waltham, ten miles from Winchester, when Wykeham borrowed it during his sojourn there in 1399. It remained at Bishop's Waltham for eight years, till one William Wyke brought it back. In the meantime an organ was bought in London for £6 13s. 4d.; therefore from 1407 onwards the College indulged in the luxury of two organs—one stood in the Choir, the other in the rood-loft of the Chapel. The hire

system as regards musical instruments seems to have had full play at Winchester College five centuries ago, as Cardinal Beaufort borrowed one of the organs to go to Farnham Castle in 1415, and five years later one was sent to Highclere, another of the Bishop of Winchester's seats. Concerning the removal to Highclere, the present Bursar in his invaluable Annals*—to which we are greatly indebted in the preparation of this article—gives as the bill of expenses, under date 1420 :—

[*Translated from the original Latin.*]

For a linen cloth purchased for covering the College organ and carrying it to Clere, 20*d.*

For two ash staves for carrying the said organ, 8*d.*

Fees to the men for carrying the said organ, 20*s.*

The expenses of William Wyke and others for carrying the said organ to Clere, 20*d.*

Both pairs of organs were repaired in 1498 at a cost of a trifle under a sovereign. Here is the disbursement entry :—

For the commons of Walter, the organ builder and his men in repairing 2 pairs of organs with 4 sets of bellows, over eight weeks, together with 20*d.* for fuel and faggots and 12*d.* for candles, 19*s.* 8*d.*

John Webbe, a Fellow of the College, gave, in 1520, an organ costing £13 6*s.* 7*d.*, which stood on the floor at the north side of the Choir. A large outlay for repairs appears in the accounts of the year 1542, set forth in a quaint detail thus :—

Paid Edmund Popingay for various work upon the organ and bellows, 17*s.* 8*d.*

And for 13 sheep skins for the organ, 2*s.* 8*d.*

And for 2 carpenters, together with stain and gold paint for the organ, 11½*d.*

And for 6lbs. of glue, 16*d.*

Also 'pro j boxe pro le stoppe organorum' (probably the soundboard), 4*s.*

Paid to Nicolas, the joiner and his man for 5 days work upon the organ, 2*s.* 11*d.*

And for their commons, 20*d.*

Paid to Willm. Dove, the organist, for overhauling the organ, £5.

And for his commons from Feb. 10 to July 16, 31*s.* 10*d.*

And for the commons of his man for 20 weeks, 23*s.* 4*d.*

Certain high jinks on the part of the lay-clerks and choir boys in 1567 are evident from an entry which reads :—

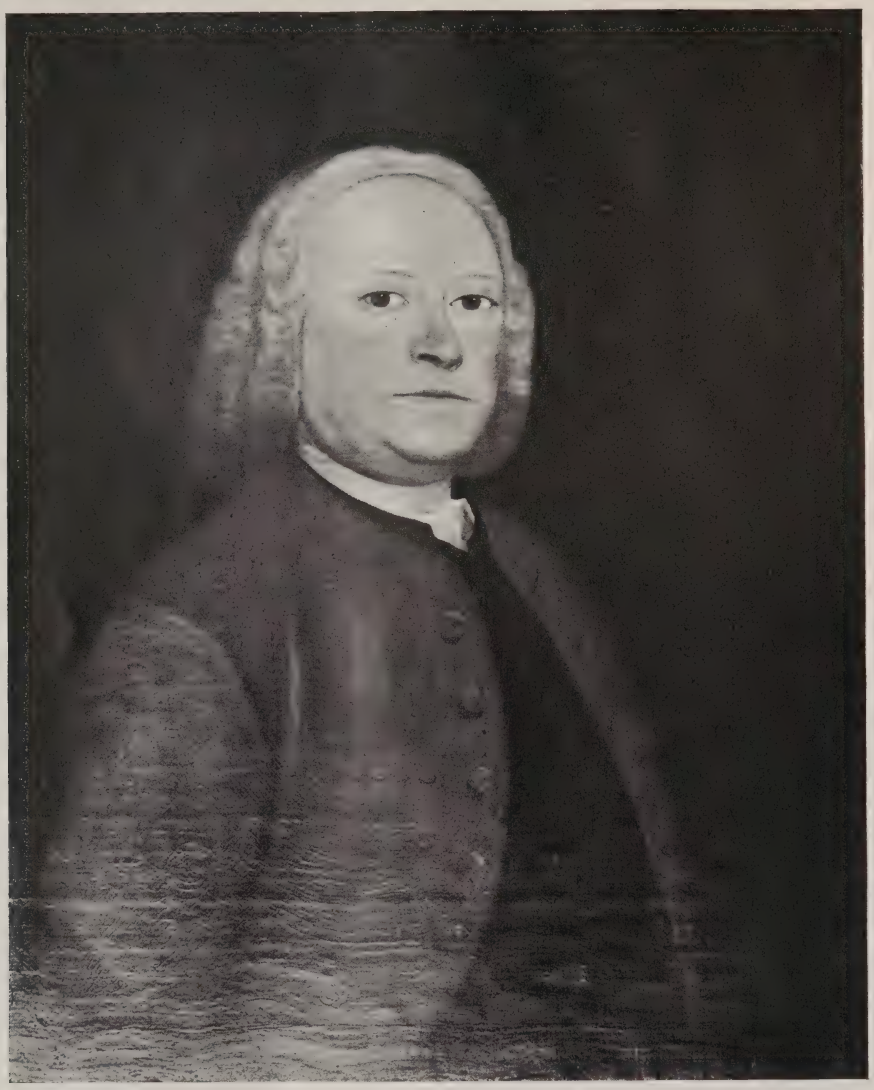
Paid Walter Powell for certain clamps for repairing the organ in the Choir damaged by the lay-clerks and quiristers, 9*s.*

A Mr. Barrow repaired the organ in 1637 at a cost of £80 12*s.* 6*d.*, when it was beautified externally at a cost of £32. Between the years 1647 and 1660 all mention of organs disappears from the records, but at the Restoration a sum of £26 was paid in 1661 to an unnamed artificer

* 'Annals of Winchester College from its foundation in the year 1382 to the present time.' By T. F. Kirby, M.A., F.S.A., Bursar of Winchester College, formerly Fellow of Trinity College, Cambridge. London: Henry Frowde, 1892.

WINCHESTER COLLEGE. CHAPEL. SCHOOL. SCIENCE SCHOOLS.

(Photograph by Mr. W. E. Abley, Winchester.)



JAMES KENT,
1700-1776.

ORGANIST OF WINCHESTER COLLEGE FROM 1737 TO 1774.

(Photographed, by special permission, from an oil-painting in the Hall of the College. Photograph by Mr. W. E. Abley.)

who put the instrument in order. In the year 1664, Thomas Harris, of Salisbury, rebuilt the organ at a cost of £154 6*s.* 5*d.* The new pipes were cast on the premises, as the accounts duly record :—

> Mason and labourer, two days erecting furnace, and for 3 loads of sand to place it on, 6*s.* 8*d.*
>
> Haywood, carpenter, making moulds for the pipes *(fistulæ organicæ)*, 8*s.*
>
> The same, mending the organ case, £2 10*s.*

Renatus Harris rebuilt the instrument in 1684-5—in its present position in the second window on the north side of the Choir—at a cost of £225. In 1780, Samuel Green appeared on the scene and rebuilt the organ according to the following specification :—

GREAT (6 Stops).

	Pipes.		Pipes.
1. Open Diapason ...	... 57	4. Twelfth	... 57
2. Stopped Diapason	... 57	5. Fifteenth	... 57
3. Principal	... 57	6. Sesquialtera (3 ranks)	... 171

CHOIR, in front (4 Stops).

7. Stopped Diapason	... 57	9. Flute	... 57
8. Principal	... 57	10. Fifteenth	... 57

SWELL (5 Stops).

11. Open Diapason ...	... 34	14. Cornet (3 ranks) ...	... 102
12. Stopped Diapason	... 34	15. Hautboy	... 34
13. Principal	... 34		

Compass Great Choir: GG (long 8ves) to e^3 = 57 notes.
Swell: Fiddle g to e^3 = 34 notes.

The above is the pedal-less organ upon which Dr. S. S. Wesley played during his organistship of the College. The present instrument—built by

Messrs. Bishop and Son and enlarged by Messrs. Hill and Son—dates from 1875, but it still contains a few of Renatus Harris's stops.

Wykeham's original Statutes contain some interesting directions as to the musical staff of the College and the conduct of divine service. The foundation included three lay-clerks, each of their yearly stipends being 20*s.*; the cloth from which their long gowns with hood or cowl were made was not to cost more than 33*s.* 4*d.* per piece. Minute directions are given as to the conduct of the services according to the use of Sarum. Matins to be sung daily between the hours of 4 and 6 *a.m.!* The quiristers (the ancient spelling is retained at Winchester) are not mentioned in the original draft of the Statutes, possibly because their house was not ready for their reception. But they appear in the computus rolls within two years of the opening day. Wykeham decreed that sixteen quiristers, *pauperes et indigentes* like the Scholars, are to be chosen as objects of charity (*intuitu charitatis*). They are to sing in the choir, make the beds of the Fellows and Chaplains, and help the servants who wait at table. They are to be fed on the broken victuals, on the *fragmenta et reliquiæ quæ superfuerunt de mensis presbyterorum et scolarium;* but if this provision is not enough, it may be increased.

As early as the year 1397 these singing boys were in receipt of an allowance of 6d. each weekly, and if the value of the broken victuals be estimated at 2d. weekly, the provision for them was equal to that of the Scholars. Early in the seventeenth century the quiristers were allowed to live with their friends in the town, with the result that in 1631 the supervisors reported that they (1) Run about in hats, (2) Come not to school, (3) Few if any of them have surplices, (4) Only two or three can sing! This state of affairs continued till the year 1810, when the Warden and Fellows bought the lease of a house and put the quiristers into it under the superintendence of a master; in 1882 the present Choir School was built in Kingsgate Street. A former master of this school was the late Mr. William Whiting, author of the familiar hymn 'For those at sea' ('Eternal Father, strong to save'). The quiristers still wear a uniform, though it is not now made of 'blewe maydekyn,' 'blewe medley,' or 'grene medley,' of the fifteenth century; and although they are exempt from the bed-making duties of their predecessors, they still wait on the Scholars in Hall. It is said that Dr. Goddard—Headmaster from 1793 to 1809, and a munificent benefactor to the College—was formerly a quirister, and, coming to the present day, the most distinguished ex-quirister is Dr. George J. Bennett, organist of Lincoln Cathedral.

Wykeham made no provision for an organist in his statutes. The duty appertaining to that office appears to have been discharged by one of the

CHAPEL, AND WARDEN'S HOUSE, FROM THE WARDEN'S GARDEN.
(*Photograph by Mr. W. E. Abley, Winchester.*)

three lay-clerks. It was not until the year 1542 that any payment to a regular organist appears in the Bursar's books, when one Robert Mose received a salary of £5 per annum; this amount (or one of £4) continued to be paid annually to the organist for more than a century. The first distinguished name on the roll of organists is that of Thomas Weelkes, the celebrated madrigal composer. Mr. Robert Pickhaver, organist from 1665 to 1678, received (in 1665) the sum of £4 9s. 6d. 'in payment for an instrument called le harpselen' (harpsichord). During the organistship of John Reading, from 1681 to 1692 (who held a similar post at the Cathedral), the salary was increased from £5 to £50 per annum. To Reading succeeded Jeremiah (Jerry) Clark, composer of the tune 'St. Magnus,' who subsequently shot himself, through a love affair, during his organistship of St. Paul's Cathedral. For 170 years (1695 to 1865) the successive organists of Winchester Cathedral were also organists of Winchester College. The names include John Bishop, James Kent, Peter Fussell, Dr. G. W. Chard, and last, but not least, Samuel Sebastian Wesley. To accommodate these pluralists at the Sunday afternoon service in Chapel—which is fully choral and of the Cathedral type—the sermon always preceded Evening Prayer, a custom which has

CHAPEL.

(*Photograph by Mr. W. E. Abley, Winchester.*)

been continued to this day. There are Wykehamists who remember solemn moments of silence when, the sermon in Chapel being finished, masters and boys patiently awaited the arrival of Dr. Wesley from the Cathedral, when he would walk up the centre of the Chapel, in view of the onlookers, wearing a pair of white ducks! Dr. Kendrick Pyne, organist of Manchester Cathedral, formerly an articled pupil of Wesley's at Winchester, recalls that in very wet weather Wesley carried 'an enormous gig umbrella of a vivid green colour! He frequently used to make me carry this huge gingham between rows of boys, to my great discomfiture; and I can see the sly twinkle in his eye as he turned round to me when we arrived at our destination at the East end.' White ducks and green umbrella!

Upon the removal of Wesley to Gloucester Cathedral in 1865 the two offices of Cathedral and College organist were separated—the late Dr. G. B. Arnold being appointed to the former post, and the late Mr. William Hutt becoming organist of the College, an office he held for thirty-six years.

The present Master of Music is Dr. Edward Thomas Sweeting. He was born at Alsager, Cheshire, on September 16, 1863. Upon the removal of his family to London, he, at the early age of eleven, became organist of St. Mary's Church, West Kensington. Two years later, having just entered his teens, he successfully competed for the Ward of Cripplegate Scholarship at the then recently-founded National Training School for Music, the precursor of the Royal College of Music. He was one of its earliest pupils, and remained there for six years (1876 to 1882); during the latter part of the time he held the Novello Scholarship. His teachers at Kensington were Dr. (now Sir) Frederick Bridge, Mr. John Francis Barnett, and Professor Prout, and he received much help and encouragement from kind-hearted Sir John Stainer. Among his fellow-students were Eugen D'Albert, Walter G. Alcock, Herbert F. Sharpe, Henry L. Balfour, and Frederick Cliffe.

In 1880 Dr. Sweeting qualified for the Fellowship of the Royal College of Organists, and two years later, on leaving the Training School, he began to look for an opening for professional work. His eye caught sight of an advertisement in The Musical Times of June, 1882, in which a music master was required for Rossall School, Lancashire. He applied for the post and got it—a good appointment for a young fellow of nineteen. At Rossall he spent fifteen happy years, taking the degree of Bachelor of Music in 1889, and that of Doctor in 1894, both at Oxford. Upon the death of Dr. G. M. Garrett in 1897 Dr. Sweeting became organist of St. John's College, Cambridge. This office he held for four years, until he became Master of Music at Winchester College, a post he worthily holds, and in which his ripe musicianship and long experience of public school life, no less than his enthusiasm for the art, will increasingly have full scope in so splendid a sphere of influence. Dr. Sweeting has an excellent assistant in Mr. H. V. Jervis, a former student of the Royal Academy of Music.

DR. E. T. SWEETING.
(Photograph by Messrs. J. Russell and Sons, Southsea.)

Acknowledgment of kind help in the preparation of this article is due, and is hereby made, to the Bursar, Mr. T. F. Kirby, M.A., F.S.A.; to Mr. H. J. Hardy, M.A., an Assistant-Master and an erudite antiquary; to Mr. W. E. Abley, for the use of his photographs; and to Dr. E. T. Sweeting, Master of Music, all of Winchester College.

Dotted Crotchet.

THE HARMONY OF DISCORD.

'The pain that is all but a pleasure will change to the pleasure that 's all but a pain.' It was thus, in these words, that Gilbert might have expressed his feeling towards the musical inspiration of Arthur Sullivan, as certain correspondence, not yet made public, proves, though the quotation is from 'Patience.' For indeed the hurt of life, the injury which life does to one, is sometimes part of one's pleasure. In the ultimate appreciation of life a man has to depend rather upon the final results of his experience than upon the immediate suffering which he is compelled to endure. Those of us who understand what pain means, and who know exactly why pain is given to our bodies for the sake of something higher and loftier than anything, except possibly music, can give to us, realize that sentence absolutely and to its ultimate point. What is a discord? It is nothing more or less than that part of the science of music which, on account of this philosophical principle, tells the world precisely where and when it is necessary to begin to appreciate the curious and unintelligible

way of pain in this most mysterious world. Pain and pleasure meet one another at every point in our career; and therefore it is that one is able to speak with no uncertain voice of the purest harmony which exists in the right kind of discord. As music has wandered through the world, so the brain of man has changed its attitude towards the idea of discord; he has deliberately accepted harshness and hardness in order to persuade himself that life is not altogether a means towards pleasure, but is to a large extent a method of realizing something of that ineffable mystery which has been involved in the extra-human sentiment and the extra-human intelligence ever since man began to speak of the things above his own experiences.

The organ has its great diapason, which in the hands of masters permits us to know how wonderfully the sentiment of music enters into the fine sentiment of that mathematical feeling which, in its ellipses, its parabolas, its hyperbolas, makes for all that is big in the movement of life, and for the swift motion of the world upon which we walk and with which we are concerned chiefly—even though we do not appreciate or understand the actual meaning of our swirl round space, a swirl which is absolutely identified with the musical feeling of things such as those which are impressed upon one as one travels along and understands the revolution of the planets. And what shall we now say of the harmony of discord? There is a sort of freemasonry in our life which invents rules and which makes a certain convention necessary for everything which we are empowered to do, even to think; but that freemasonry disappears from time to time, even though it reappears again and again. By this phrase we mean to say that the harmony of discord suddenly becomes the essential self of harmony, and that what is primarily a discordant note in a pure harmony inevitably grows, if it follow a sort of unearthly and as yet undiscovered rule, concordant. Unfortunately it happens that life is too often concerned with what may be called the preacher's 'business-way.' The preacher of course makes enemies. The very fact that Solomon was a preacher, as he tells us in that wonderful twelfth chapter of Ecclesiastes, shows that the discordant attitude of the public justifies the idea of harmony in discord.

Solomon probably knew life better than most men that have ever lived, chiefly because he was so intimately acquainted with many natures; his discords were realized in his actual phraseology, and therewith his harmony, which is a mass of realized discords, has been unconsciously imitated in recent days by all the wisdom of music. At the same time, we do not in the least wish to identify the character of any men of genius with the spirit of Solomon, who in any case did his best to give the world many inventions, and who at the same time proved himself to be the true son of one of the greatest poets who ever trod this earth, David the Psalmist.

The growth of discord in music is obviously a growth which runs parallel with the increased complexity of brain that has distinguished the modern evolution of science. In the beginning, men were content with the simple singing in unison which marks the earlier developments of song. Now and then it must happen that a sport makes its appearance in the world; and we find such an example in 'Sumer is icumen in.' Here however it is clear that the effort of that monastic body which is supposed to be responsible for the composition of the work lay in an attempt to efface any thought of discord which might exist in a combination of voices singing in different intervals. Then very slowly, and after a great reaction of musical feeling, there seems to have come upon the Western ideal a feeling of pain, the character of which has already been described in the quotation wherewith I began this article. There is no doubt that when the first resolution of discords was conceived, by some lingering meditative spirit, it was hailed without any enthusiasm, and without any of the final pleasure which has greeted in so many ways that particular idea in musical writing. And so one works the parallel throughout the kingdom of music; as in the stately procession of kings which passed before Macbeth's startled eyes, one notes an endless progressiveness, yet, in essence, one marks the intimacies of the musical art which this Western world has chosen to take unto itself. Discord in harmony, harmony in discord—by these positive and negative poles there is wrought out for our human souls a wisdom of science which has by no means yet reached its ultimate height. The philosophy of music bears itself thus bravely through the world, partly in the teaching of happiness, and partly in the teaching of pain; which of the two is the better issue must remain, so far as our knowledge is concerned, an unassailable secret. But it seems to be one of the newer gospels of mankind that there should be no fulfilment without renunciation, that there should be no happiness without denial, and that therefore the more acute the relief from the pain of inspired music that lies in the womb of futurity, the more absolute will be the ultimate pleasure therefrom to be born.

Vernon Blackburn.

WAGNERIAN MUSIC IN ENGLAND.

A LETTER WRITTEN TO WAGNER BY

Edward Dannreuther.

(Concluded from page 303.)

Some of the most forlorn aspects of modern life are to be found in England. Watch the districts inhabited by working men in London, get a glimpse of the interior of the shops in the poorer neighbourhoods, and you will be convinced these people must take up music in sheer self-defence; they will cling to it like one drowning in a sea of ugliness. Again, at the opposite end of the social scale, where the presence of accumulated wealth for generations has fostered a natural aristocracy of luxurious habits and prone to over-refinement of feeling as of manner, music of a manly, heroic cast

seems particularly wanted. The sort of music, estimable of its kind, that has hitherto touched this portion of English society, has acted rather as a gentle opiate, an additional condiment to the tea table. Let Beethoven resound in these quarters, instead of Promenades d'un Solitaire; let the C minor Symphony rouse the slumbering spirits, as it is beginning to do, and we shall soon see the 'delicate-handed, dilettante priest,' who intones in Tennyson's 'Maud,' reinvigorated and transfigured. And if, as Schopenhauer has it, the musician expresses the highest wisdom in a language his intellect does not understand, it might perhaps not be so inept to look upon English utilitarian philosophy, with its 'greatest happiness for the greatest number,' as a comment towards which the A major Symphony or the Pastorale might stand in the position of the text. And further still, if by-and-bye that text were to call forth comments of a more ideal character than those furnished by the current materialism or utilitarianism, would it be a matter for regret?

The chaotic state of English musical culture, with its unmistakable tendency towards amelioration—one must conceive of it as though it were seen through a lens—is apparent if one watches the ebullition that has taken hold of the mass of professionals. Among our younger musical men there are, indeed, few whose mental horizon has not been extended beyond the confines of 'mere music'; and this, assuredly, will tell upon the quality of their work. That the technical attainments of English musicians are fully up to the mark of their Continental brethren was curiously shown when the so-called 'Festival Orchestra' of two hundred artists for the [Wagner] concerts at the Albert Hall was got together from all nooks and corners of London. It was the time, early in May, when the two Italian Operas, the Crystal and Alexandra Palaces, the Philharmonic Societies, the host of theatres, were in full swing, and when one would suppose every competent artist in the land to be occupied with his regular duties. Well, after some little trouble, the two hundred artists were found,—Englishmen born, for the most part—and they played the most arduous portions of 'Der Ring des Nibelungen' in a manner to call forth repeated expressions of approbation from the master. Such a fact needs no comment; and other facts, proving a similar highly creditable average of technical attainment, might easily be adduced.

The sad thing, however, about it all is that so much of genuine artistic power should be more or less wasted for want of a proper sphere of action and of proper organization. We are in want of a centre, a formative institution that should hold up an ideal standard and should not be continuously oscillating between one expedient and another to make both ends meet. We are rarely, hardly ever, independent of immediate financial success. This is the sore point with us. The commercial spirit is apt to vitiate everything of a public nature which a musician may undertake. The fatal question, 'Is it self-supporting; does it pay?'—that final test which the English mind rightly applies to all practical undertakings and business matters—it has not yet learnt to regard as inapplicable to matters of art. Thus, in spite of the capacity and energy so frequently shown by English musicians, and notwithstanding the intelligent sympathy with true music that the cultivated laity are always ready to evince, we are paralyzed by the spectre 'Finance.' And it is impossible to see a way out of this state of things until the plain truth comes to be recognised that music and money have no standard of value in common.*

The same thing holds good with regard to theatrical performances. We have had the artists of the Comédie Française with us, and have felt the fascination of performances correct in all details; and we have deplored that our own best actors, whose individual gifts and attainments are in no wise inferior to those of our French guests, should be unable to offer anything approaching the consistent and homogeneous style of their performances. But we chose to ignore the significant point that the Comédie Française is intended to represent French art at its best, and accordingly that it may perhaps pay, but it is not primarily meant to pay. It has never been the practice of the British Government directly to aid artistic institutions; and it would be Utopian to hope for a change of policy in this respect. As a matter of fact, however, private resources in England are plentiful enough to do both for music and for the stage that which has been done so well for the Théâtre Français, if only the urgent need of action in such a direction were once clearly seen and felt.

A reference to music and the stage in Germany does not, as a rule, strike an Englishman as being particularly apt if the conversation happens to turn upon the proper means to mend matters at home. If he has resided for any length of time at any of the larger German cities, he will say that the pecuniary assistance which German princes and town councils give to their theatres may have rendered the performance of plays better, but has left those of opera rather below the average of what he can get for his money in London. Moreover, the German stage suffers from a plethora of performances; and he fails to see how people contrive to change and to wind and unwind their repertoire so incessantly without getting out of breath. As to concerts, he cannot, as a rule, admit that such things are worse in London than elsewhere; and he knows well enough that whatever there may be of individual excellence as player or singer, abroad, is sure to come to London some time or other—be it only to gather guineas, or to abuse the place if none be forthcoming. To all of which one can but assent. But if, in the end, one points to Bayreuth, and tries to evoke sympathy with the aims embodied there, it usually takes some time before he can be got to see what is meant. He supposes himself to be the

* We have now, thanks to the zeal and influence of King Edward VII., got the Royal College, founded in 1882, and much else besides.

'man in the street'; he attempts to get a glimpse of the German spirit, which, he is told, has found its ideal expression on the Bayreuth stage; and he looks dubious. He interprets German spirit by some figure of the Empire under a Prussian helmet, or attempts some witticism à la Byron about 'gin and true religion'—and anyway, he fails to see how such a spectre could move to the sounds of the invisible orchestra. The scarecrows of the press, and of German public life generally, trouble him less; and what else is there?—the universities, theatres, concert-rooms, or, perhaps, the beer gardens? One has to explain that the pure Teutonic spirit is to be sought in the works of the great men of Germany; that it is actually alive in the heart of the nation, too, though in public it may appear under queer disfigurements, its voice almost stifled amidst the noise of the day; that it once resided under Martin Luther's cap and the periwig of Sebastian Bach, shone from the forehead of Kant and Schopenhauer, flashed from the eyes of Goethe and Schiller, and still resounds in the symphonies of Beethoven; that the German nation assimilated a part of the spirit's message, forgot a part, and passed by the rest; and, finally, that it is again spreading its wings for a great flight.

In England, as in France, people are accustomed to see so little discrepancy between the average culture of the nation and the tendencies of representative men, that it is difficult for them to realize how in Germany the presence of untoward circumstances should have brought about an ideal tendency in the best minds. But this tendency led them towards the discovery of types of art which are free from conventionalities, yet as truly German as 'Faust' or the Ninth Symphony. And a step farther is still more difficult; for it becomes necessary to acknowledge that the fostering of such an ideal is of great importance to all men, and that it specially concerns a nation whose culture is so intimately connected with that of Germany as is England's.

Content with having pointed this out, the issue may be put on the simpler ground that the best thing in the way of art Germany has to offer is music; that the modern drama, permeated by music, has risen to undreamt-of heights; and as in art example is better than theoretical teaching, so the examples set at Bayreuth may act as germs and bear good fruit in all Europe and beyond the sea—let them only be judiciously fostered.

A friend of mine who went to Bayreuth in 1876, without knowing exactly what he was about, subsequently reported himself to have felt like Saul, the son of Kish, who went forth to seek his father's donkeys, and found a kingdom.

As beauty is not beauty without virtue: so music is not music without art.

As all things love their likes: so the more curious the ear, the delicatest music.

Francis Meres (1565-1647).

Occasional Notes.

Music, all-powerful o'er the human mind,
Can still each mental storm, each tumult calm,
Soothe anxious care on sleepless couch reclined,
And e'en fierce anger's furious rage disarm.

At her command the various passions lie;
She stirs to battle, or she lulls to peace,
Melts the charm'd soul to thrilling ecstasy,
And bids the jarring world's harsh clangour cease.

Soft through the dell the dying strains retire,
Then burst majestic in the varied swell;
Now breathe melodious as the Grecian lyre,
Or on the ear in sinking cadence dwell.

Oh! surely melody from heaven was sent
To cheer the soul when tired with human strife;
To soothe the wayward heart by sorrow rent,
And soften down the rugged road of life.

Henry Kirke White.

The announcement that the 'long lost' score of Wagner's 'Rule, Britannia' Overture has been suddenly discovered at Leicester must be received with restrained enthusiasm. In the first place, it has long been known to a small circle that a set of orchestral parts of the overture is in the possession of a private collector in London; and, secondly, in 1899 Madame Wagner informed an English correspondent that a copy—probably autograph—of the score is at Bayreuth, and that it 'is not intended for publicity.' Wagner composed the work at Königsberg late in the year 1836, or early in 1837, but there is nothing in the Wagner literature to account for his having selected the theme of Arne's famous song as the subject of an overture. He was then twenty-three years of age, and, although miserably poor, he, on November 24, 1836, married—'for worse' rather than 'for better'—Christine Wilhelmine Planer. 'The year I passed at Königsberg,' he records, 'was completely lost to my art through the pettiest cares. I wrote one solitary Overture, *Rule, Britannia.*' The work was performed, under the composer's direction, at some orchestral concerts given in the crush-room of the theatre at Königsberg in March, 1837, but it attracted little notice. With the exception of a repetition performance at a 'vocal and instrumental concert,' got up by Wagner in the concert-hall of the Schwarzhäupterhaus, Riga, on March 19, 1838, the Overture drops out of knowledge.

In the chronological lists of works compiled by Mr. Edward Dannreuther as an appendix to his admirable article on Wagner in Grove's 'Dictionary'—an article written twenty years ago—the following information is given:—

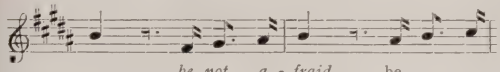
> Overture, 'Rule, Britannia.' Unpublished. Written at Königsberg, 1836. Score was sent to the London Philharmonic Society in 1840. (Apparently lost.)

No one is better qualified to speak on Wagner matters in England than Mr. Dannreuther, by whom Wagner was hospitably entertained during his third (and last) visit to England—April 30 to June 4, 1877. We therefore wrote to Mr. Dannreuther asking him to give his opinion upon the Leicester discovery. In reply he writes: 'Wagner, so far as I can remember, never mentioned "Rule, Britannia" to me. Some ten or more years ago Frau Cosima Wagner wrote several times, as the rumours that the score was in existence consolidated themselves. I

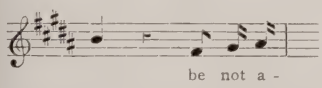
inquired particularly of the late Stanley Lucas, Secretary of the Philharmonic Society. His report, like that of the late Sir William Cusins, was that they had heard of, perhaps even seen, such a thing, but that there was no trace of it left. Some two years ago I became aware that the score was actually being offered for sale in a mysterious sort of way: of its authenticity I have no doubt.' There, for the present, the matter must rest until further information is forthcoming.

Composers of choral music, in the exercise of their contrapuntal and constructive attainments, too often give little consideration to such important matters as verbal accent and making possible an intelligent enunciation of the words on the part of singers. Such being the case, may not some creators of music be reminded of Mendelssohn's carefulness in this respect? Writing to the English translator of his oratorio of 'Elijah,' the composer, in various letters, said :—

> Is not the accent extírpate a wrong one? The syllable *tir* will always be the first in the bar and the strongest, with a marked accent.
>
> And pray let always *accent* go first, especially in the Choruses! And Songs! And Recitatives!
>
> I confess I do *do not like the quavers*, if they *can* be got rid of.
>
> I should not like to place the word 'God' on so short a note, and in such a rhythm, while the word *yet* is just as light and insignificant as will do on such a note.
>
> It *must* be :—



> and *not* :—



> which will not do for the quickness of the movement.
>
> A little more trouble will be amply repaid by a little improvement!
>
> *Accent* is *the* thing, and I much prefer the alteration of a few notes to a bad accent.

All the italics in the above extracts are Mendelssohn's own, the English also. No further comment is necessary except to add: *Verb. sap.*

The Beethoven-House Society in Bonn has recently added three most valuable and complete autographs to the library in the master's birth-house. They are the Song-cycle 'An die entfernte Geliebte' (Op. 98), the Pianoforte Sonata (Pastoral) in D (Op. 28), and the Third Rasoumowsky Quartet, in C (Op. 59). These treasures have been acquired from a private collector in Austria. We learn from the *Bonner Zeitung* that these autographs show a number of interesting discrepancies when compared with their printed editions. The Pianoforte Sonata especially is said to contain whole pages of alterations in Beethoven's own writing. This, we take it, implies alterations made *after* the publication of the work, though such an explanation seems doubtful. Moreover at the end of the MS. there is to be seen a piece for soli and chorus, a short *pièce d'occasion* in which Beethoven, in a *very* 'unbuttoned' mood, ridiculed the famous member of his quartet, Schuppanzigh. The reproachful words are 'Schuppanzigh is a wretch (*Lump*); Who does not know him, the fat hogpaunch? (*Saumagen*),' and similar insults; after which a chorus chimes in with 'We all agree, you are the biggest ass, Hihiha!' This is no doubt the precious effusion which Sir George Grove was the first to print in his 'Dictionary of Music and Musicians,' in Dr. Franz Gehring's article on Schuppanzigh, Vol. III., p. 424*b*.

The Anniversary Festival of the Madrigal Society—held at the Holborn Restaurant on May 5—passed off with all the eclat that always attends that pleasant and brilliant function. The guests included Mr. Herbert Gladstone, M.P. (President of the Western Madrigal Society), Dr. Joachim, Sir Alexander Mackenzie, Sir Hubert Parry, Bart., Professor Prout, Sir Charles Stanford, Mr. D. W. Rootham, and others. Lord Alverstone (The Lord Chief Justice) presided with his usual urbanity, while Mr. J. Edward Street, the genial and hospitable Secretary, discharged his duties in a manner that calls for full appreciation. The following programme of ancient and modern madrigals, &c., was sung under the direction of Sir Frederick Bridge :—

Rejoice in the Lord (anthem for 4 voices) John Redford (1543).
Adieu, sweet Amaryllis (4 voices) John Wilbye (1598).
Arise, awake (5 voices) ... Thomas Morley (1595).
Damelus' Song to his Diaphenia (4 voices) C. Villiers Stanford.
(Conducted by the composer.)
Dry be that tear (4 voices) Rev. Dr. G. W. Torrance.
(The above madrigal gained the Molineux Prize, with the Society's Gold Medal, in 1903.)
Nymphs are sporting (4 voices) R. L. de Pearsall (1848).
The silver swan (5 voices) ... Orlando Gibbons (1612).
Lady, your eye (5 voices) ... Thomas Weelkes (1608).
Great god of love (8 voices) R. L. de Pearsall (1846).
Thyrsis, sleepest thou? (4 voices) John Bennett (1599).
The Waitts Fa, la, la (4 voices) ... J. Savile (1660).

Regret was expressed at the unavoidable absence of the Rev. Dr. Torrance, Precentor of Kilkenny Cathedral, the composer of the Prize Madrigal.

The draft programme of the Leeds Musical Festival has now been issued. The actual novelties are five in number—viz., the cantatas: 'The Witch's Daughter,' by Sir Alexander Mackenzie; 'Everyman,' by Dr. Walford Davies; and 'A Ballad of Dundee,' by Dr. Charles Wood; while Sir Charles V. Stanford promises a new concerto for violin and orchestra and five Sea songs, with chorus. The remainder of the programme will consist of 'Elijah,' 'Voces Clamantium' (Parry), Mass in D (Beethoven), 'Golden Legend' (Sullivan), Selections from Handel and Wagner, 'Sing to the Lord' (Bach), 'Song of Destiny' (Brahms), and 'Queen Mab,' poem for orchestra and chorus (Josef Holbrooke), all these representing choral music, in addition to the following solo and orchestral works: Symphonies: Mozart in E flat, Beethoven No. 4, in B flat, and Glazounow No. 6, in C minor; Overtures: 'Euryanthe' (Weber), 'In the South' (Elgar), 'Lustspiel' (Smetana); Symphonic Poem, 'Tod und Verklarung' (Strauss); and Violin Concerto (Brahms). Sir Charles V. Stanford will again conduct the Festival, which is to be held on October 5, 6, 7, and 8, and Mr. Fred R. Spark is, as of yore, the Honorary Secretary of this important music-making in Yorkshire.

The name of Hans Pfitzner is as yet hardly known in England. In Germany, on the other hand, he is hailed by a small band of enthusiasts as the greatest living German composer, and as there is no doubt that his fame is gradually spreading throughout the Fatherland, it would seem as if he could not be

much longer ignored in this country. Hans Pfitzner was born on May 5, 1869, of German parents, in Moscow, where his father was an orchestral player and conductor. His mother was an excellent pianist and a pupil of Alexander Villoing, the teacher of Anton and Nicolas Rubinstein. In 1878 Pfitzner senior became a conductor at the Frankfort-on-Main Theatre, and the boy Hans studied with Iwan Knorr and James Kwast at the Hoch'sche Conservatoire. As a student he composed some incidental music to Ibsen's drama 'Das Fest auf Solhang.' Since then he has produced two operas, 'Der arme Heinrich' (Mainz, 1895), and 'Die Rose vom Liebesgarten' (Elberfeld, 1901), besides chamber music, songs, a Ballad for baritone solo and orchestra, 'Herr Oluf' (Op. 12), and a second (humorous) Ballad for bass solo and orchestra, 'Die Heinzelmännchen' (Op. 14), which was first produced at a Pfitzner concert given recently, under the composer's direction, by the newly-founded and very enterprising Musikalische Gesellschaft of Essen. The gifted composer, who, like most artists with a 'message,' has had to wait long for the world's acknowledgment of his genius, met with an enthusiastic reception in Kruppland, and such an excellent critic as Herr Max Hehemann refers to him in a glowing article in the local *Generalanzeiger* as 'one of our great ones' and 'a master.' Who will be the first, we wonder, to give one of Pfitzner's important works a hearing in England? Or must we wait again till all the world rings with his praise?

Our Manchester correspondent sends the following correction in regard to the Hallé Orchestra Pension Fund:—

The Hon. Secretary of this Fund (Mr. Carl Fuchs) has pointed out certain errors of detail in my last month's letter to The Musical Times. Those errors must of course be corrected, and as it seems probable that the fortunes of the Fund in question—the first of its kind to be established in Britain—will in course of time acquire historical importance, I may perhaps be allowed to throw the corrections into the form of a brief statement, showing how the scheme fares now in the fifth year since its initiation. Of the five trustees, three are members of the Orchestra and two represent the Executive of the 'Hallé Concerts Society'; but the committee of five which actually administers the Fund consists exclusively of members of the Orchestra. The sources from which the Fund is derived are three in number: (1) Regular contributions by members of the Orchestra, (2) proceeds of the annual benefit concert held at the close of the Hallé season, (3) donations of patrons and friends. On joining the Pension Fund a member pays an entrance fee of two shillings for every year of his age, and an annual subscription of one shilling for every year of his age. He can begin drawing his pension at sixty or, deferring retirement and continuing the subscription, can afterwards draw an increased pension. At the annual benefit concert the services of all members who have joined the Fund, as well as of the conductor (Dr. Richter), are given gratuitously. This year the services of the soloists at the Pension Fund Concert—Miss Marie Brema and Mr. Webster Millar—were also given gratuitously. The Fund is under the immediate patronage of Her Majesty the Queen, who made a donation of £100 at the time of the Orchestra's visit to London in connection with the Elgar Festival at Covent Garden. The list of others from whom donations have been received includes a large number of past and present members of the Orchestra, several artists who have appeared as solo performers at the Hallé concerts, and some of the composers whose works have been performed. The word 'benevolent' which originally figured in the title of the Fund has now been expunged.

Mr. Henry J. Wood has resigned the Conductorship of the Sheffield Musical Festival of 1905, in order that he may devote his energies to the Queen's Hall Orchestra, with the notable achievements of which his name is so worthily associated.

The Competition movement is one that deserves full recognition and every encouragement. There can be no doubt that, wisely directed, these competitions are productive of the greatest good in promoting a love of music, and moreover that the vein thus worked is rich in untold possibilities. We have therefore much pleasure in calling attention to the report (on page 392) of a meeting recently held at which the subject has taken a new form, one in which the usefulness of so commendable a feature in our musical life will be both stimulated and strengthened.

A correspondent writes: 'What is the meaning of Hydropathetic?' He adds: 'I read in a certain musical journal that, at a conference of musicians recently held at Dunblane, "the members entered heartily into the social life and recreations of the Hydropathetic." As the conference met at a Hydropathic establishment, I am wondering whether the members were "treated" to a diluted version of Tschaïkovsky's famous Symphony, named, for this occasion only, "Hydropathetic." What say you, Mr. Editor?' Our correspondent appears to have given a very natural solution of the matter. Perhaps a very pathetic and peripatetic (not peripathetic, please Mr. Printer) speaker at that conference may have used the term 'Hydropathetic' as a Tschaïkovskyan example of Hydrometamorphism.

'Shall I modulate to B, or not to B?' soliloquised the youth as he composed his 'Hamlet' Overture

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ANTONIN DVORÁK.

With much regret we place on record the death of Antonin Dvorák, which occurred with startling suddenness at Prague on May-Day. The master-musician had been suffering for some time from an internal trouble, but he was getting better. He had sat down to dinner on the day of his death, and as his wife placed the food before him he fainted and never regained consciousness.

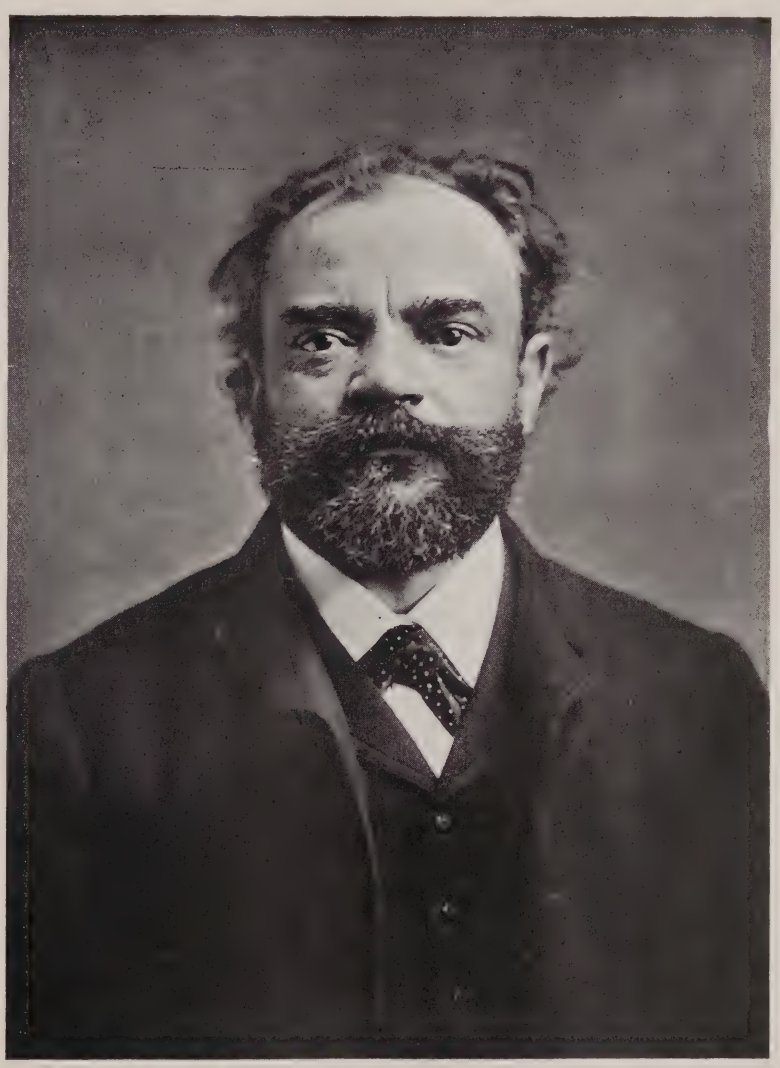
The son of an innkeeper, Antonin Dvorák was born on April 8, 1841, at Nelahozeves, a village on the Moldau, one of the quietest of places, not far from Prague. Passionately fond of music, the boy received some rudimentary lessons in singing and violin playing from Josef Spitz, the village schoolmaster. At the age of twelve he was sent to live with an uncle at Zlonic, where he studied the organ under one Liehmann, who, as Mr. Hadow tells us, 'deserves some honourable mention as having been the first to discover evidences of unusual capacity in his shy, simple-hearted pupil.' In 1855, aged sixteen, the youth removed to Böhmisch-Kamnitz, where he learnt German and further studied the organ under Hancke. Mr. Dvorák then told his music-loving son that he must consider his education as finished, as he wanted another hand to carry on his publican's trade, the father having opened a larger establishment at Zlonic. Every entreaty and protest against the decision of Dvorák *père* was unavailing. However, Antonin, who had hitherto given proof of his abilities only as an executant, determined to try the force of his composing gifts, such as they were at that time. To quote from Mr. Hadow:—

> He therefore prepared his last appeal in the shape of an original polka; copied the band parts, distributed them secretly among the Zlonic musicians, and, after a few days of breathless anticipation, launched his *coup de théâtre* for the conversion of an unexpectant household.

It is better to draw a veil over the performance. The composer did not know that the trumpet is a transposing instrument: strings and wood-wind contended strenuously in different keys; there was an agonized moment of jagged and excruciating discord; and it is not surprising that the family remained unconvinced.*

A year later, finding his position intolerable, Dvorák, aged sixteen, cast off the publican's yoke, and set forth for Prague in October, 1857. He entered the organ school there, and for three years worked very hard at his studies. Like Wagner and Berlioz in their early days, he was miserably poor—so 'hard up,' indeed, that, in order to obtain the bare necessities of life, 'he joined a small band of some twenty performers and went about with them, earning a meagre pittance at the cafés and restaurants of the city.' On Sundays he played the viola at a private chapel—these two engagements bringing in a wage of rather more than thirty shillings a month! He could not even afford to hire a pianoforte, and the purchase of music-paper was a luxury; but in spite of all these drawbacks, this youth of grit and perseverance worked on with unabating enthusiasm, with the result that in 1860 he graduated second prizeman of the year at the Organ School.

In 1862 he became a member of the orchestra of the National Theatre at Prague, where he greatly benefited by his intercourse with Smetana, who held the conductorship from 1866 to 1874. Another friend was Carl Bendl. Upon obtaining the appointment of organist of St. Adalbert's Church, Prague, in 1873, Dvorák gave up his orchestral post and took unto himself a wife, though his circumstances were of the humblest description. He did not come before the public as a composer till his thirty-second year, when he set to music the patriotic hymn 'Die Erben des weissen Berges' (The heirs of the white mountain). The full-score of this work bears on its title-page the following: 'dedicated with feelings of deep gratitude to the English people.' He then wrote one work after another with surprising rapidity and marked originality. His genius and his poverty then became known, and he was granted a pension of about £50 a year from the Kultusministerium, a timely and well-bestowed pecuniary aid that brought him under the notice of Brahms. The publication (in 1878)



* 'Studies in Modern Music.' By W. H. Hadow, M.A. Second Series. London: Seeley and Co. 1895. An excellent book to which we are much indebted for these biographical particulars of Dvorák's life.

of a series of 'Slavische Tänze' for pianoforte duet spread his fame far and wide. Thenceforth he followed the career of a composer, with what success is well known. From 1892 to 1895 he was Director of the National Conservatoire of Music in New York, where he wrote his famous 'New World Symphony.' Dvorák's compositions, which embrace every department of music, are characterized with distinct freshness of melodic and rhythmic treatment; the dramatic instinct is strong in all his creations. His 'Stabat Mater' is a noble example of his powers, while on the other hand the charm of his gipsy songs, with their quaint rhythms and intervals, testifies to the versatility of his genius.

It is not surprising to find — so far as can be ascertained—that the name of Dvorák first appeared in an English concert programme at the Crystal Palace, and that Sir (then Mr.) August Manns was, as he has so often been, the pioneer in introducing the Bohemian master's compositions to an English audience. At the Saturday concert of February 15, 1879, the Slavonian Dances for orchestra were performed at Sydenham. The Musical Times, in a notice of the concert, said :—

> Three Slavonian Dances by Anton Dvorák, a composer new to this country, concluded the concert. These interesting little pieces are somewhat similar in style to Brahms's Hungarian Dances, the national characteristics being strongly prominent. They are excellently orchestrated, and produced a favourable impression.

On March 10, 1883, at St. James's Hall, the London Musical Society—an amateur organization conducted by the late Sir Joseph Barnby — gave the first performance of Dvorák's 'Stabat Mater' in England. So greatly were its beauties appreciated that the composer accepted an invitation to conduct his devotional setting of the hymn at the Albert Hall on March 13, 1884, his first visit to this country. In September of the same year he conducted the work at the Worcester Musical Festival. For the Birmingham Festival of 1885 he composed his popular cantata 'The Spectre's Bride,' that of 'St. Ludmila' for Leeds in 1886, and his Requiem for Birmingham in 1891, all these performances being conducted by Dvorák in person. In 1891 the University of Cambridge conferred upon him the honorary degree of Doctor of Music. Therefore the statement made by the Secretary of the Philharmonic Society that 'Each time he came to England it was at the Society's expense, and each time to conduct works from his pen at the Philharmonic Concerts,' is erroneous. His appearances at the Society's concerts were on March 20, 1884, April 22 and May 6, 1885, April 24, 1890, and March 19, 1896.

On the occasion of his first visit to England (in 1884) Dvorák was the guest of Mr. Oscar Beringer, who invited him to his house through a mutual friend. As the composer would not venture to cross the Channel alone, he brought with him his friend Heinrich von Káan, an excellent musician and professor of the pianoforte at the Conservatorium of Music at Prague. 'Neither Dvorák, who stayed with me for a month,' recalls Mr. Beringer for the purposes of this article, 'nor Káan could speak a word of English. Dvorák, used to get up at five o'clock in the morning—a little awkward hour in an English household—and call for his friend Káan, who had a room close by my house. They would then stroll about London together. One fine morning however they lost their way. "I feel hungry," said Káan, as they passed a big place in the windows of which breakfast tables were appetisingly exposed to view. "This must be a café, let us go in." They did, and after they had hung up their hats they ordered breakfast. The waiters could not understand German, and after some time it was explained to the intruders that the building was not a café but a club, and that therefore their wants could not be supplied. Káan said to me afterwards: "I have been in Paris, Berlin, and Vienna, and had never before seen so magnificent a café as that." No wonder, I thought, as, above all clubs in the West-End, they had ordered their breakfast at the Athenæum!' Another anecdote of this initial visit to England is related by Mr. Beringer. At the Albert Hall performance of the 'Stabat Mater,' which was conducted by Dvorák in 1884, Barnby's 'The Lord is King' was performed. 'That was in E,' said Dvorák; 'No, in E *flat*,' replied Mr. Beringer. 'I'll bet you anything you like it was in E,' retorted Dvorák, indignant at being corrected; the high pitch used at the Albert Hall had then to be explained to him by Mr. Beringer.

The remains of the distinguished composer were laid to rest in the cemetery at Prague. The public funeral was of an imposing nature, and attended by immense crowds. Dvorák has left a family of five children, three sons and two daughters. One of the latter is married to M. Suk, of the Bohemian String Quartet, and the other is a singer at the Czech National Theatre.

The photograph of Dvorák which accompanies this article was taken during one of the visits of the composer to Westwood House, Sydenham, the residence of the late Mr. Henry Littleton.

HONOURING DR. JOACHIM.

Brilliant, representative, and enthusiastic was the huge audience assembled under the roof of Queen's Hall on the evening of May 16 to pay honour to Dr. Joachim. The occasion, to celebrate the Diamond Jubilee of the eminent violinist's first appearance in England, was unique in more ways than one. The Prime Minister (Mr. Balfour), a true lover of music, spared time from his parliamentary duties in order to preside over that remarkable function. The proceedings were opened with the performance, by the Queen's Hall Orchestra under Mr. Henry J. Wood, of the 'Hebrides' Overture by Mendelssohn, to whom Dr. Joachim referred as his father in music. The hero of the evening, with Mr. Balfour and Sir Hubert Parry, then made his way to the platform, the entire audience rising and cheering vociferously. Sir Hubert Parry then read an address to Dr. Joachim which contained the following references to his artistic career in this country :—

> It was under the auspices of Mendelssohn that you played Beethoven's Violin Concerto at the Philharmonic Society's concert of May 27th, 1844. No combination could have been more prophetic of your career, though neither its duration in time nor the singular quality of its achievement was then within any probable foresight.
>
> . . . . . .
>
> Learning from Mendelssohn and Schumann, and working with Brahms in the comradeship of life-long friends, you have devoted your whole energies, as executant and as composer, to continuing the tradition and maintaining the ideal of classic music.
>
> We now hold it fitting that the sixtieth anniversary of your first appearance here should not pass without a special greeting. The welcome we offer you is alike for the artist who commands every power of the trained hand, and for the musician whose consummate knowledge and profound reverence for his art have uniformly guided his execution in the path of the sincerest interpretation. Your first thoughts as a performer have ever been for the composer and not for yourself. In no hour have you yielded to the temptation of mere personal display, and the weight of your precepts in one of the greatest musical schools of Europe is augmented by the absolute fidelity with which your example illustrates them.

Mr. Balfour next addressed the vast assembly, preluding his remarks with a reference to his 'old friend and schoolfellow, Sir Hubert Parry.' The Prime Minister, in the course of his tribute to the genius of Dr. Joachim, said: 'Wherever there are ears to hear, and wherever there are interpreters to interpret, there the joy which music is capable of giving may be enjoyed, irrespective of nation, irrespective, I had almost said, but certainly untrammelled by the barriers of space and the barriers of language.' He then went on to speak of the masterful interpretations with which Dr. Joachim has for so many years made us familiar, and in conclusion he said:—

> But I should very inaccurately express the feelings of this great assembly, and I should assuredly be very inaccurately expressing my own, if I were to pretend for one moment that we have looked at you merely as a great artist. Ever since that happier time when I had more opportunities of enjoying the great masterpieces of music than now fall to my lot, your annual visit to England was not merely a thing looked forward to as an occasion of a great æsthetic pleasure. We felt that a friend was coming among us. And I think that the great and beneficent influence which you have had on British music is due not merely to those high artistic qualities of which the Address gives a worthy description, but also to that human affection which it is your peculiar and supreme gift to elicit, and which so many of us have enjoyed through longer years than I care now to enumerate. For it is as the friend as much as the musician, as the musician as much as the friend, that we now desire to pay all the honour which it is within our power to give you; and, as some simple memorial, some permanent monument of this memorable night, I now beg to present you on behalf of this assembly with a portrait which will, I hope, serve to remind you of the many friends whom, I will not say you have left in England, but whom you have in England, and will keep in England—among whom you have enjoyed, through long years, unfailing popularity since, two generations ago, you first came among us.

Mr. Balfour then presented Dr. Joachim with his portrait, painted by Mr. J. S. Sargent, R.A., which had been subscribed for by many admirers of the great violinist as a man and as an artist. Dr. Joachim, who was again most cordially received, acknowledged the gift in modest, but well-expressed terms of appreciative thanks. He said, speaking in English: 'We have heard the lovely Overture [the 'Hebrides'] which was inspired in Mendelssohn by British scenery, and it is a great joy to think that he, who always watched over my artistic career, was the means of bringing me to this country, which I have ever felt to be a second home to me. . . . On such an occasion as this, one is apt to think of what one would have wished to accomplish, but which has been left untouched. But it is some consolation to find that still there is the gratitude of kind and generous friends, who think, after all, I have done something.'

An interesting selection of music concluded the proceedings of this memorable occasion—one that will not soon be forgotten:—

Violin Concerto ... ... *Beethoven.*
DR. JOACHIM.

Abendlied (from Op. 85) ... ... *Schumann.*
(Arranged for solo violin and orchestra by Joseph Joachim.)
DR. JOACHIM.

Overture to Shakespeare's 'King Henry IV.' (Second Part) in C major (Op. 7) ... ... *Joachim.*
(Composed in 1855.)

Akademische Fest-Ouverture in C minor (Op. 80) .. .. *Brahms.*

The two compositions last named were conducted by Dr. Joachim, the remainder of the music being under the direction of Mr. Henry J. Wood.

An exceedingly pleasant and surprising incident of the evening was the presentation to Dr. Joachim of an enormous crown-shaped floral tribute by Franz von Vecsey. The veteran violinist was so touched by this expression of affection on the part of the wonderful prodigy fiddler, that he kissed the little fellow, who we hope may in the year 1964 celebrate *his* diamond jubilee under similar circumstances.

In order to correct some mis-statements concerning Dr. Joachim's earliest appearances in England, we place on record a few facts derived from authentic sources. He made his debut at a monster benefit given by 'the poet' Bunn at Drury Lane Theatre, on March 28, 1844. The youthful violinist, then nearly thirteen years of age, was announced thus—

> The celebrated Hungarian Boy, Master Joachim, will make his first appearance before an English Public, and perform Grand Variations for the violin, on a theme from Rossini's *Otello*, by Ernst.

He made at least *three* appearances before the memorable Philharmonic concert of May 27—at the Societa Armonica concert of April 22, at the Melodists' Club (at which he dined) three days later, and at Madame Caradori-Allan's concert of May 17. During his first visit to London he played at concerts or soirées given by Mrs. Anderson, Hausmann (the violoncellist), G. A. Macfarren and J. W. Davison, Miss Alicia Nunn, Madame Dulcken, John Parry (the comic singer), Purdy, and Benedict. In the many appreciative notices of his playing we find such expressions as 'extraordinary little Joachim'; 'he played perfectly in tune—a compliment we were unable to pay to Ernst—and with a correct conception of his author, his reading of it, indeed, was occasionally very fine; he is the best youthful violinist we have heard,' and so on. An interesting anecdote of this his first visit to London, related by Dr. Joachim to the writer of the biographical sketch of him which appeared in The Musical Times of April, 1898, may be repeated in connection with this Diamond Jubilee celebration:—

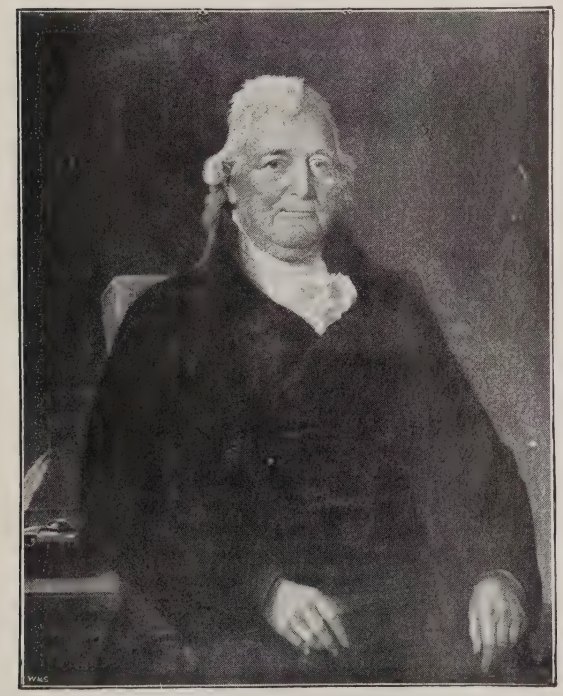
> At a concert given by Mr. Purdey, at Radley's Hotel, Bridge Street, Blackfriars, on June 5, 1844, Mendelssohn was announced to play his D minor Trio with Master Joachim and Mr. Hancock. 'It so happened,' relates Dr. Joachim, 'that only the violin and violoncello parts had been brought to the concert-room, and Mendelssohn was rather displeased at this; but he said, "Never mind, put any book on the piano, and someone can turn from time to time, so that I need not look as though I played by heart." Nowadays, when people put such importance on playing or conducting without a book, I think this might be considered a good moral lesson of a great musician's modesty. He evidently did not like to be in too great a prominence before his partners in the Trio. He was always truly generous!'

Scottish friends and admirers (to the number of 150) of Dr. Joachim presented him with an illuminated address and a silver laurel wreath at Edinburgh on April 27. In presenting the address—which referred to the distinguished violinist as 'one who combines the genius of an artist with the best qualities of a man, nobility, earnestness, conscientiousness, devotion, and love'—Professor Niecks made some exceedingly happy remarks, concluding with the words that Dr. Joachim 'was a striking example of the proof that all great, all true art had its roots in the nature and character of the producer. The secret of the magic of his art, he might say, was his character as a man—and that character determined the tone of the public's relation to him, and the nature of that relation was

that his character made the public his friends as well as his admirers.' Dr. Joachim, in reply, said that he thought he owed this charming surprise to the kindness of devoted friends for 'auld lang syne' more than to his poor merits. He could only say how deeply he felt the honour they had bestowed upon him: and the honour came all the more home to him as it was offered him in the capital of a country which had given to the world so many immortal strains of music—tender, chivalrous, fiery melodies that would live in the hearts of all the musical world long after more elaborate works would have ceased to find an echo.

BROADWOODIANA.

The ancient house of Broadwood have celebrated in an unusually interesting manner the transference of their business premises from the historic spot in Great Pulteney Street (dating from 1732) to the new and handsome abode in Conduit Street. A feature of the house-warming was an exhibition of old keyboard instruments, which remained on view for a fortnight during May. The exhibits were admirably arranged in chronological order, so that the visitor was able to trace the evolution of the modern pianoforte—a metamorphosis with which the name of Broadwood is so honourably associated. Antiquity is veritably an attribute of the clavichord, which Virdung described



JOHN BROADWOOD AT THE AGE OF 80.

in the year 1511, and for which Bach composed his celebrated 'Forty-eight Preludes and Fugues.' Koch, in his Lexicon, refers to this old-time instrument as 'the comfort of the sufferer and the sympathising friend of cheerfulness'; and not only was it highly favoured by Bach, but Beethoven said that 'of all keyed instruments the clavichord was that upon which he could best control tone and expression.' The Privy-purse expenses of Elizabeth of York, A.D. 1502, mention 'A straungier that gave the Quene a payre of clavycordes.' The specimen exhibited by Messrs. Broadwood, apparently of English manufacture, was made in the year 1770.

The spinet—which differs from the clavichord in that its strings are plucked by small quills instead of a brass tangent—is the next in order as one of the precursors of the pianoforte, and the instrument shown at Conduit Street—a very beautiful specimen and in perfect order—made in 1710 by Hitchcock, of London. To the spinet succeeded the harpsichord. The importance of this instrument in the sixteenth and seventeenth centuries was very great, it being much used in conjunction with other instruments. It was usually made with three strings to each note, and comprised two keyboards, and the stops and other mechanical contrivances greatly increased the scope of this delightful old-world instrument. The Rückers family of Antwerp—*circa* 1575—were famous craftsmen who brought the manufacture of the harpsichord to perfection. The Rückers traditions were brought to England by a Fleming named Tabel, and became the basis of harpsichord making in this country. Three fine specimens were exhibited. One of these, made by Andries Rückers, a grandson of Hans (1651), was formerly the property of Handel, who must often have played upon it at his house in Brook Street close by; Handel bequeathed it to his friend and amanuensis, Christopher Smith: it now belongs to the South Kensington Museum, and was kindly lent to the Exhibition. Another, also a two-manual instrument, but manufactured by Burkat Schudi (1771), was formerly the property of his (Schudi's) daughter, who became Barbara Broadwood. Schudi (or Tschudi), the founder of the Broadwood house and a pupil of Tabel, became the greatest master of the harpsichord craft in the eighteenth century. He not only added much to the power and scope of the instrument, but patented, in 1769, the Venetian swell, an invention afterwards adapted to the organ with great advantage.

The pianoforte, dating from about the year 1709, was invented, harpsichord shape, in Italy by Cristofori. Later on Silbermann introduced it into Germany; but it was not till about 1760 that Johann Zumpe, who had been in Tschudi's (or Shudi's) workshop, made it known in England. Zumpe favoured an oblong shape; from it was derived the square type of pianoforte which remained in vogue for about a century. The Zumpe pianoforte in the exhibition—one of the earliest square pianofortes manufactured in England (1766)—was made expressly for Dr. Crotch, and its keyboard is evidently an experimental one, an attempt at equal temperament. The earliest mention in the Broadwood records of a pianoforte is of one sent to a Miss Pelham, at Brighthelmstone (Brighton), on August 9, 1770. A grand pianoforte having a Venetian swell was manufactured by John Broadwood and Sons about 1813—a link between the harpsichord and the modern household instrument. Other Broadwood 'grands' of interest that were shown included the instrument used by Chopin during his visit to London in 1849; the fine pianoforte made for Sir Alma Tadema in 1879; and that supplied (in 1880) to Mr. Burne Jones, a notable instrument richly decorated with the story of Orpheus.

The upright pianoforte was invented in 1800 by John Isaac Hawkins, who, by-the-way, was not a pianoforte manufacturer. This invention soon gave place to the type originated by Southwell in 1804, called the Cabinet pianoforte. It was of that high-back shape, with radiating and faded silk fronts, upon which elderly maiden mitten-wearing aunts were wont to play hymn-tunes as though they were studies in arpeggios! These upright—so very upright—

instruments retained their popularity for more than forty years, when they were replaced by a more modern type of instrument—one that is known and heard by all men.

The interesting and informing catalogue of the Broadwood Exhibition—from which we have quoted in compiling the above chit-chat—contained some quaint extracts from a private housekeeping-book of Barbara Broadwood, a daughter of old Schudi. This curious relic of bygone times dates from the year 1769; its contents are of the most promiscuous nature—housekeeping accounts, memoranda concerning the business in its early years, &c. One entry reads: '8 lbs. of pork at 5*d.* a lb.'; another, '5 lbs. of veal at 5½*d.* a lb.'—authentic records of prices current at that time. On January 9, 1773, Mrs. Broadwood notes that 'Mary Ann Patrix came into my service: agreed £7 wages and to find herself tea.' The cup that cheers but not inebriates was an expensive item of housekeeping in those days, as there is an entry of '½ lb. of tea at 12*s.*, and ½ lb. of tea at 10*s.*' A wax doll cost 2*s.* 6*d.*; a pair of shoes, 3*s.* 8*d.*; and 'a silk petecoate,' £1 3*s.* 0*d.* Barbara Broadwood's marketings contain some quaint spellings, *e.g.*, 'potetys, ryce, oyle, sellet, milke, grins, fishe, mengling, sellery, catshep, and musterd.' Sugar occasionally appears as 'shougger'; there can be no doubt about 'gusberys,' and 'coukumber' can hardly be improved upon.

Mrs. Barbara Broadwood little thought that the entries in her private memorandum book would get into print 135 years after she had noted them down as an everyday occurrence; nor could her famous husband—honest John Broadwood, of Cockburnspath, on the Berwickshire coast—have imagined that his business would attain to its present world-wide celebrity. Long may it continue to flourish!

FRANZ VON VECSEY.

Feelings of intense wonderment took possession of those who, spellbound in amazement, have listened during the past month to Franz von Vecsey, one of the most marvellous of child violinists. A child violinist he certainly is in years,—he has just turned eleven—but in technical skill, tone, and deep artistic feeling he has a rare combination of gifts that very few mature artists possess. Moreover his playing, most astonishing indeed in a child, is so certain, so natural, so pleasure-giving that, having heard not a few of the greatest violinists of the last half-century, we can only describe it as miraculous. No wonder that Dr. Joachim wrote in the boy's album 'God guard thee, thou wonderfully gifted child.'

Franz von Vecsey—the son of well-to-do parents, themselves gifted amateur musicians, the father an excellent violinist, the mother a skilful pianist—was born at Buda-Pesth in March, 1893. At the age of four he gave proof of his remarkable musical organization by humming the greater part of Mendelssohn's Violin Concerto, played by his father, and marking the rhythm by knocking together two flat pieces of wood.

He received his first lessons from his father. Not only did he easily master the technicalities of the instrument, but he remembered and played from memory any pieces put before him by his father, after having read them through with even greater facility than most children would read a book. At the age of seven, he was only permitted, for the sake of his health, to practise fifteen minutes daily, the same length of time being devoted to a violin lesson. He soon played Dancla's Studies, and added Paganini to his repertoire—all this before he was eight years old! He then became a pupil of Hubay, the distinguished professor at the Buda-Pesth Conservatorium. When rehearsing Paganini's 'Hexentanz' for the public examination, the boy, to his great grief, dropped his small instrument on the floor, which rendered it temporarily useless. Nothing daunted he rushed to his father and borrowed his full-sized violin and, without the least premeditation, he played upon it the 'Hexentanz' and a Wieniawski concerto to the delight of a critical audience. His parents thereupon decided to allow him to appear in public, with what success his marvellous performances in London bear incontestable testimony. (For the foregoing biographical particulars we are indebted to the *Strad* of February last.)

Franz von Vecsey—whose portrait, by the kindness of his agent, M. Schulz-Curtius, we are enabled to give — made his first appearance in England at St. James's Hall on May 3, when his programme included Wieniawski's Concerto in D minor, an Air by Bach, Hubay's Fantasia on Bizet's 'Carmen,' and Paganini's 'Hexentanz.' At the second concert, on

FRANZ VON VECSEY.

(Photograph kindly lent by Mr. Schulz-Curtius.)

May 10, he played Mendelssohn's Violin Concerto with extraordinary brilliancy, certainty, and true artistic insight. Crowded and enraptured audiences attended both these recitals, and also that given on May 17, when wonderment was increased rather than lessened by the boy's extraordinary performances. On these occasions the fascinating little fiddler was ably accompanied on the pianoforte by Herr Alfred Schmidt-Badekow, who also contributed some solos with acceptance. Finally, we may close with the words of Dr. Joachim, a fellow-Hungarian artist of little Franz: 'I am seventy-two years of age, yet never in my life have I heard the like; never believed it were possible.'

THE MUSICIANS' COMPANY EXHIBITION.

A veritable *embarras de richesses* will assuredly characterize the approaching Exhibition organized by the Worshipful Company of Musicians. Through the courtesy of the Committee we are enabled to place before our readers an epitome of the interesting and unique treasures kindly lent for the purposes of the Exhibition, and soon to be placed on view at Fishmongers' Hall.

His Majesty the King has graciously consented to lend the autograph score of the 'Messiah'; and Earl Howe has promised to allow his famous Hudson portrait of Handel to leave its home at Gopsall, and also to lend the letters written by the composer to Charles Jennens, the Earl's ancestor and the compiler of the 'Messiah' libretto. Other Handelian relics will be the Will, &c., from Dr. Cummings's fine collection, and a MS. book of compositions preserved in the library of the Duke of Chandos. From the Lambeth Palace library will come the MS. of a hymn in two-part harmony written about A.D. 1300, and a volume containing a musical puzzle by Dunstable, hitherto unsolved. The Virginal Book of Lady Nevill (lent by the Marquess of Abergavenny); a manuscript book containing compositions by Anne Cromwell, first cousin of the Protector; some leaves from an English Graduale, *c.* 1430; the Old Hall MS., *c.* 1450; a book of Lute tablature, *c.* 1650; and the original text of 'Tristan,' in Wagner's own handwriting, will all be of special interest. The large collection of music autographs will include the 'Comus' of Lawes; some Purcell compositions (from the Royal Library at Buckingham Palace); a fine, early autograph of Handel; the *Andante* of Haydn's 'Surprise' Symphony; Mozart's Pianoforte-duet sonatas (Köchel, 497); Sketches for the String Quartet in C minor and Mass in D, and the complete MS. of Pianoforte Sonata, Op. 79 (Beethoven); Mendelssohn's Songs without words (Book 1), and the pianoforte score of 'Elijah'; and Sullivan's first song, in addition to specimens of Gluck, Scarlatti, Schubert, Spohr, Dussek, Liszt, Verdi, Gounod, and others. There will be letters galore, including one written by Beethoven to Schuppanzigh the violinist, whom he nicknamed 'Sir John Falstaff'; one of Dvorák's (in English) wherein he refers to himself as 'a man whose heart sticks to all what is English'; the last letter written by Liszt to Walter Bache, and communications penned by the Mozarts (father and son), Haydn, Weber, Verdi, Boito, and others.

The exhibition will be rich in portraits, some of which are coming from the Music School collection, Oxford. Every known portrait of Beethoven is to be shown, with notes as to their origin, &c. The collection of instruments will be both interesting and varied. The rich and curious stores of the Rev. Mr. Galpin and Mr. T. W. Taphouse are being drawn upon; and we shall see the Virginals that were formerly in the possession of Nell Gwyn and Queen Elizabeth respectively; also a Bird organ that belonged to George III.; the Lamont harp, and the harp of Mary Queen of Scots; the Chester recorders; a bass-drum from the field of Waterloo; a magnificent Rückers harpsichord, lent by His Excellency the Lord Lieutenant of Ireland; a sixteenth-century instrument showing the evolution of the violin; an Amati violin made for Charles IX.; and numerous other specimens of the violin family. The collection of medals of musicians will number over 500 specimens. The large number of printed books on music will be no less rare than fascinating; in this department the Royal College of Music has lent some of its treasures, and Mr. James E. Matthew—the owner of the largest of private musical libraries—has placed his complete and valuable collection entirely at the disposal of the Committee. Furthermore, in proof that the 'lighter side' has not been neglected, we may make mention of a pipe presented to Paganini, and the uncanny fiddler's snuff-box!

The exhibition, which is to be opened by the Prince and Princess of Wales on Monday, June 27, will remain open for about three weeks. It will be well worth several visits.

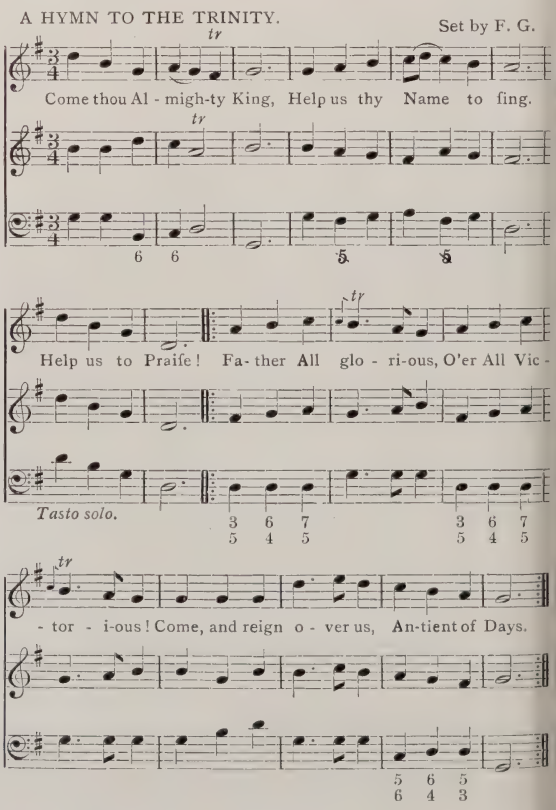
Church and Organ Music.

THE HYMN-TUNE 'MOSCOW' OR 'TRINITY.'

The familiar strain known as 'Moscow' has not only found its way into the hymnals of all denominations, but it is still sung in countless churches. Therefore a few words concerning its first appearance, its composer, &c., may not be without acceptance. The tune first appeared in an oblong folio publication entitled:—

> A Collection of Psalm and Hymn Tunes. Never Published before.
>
> To be had at the Lock Hospital, near Hyde Park Corner.
>
> N.B.—This Collection is Published for the Benefit of the Charity.

This book, known as 'The Lock Collection' and published in 1769, was edited by the Rev. Martin Madan (1726-1790), the author of 'Thelyphtora' and a very accomplished man, who held the honorary chaplaincy of the Lock Hospital. Here is the original form of the tune:—



It will be observed that the tune has not escaped the inevitable tinkering propensities of editors, who have not only changed the original form of the melody,

(*Continued on page* 389.)

A Shepherd in a glade.

PRIZE FOUR-PART SONG.*

Words from JOHN DOWLAND'S *Second Book of Songs or Airs* (1600). Composed by CYRIL B. ROOTHAM.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro e leggiero.

SOPRANO. *mf*

A shep-herd in a glade His plaining made Of love . . and lov - er's

ALTO. *mf*

A shep-herd in a glade His plaining made Of love and lov - er's

TENOR. *mf*

A shep-herd in a glade His plaining made . . Of . . love . . and

BASS. *mf*

A shep-herd in a glade His plaining made Of love . . and lov - er's

(*For practice only.*) *Allegro e leggiero.* ♩ = 72. *mf*

wrong . . Un - to the fair -est lass That trod on grass, And thus . . . be - gan his

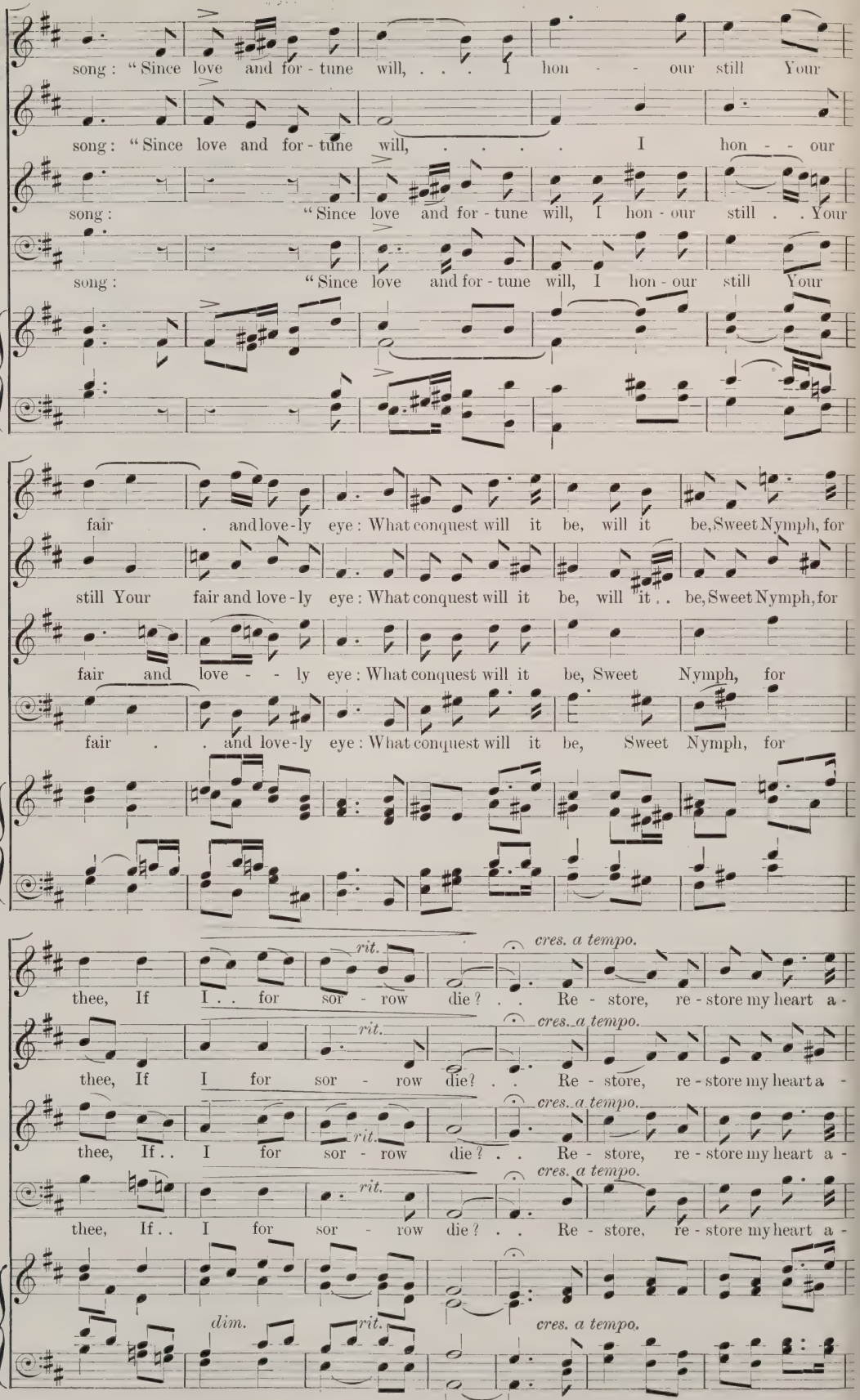
wrong Un - to the fair -est lass That trod on grass, And thus be - gan his

lov-er's wrong Un - to the fair -est lass That trod on grass, And thus be - gan his

wrong Un - to the fair -est lass That trod on grass, And thus be - gan his

* This Part-Song gained the Prize in *The Musical Times* Competition 1904.

Copyright, 1904, *by Novello and Company, Limited.*


song: "Since love and for - tune will, . . . I hon - - our still Your
song: "Since love and for - tune will, ... I hon - - our
song: "Since love and for - tune will, I hon - our still . . Your
song: "Since love and for - tune will, I hon - our still Your
fair . and love - ly eye: What conquest will it be, will it be, Sweet Nymph, for
still Your fair and love - ly eye: What conquest will it be, will it . . be, Sweet Nymph, for
fair and love - - ly eye: What conquest will it be, Sweet Nymph, for
fair . . and love - ly eye: What conquest will it be, Sweet Nymph, for
rit.
cres. a tempo.
thee, If I . . for sor - row die? . . Re - store, re - store my heart a -
rit.
cres. a tempo.
thee, If I for sor - row die? . . Re - store, re - store my heart a -
cres. a tempo.
rit.
thee, If . . I for sor - row die? . . Re - store, re - store my heart a -
rit.
cres. a tempo.
thee, If . . I for sor - row die? . . Re - store, re - store my heart a -
dim.
rit.
cres. a tempo.

dim.

- gain, Which love by thy sweet looks hath slain, Lest, . . that en -

dim.

- gain, Which love by thy sweet looks hath slain, Lest, that en -

dim.

- gain, Which love by . . thy sweet looks hath slain, Lest, that en -

dim.

- gain, Which love by . . thy sweet looks hath slain, Lest, . . that en -

dim.

f

- forced by your disdain I sing, . . . 'Fie, fie, fie on love, it is a

f

- forced by your dis-dain I sing, . . 'Fie, fie . . on . . love, it is a

f

- forced . . by your dis-dain I sing, . . 'Fie, fie, fie on love, fie, fie on love, . . .

f

- forced by your dis-dain I sing, . . 'Fie, fie, fie, fie on

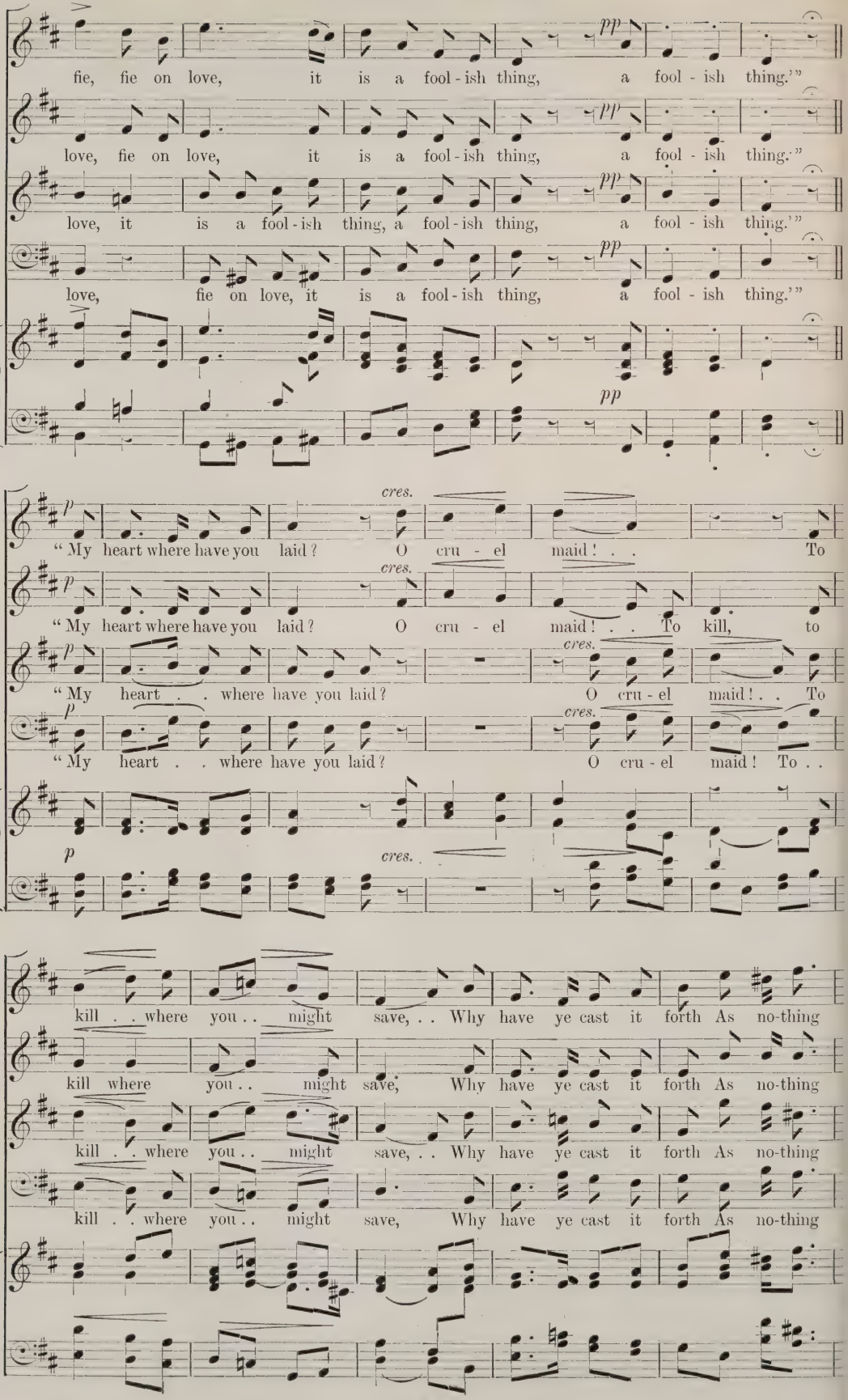
f

fool - - ish thing, . . fie, fie on love, it is a fool - ish thing,

fool - ish thing, fie, fie on love, . . fie, fie on love, fie, fie on

fie, fie on love, it is a fool - - ish thing, . . fie on

love, . . fie, fie on love, fie, fie on love, on


pp
fie, fie on love, it is a fool - ish thing, a fool - ish thing.'"
pp
love, fie on love, it is a fool - ish thing, a fool - ish thing.'"
pp
love, it is a fool - ish thing, a fool - ish thing, a fool - ish thing.'"
pp
love, fie on love, it is a fool - ish thing, a fool - ish thing.'"
pp
p
cres.
"My heart where have you laid? O cru - el maid! . . To
p
cres.
"My heart where have you laid? O cru - el maid! . . To kill, to
p
cres.
"My heart . . where have you laid? O cru - el maid! . . To
p
cres.
"My heart . . where have you laid? O cru - el maid! To . .
p
cres.
kill . . where you . . might save, . . Why have ye cast it forth As no-thing
kill where you . . might save, Why have ye cast it forth As no-thing
kill . . where you . . might save, . . Why have ye cast it forth As no-thing
kill . . where you . . might save, Why have ye cast it forth As no-thing

No. 917. NOVELLO'S PART-SONG BOOK. (SECOND SERIES.) *Price* 3*d.*

To LIONEL BENSON, Esq., and the Members of the Magpie Madrigal Society.

WOODMEN, SHEPHERDS, COME AWAY

MADRIGAL

WORDS FROM "LOVE TRICKS," JAMES SHIRLEY, 1624

THE MUSIC COMPOSED BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato. ♩ = 112.

SOPRANO. *mf*

Wood - men, shep - herds, come a - way, . . This is

ALTO. *mf*

Wood - men, shep - herds, come a - way, . . This is Pan's, is

TENOR. *mf*

Wood - men, shep - herds, come a - way, . . This is Pan's, is

BASS. *mf*

Wood - men, shep - herds, come, come a - way, This is

Allegro moderato. ♩ = 112.

PIANO. (*For practice only.*) *mf*

mp *cres.*

Pan's . . great hol - i - day, Throw off cares, . . .

mp *cres.*

Pan's . . great hol - i - day, Throw off cares, . . throw off cares, . .

mp *cres.*

Pan's . . great hol - i - day, . . Throw off cares, . . throw off cares, . .

mp *cres.*

Pan's . . great hol - i - day, Throw off cares, with your

mp *cres.*

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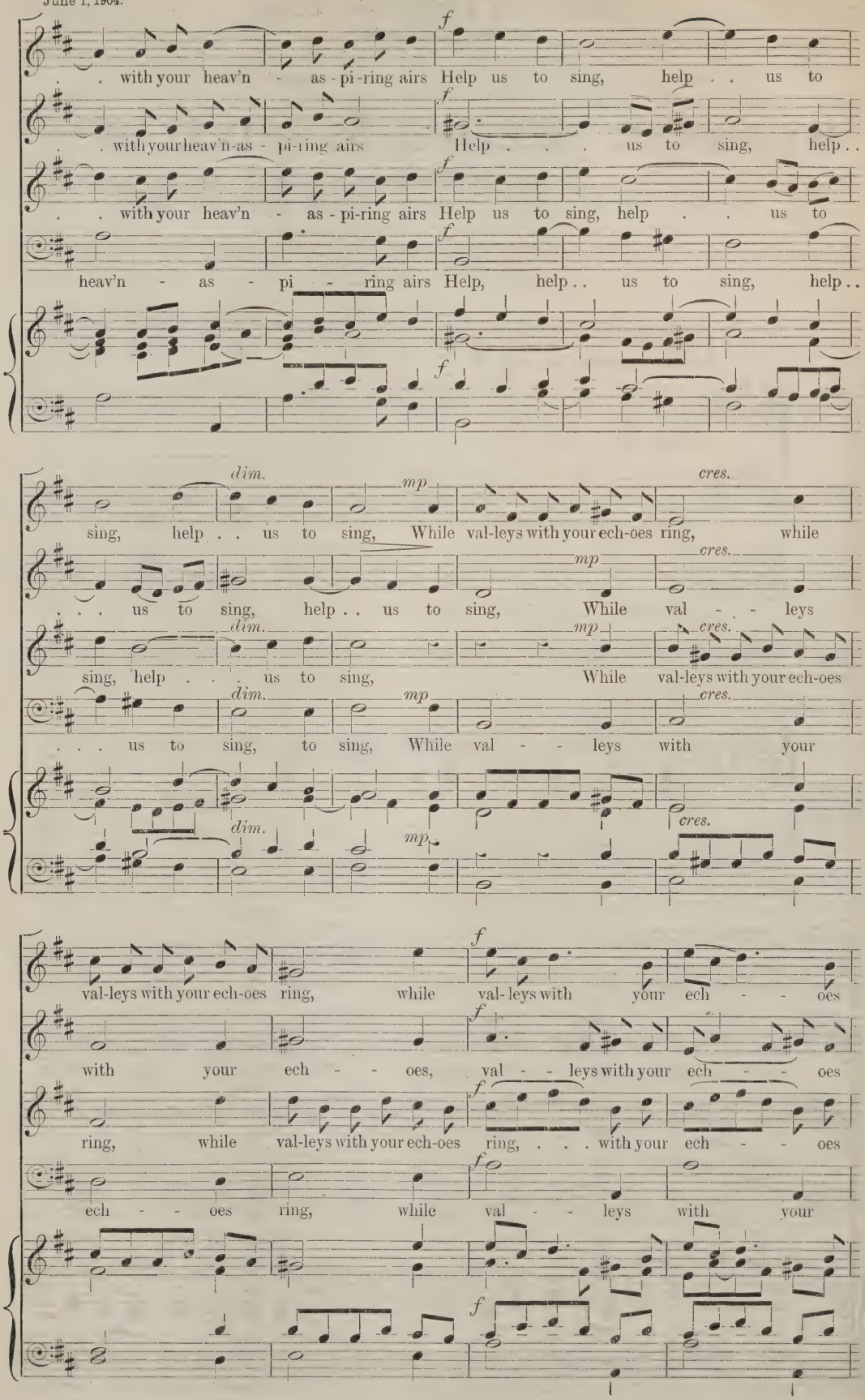
WOODMEN, SHEPHERDS, COME AWAY.



WOODMEN, SHEPHERDS, COME AWAY.

poco allargando.

ring, with your ech - - - - oes ring.

poco allargando.

ring, with . . your ech - - - - - oes ring.

poco allargando.

ring, with . . your ech - - - - - oes ring.

poco allargando. *a tempo.*

ech - - - - - oes, ech - oes ring. Nymphs that dwell with-in . .

poco allarg. *mf a tempo.*

Ga-ther

Leave your ar - bours, . . bring your loves, . . Ga-ther

Leave your ar - bours, . . bring your loves, . .

. . . these groves, . . Leave your ar - bours, bring your loves, . . .

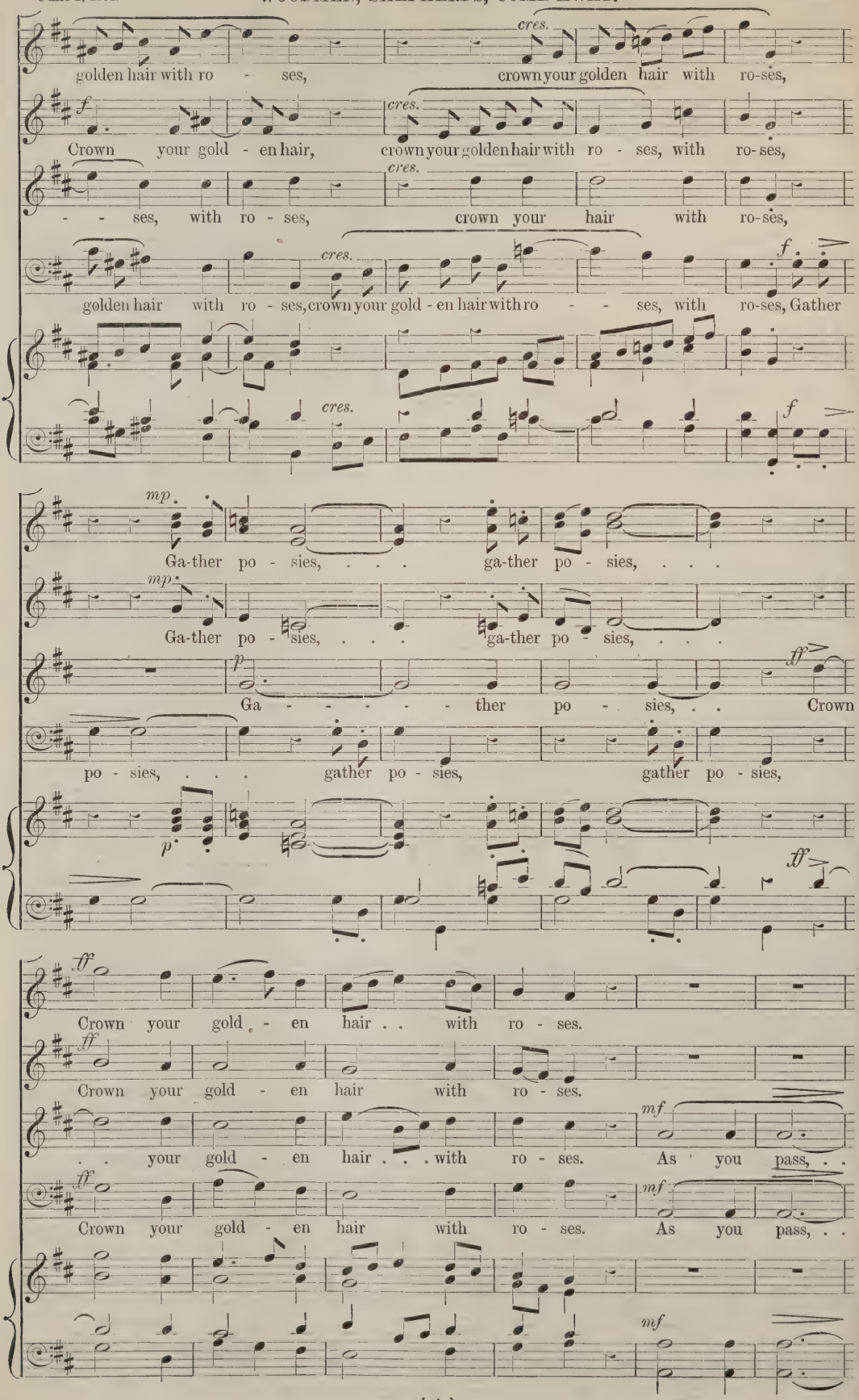
po - sies, . . ga- ther po - sies, . . Crown your

po - sies, . . ga- ther po - sies, . .

Ga - - - - - ther po - sies, . . Crown your golden hair with ro -

. . Ga-ther po - sies, ga-ther po - sies, Crown your

WOODMEN, SHEPHERDS, COME AWAY.



1st Soprano.

mp

Foot like fai-ries on the grass, foot like fai-ries on the grass,

2nd Soprano.

mp

Foot like fai-ries on the grass, foot like fai-ries on the grass,

mp

Foot like fai-ries on the grass, foot like fai-ries on the grass,

mp

. . Foot like fai-ries on the grass, foot like fai-ries on the

mp

. . Foot like fai - - ries . . on the grass, . . .

mp

cres.

foot like fai - ries, foot like fai - ries, foot like fai - - - - ies on the grass.

cres.

foot like fai - ries . . on the grass, . . foot like fai - - ries on the grass.

cres.

foot like fai - ries . . on the grass, . . foot like fai - - ries on the grass.

cres.

grass, like fai - - ries on the grass. . . .

cres.

WOODMEN, SHEPHERDS, COME AWAY.

1st and 2nd Sopranos.

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff marcato. *f*

Joy, joy crown our bowers, joy crown our bowers! Phil-o - mel! Forth your sweetest

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff *f*

f

Phil - o - mel! . .

f

Phil - o - mel! . . Forth your sweetest mea - sures tell, your sweetest

mea - - - - - - sures tell, . . . forth your sweetest

Forth your sweetest mea - - - - - - - - sures

cres.

measures tell, your sweet - est, sweet - - - - est

cres.

measures tell, your sweet - est measures tell, Phil - o - mel! . .

cres.

f

Phil - o - mel! . . Forth your sweetest

cres.

WOODMEN, SHEPHERDS, COME AWAY.

mf

tell, . . your sweet-est mea - sures tell. Let trees dance, . . .

mf *cres.*

mea - - - - - sures tell. Let trees dance, . . . let trees

mf *cres.*

Forth your sweet - est mea - sures tell. Let trees dance, let trees

mf

mea - - - - - sures tell. Let trees dance,

mf

cres. *cres.* *f* *ff*

. . . let trees dance, . . . let trees dance, . . . As they . .

f *cres.* *ff*

dance, . . . let trees dance, let trees dance, As they at

cres. *f* *ff*

dance, let trees dance, let trees dance, . . . As they . .

cres. *f* *cres.* *ff*

let trees dance, let trees dance, . . dance, . . . As they at

cres. *f* *cres.* *ff*

f *mp* *cres. poco a poco.*

. . . at Thra- cian lyre did once; Mountains play, . . mountains play, This is the shep -

f *mp* *cres. poco a poco.*

Thra - cian lyre did once; Mountains play, This is the

f *mp* *cres. poco a poco.*

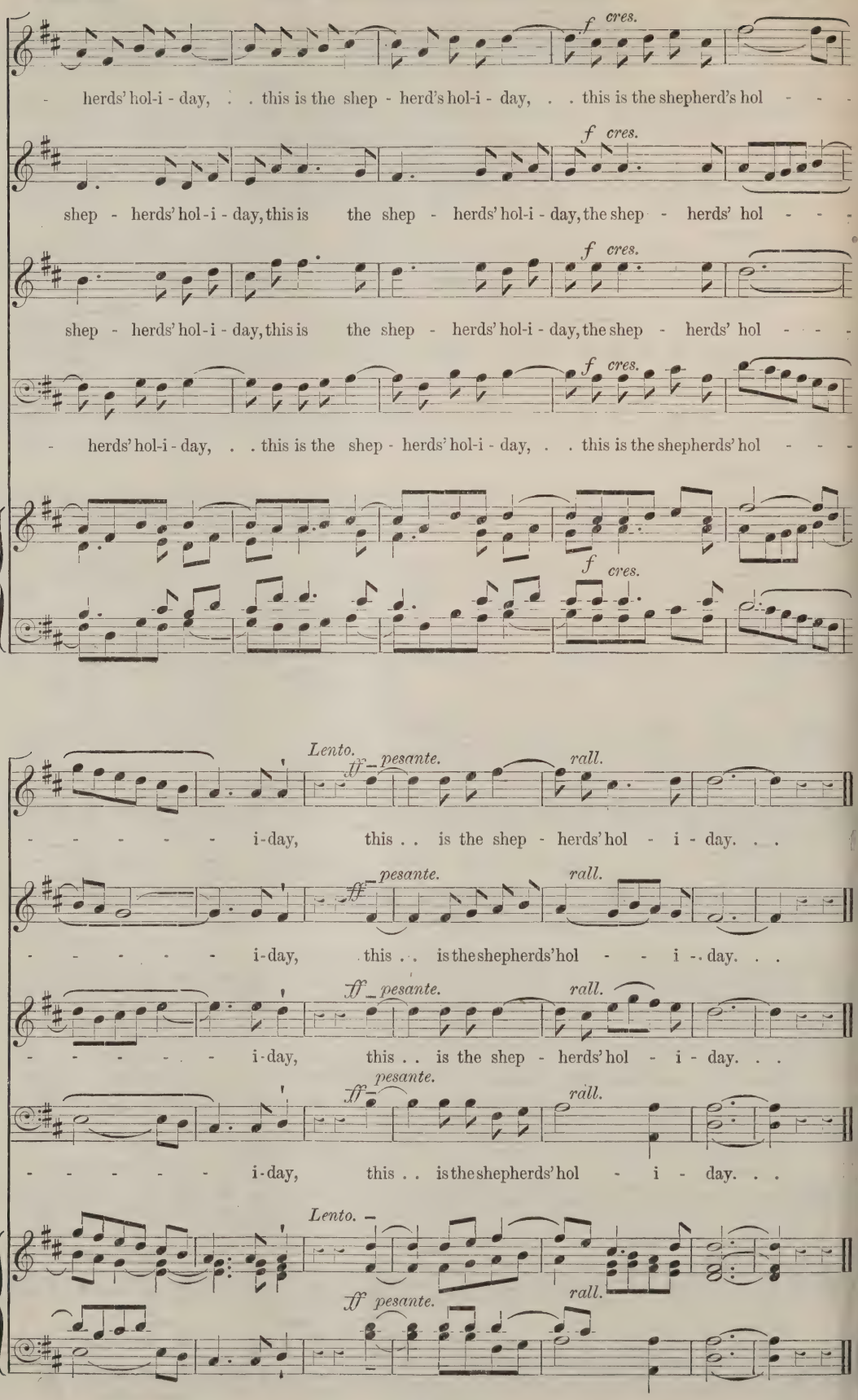
. . . at Thra- cian lyre did once; Mountains play, . . This is the

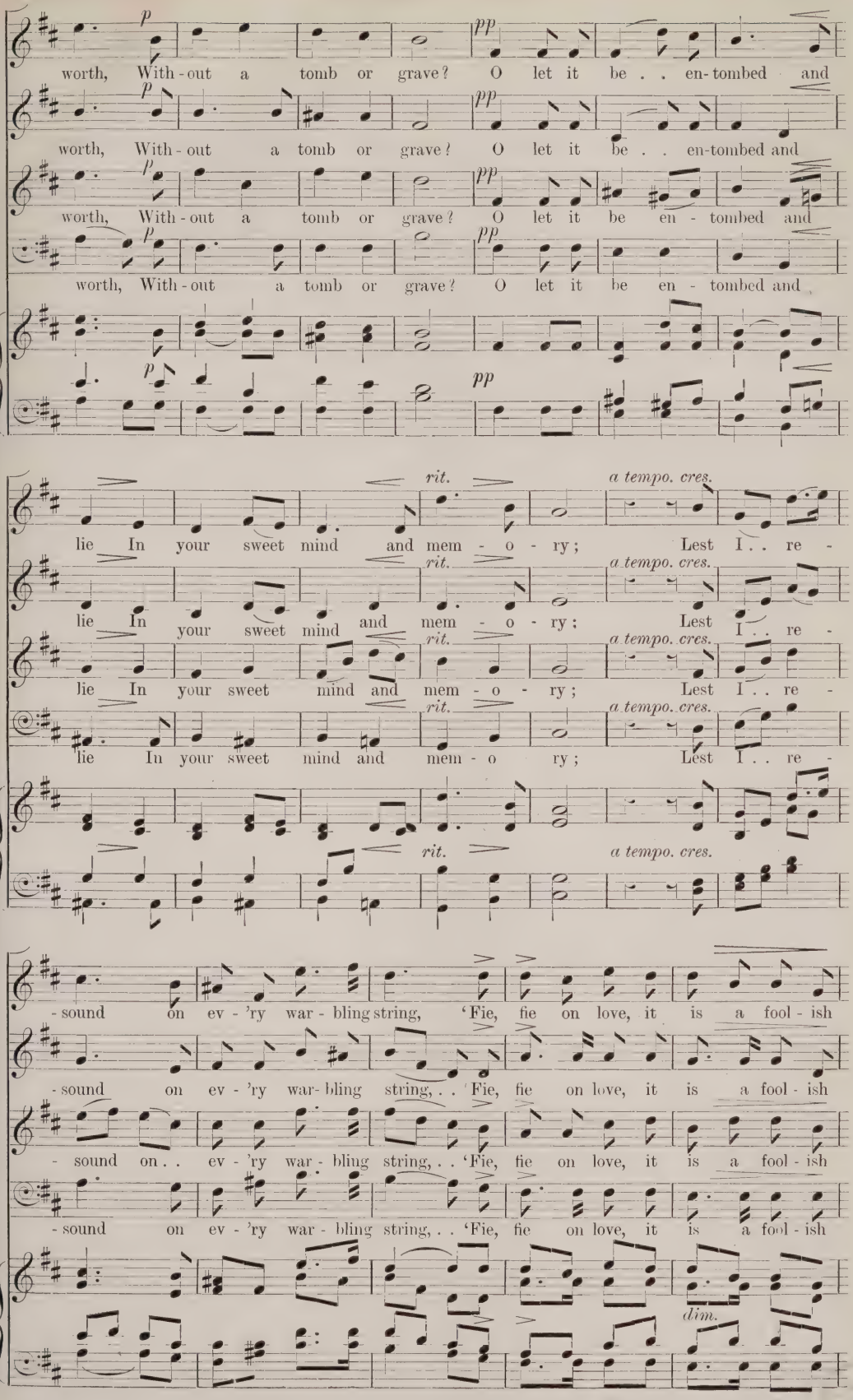
f *mp* *cres. poco a poco.*

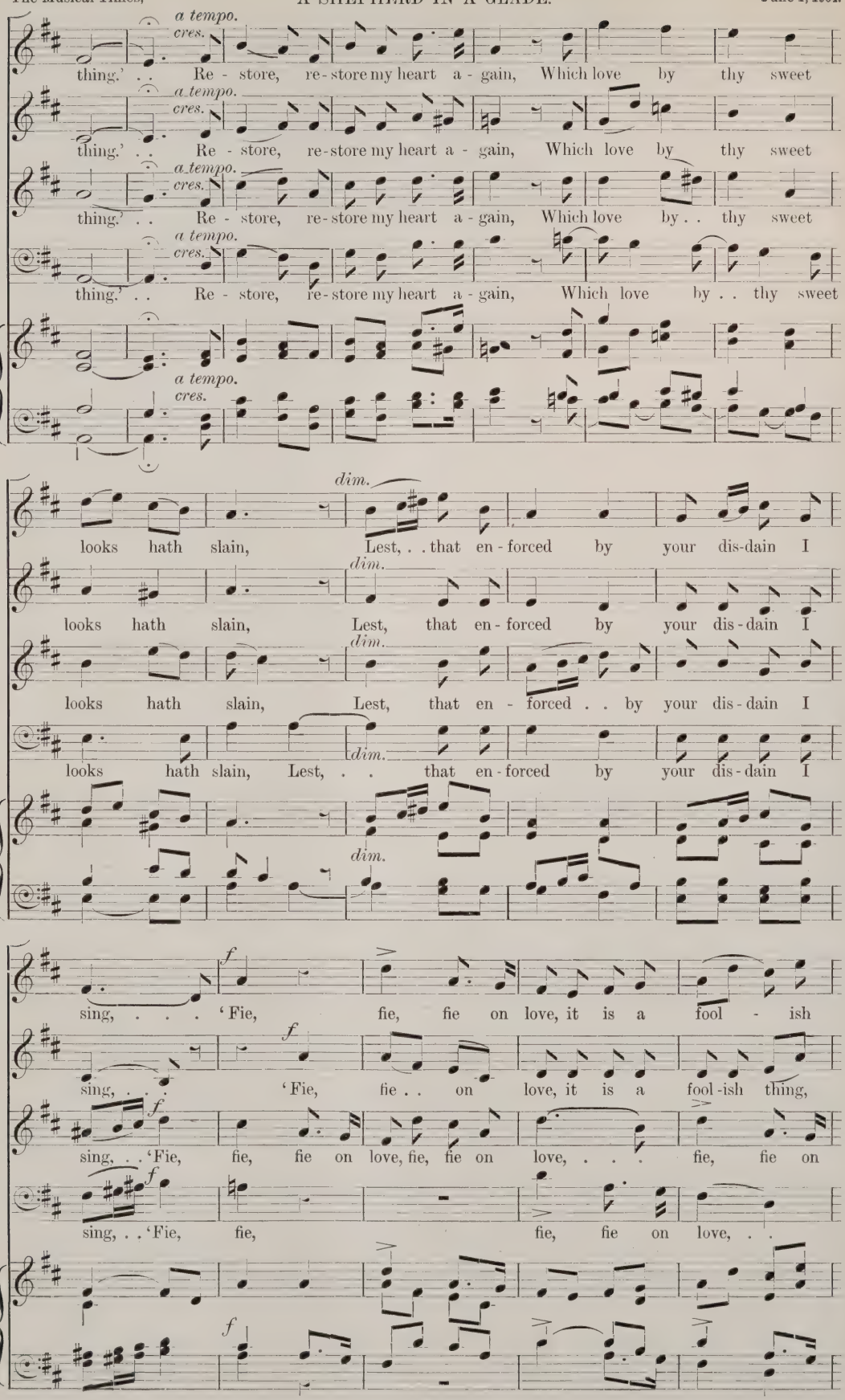
Thra - cian lyre . . did once; . . Mountains play, This is the shep -

mp *cres. poco a poco.*

f


f cres.
- herds' hol-i - day, . . this is the shep - herd's hol-i - day, . . this is the shepherd's hol - - -
f cres.
shep - herds' hol-i - day, this is the shep - herds' hol-i - day, the shep - herds' hol - - -
f cres.
shep - herds' hol-i - day, this is the shep - herds' hol-i - day, the shep - herds' hol - - -
f cres.
- herds' hol-i - day, . . this is the shep - herds' hol-i - day, . . this is the shepherds' hol - - -
f cres.
Lento.
ff pesante.
rall.
- - - - - - i-day, this . . is the shep - herds' hol - i - day. . .
ff pesante.
rall.
- - - - - - i-day, this . . is the shepherds' hol - - i - day. . .
ff pesante.
rall.
- - - - - - i-day, this . . is the shep - herds' hol - i - day. . .
ff pesante.
rall.
- - - - - - i-day, this . . is the shepherds' hol - i - day. . .
Lento.
ff pesante.
rall.


p
pp
worth, With-out a tomb or grave? O let it be . . en-tombed and
worth, With-out a tomb or grave? O let it be . . en-tombed and
worth, With-out a tomb or grave? O let it be en - tombed and
worth, With-out a tomb or grave? O let it be en - tombed and
rit.
a tempo. cres.
lie In your sweet mind and mem - o - ry; Lest I . . re -
lie In your sweet mind and mem - o - ry; Lest I . . re -
lie In your sweet mind and mem - o - ry; Lest I . . re -
lie In your sweet mind and mem - o ry; Lest I . . re -
- sound on ev - 'ry war - bling string, 'Fie, fie on love, it is a fool - ish
- sound on ev - 'ry war- bling string, . . 'Fie, fie on love, it is a fool - ish
- sound on . . ev - 'ry war - bling string, . . 'Fie, fie on love, it is a fool - ish
- sound on ev - 'ry war - bling string, . . 'Fie, fie on love, it is a fool - ish
dim.


a tempo.
cres.
thing.' . . Re - store, re-store my heart a - gain, Which love by thy sweet
dim.
looks hath slain, Lest, . . that en - forced by your dis-dain I
f
sing, . . . 'Fie, fie, fie on love, it is a fool - ish
sing, . . . 'Fie, fie . . on love, it is a fool-ish thing,
sing, . . 'Fie, fie, fie on love, fie, fie on love, . . . fie, fie on
sing, . . 'Fie, fie, fie, fie on love, . .

thing, . . fie, fie on love, it is a fool - ish thing, fie, fie on

fie, fie on love, . . fie, fie on love, fie, fie on love, fie on

love, it is a fool - ish thing, . . fie on love, it

fie, fie on love, fie, fie on love, on love,

pp

love, it is a fool - ish thing, a fool - ish thing.'"

pp

love, it is a fool - ish thing, a fool - ish thing.'"

pp

is a fool - ish thing, a fool - ish thing, a fool - ish thing.'"

pp

fie on love, it is a fool - ish thing, a fool - ish thing.'"

pp

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THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

The Musical Times is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "growed" to about seventy pages every month.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, The Musical Times has no reason to fear the result. The following have been some of the writers during recent years:

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past seven years. Upwards of *sixty* Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of Musical Times Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of The Musical Times. A series of articles on English Cathedrals and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of The Musical Times have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. The Musical Times has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

Between July, 1897, and May, 1904.

Madame Albani.
Dr. Arne.
Professor Armes.
Thomas Attwood.
Sir W. Sterndale Bennett.
Dr. Blow.
Dr. Boyce.
Sir Frederick Bridge.
Dr. Brodsky.
Dr. Henry Coward.
Dr. F. H. Cowen.
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Henry Willis.

The Musical Times *is published on the 1st of every month. Price 4d. Annual Subscription, post free, five shillings*

London: NOVELLO AND COMPANY, Limited.

CHURCH AND ORGAN MUSIC.—(*Continued from page* 380).

but have taken upon themselves to harmonize the unison phrase which gives so much character to the tune. One wonders whether the shakes were sung in the old days, and whether a congregation executed with unerring precision the syncopation in bar 2; of course it must be remembered that the pace of psalmody was much slower then than now; in fact, in some churches nowadays a tune like 'Moscow' is turned into a sort of scherzo, so breathless is the speed at which it is often taken.

The initials 'F. G.' at the head of the tune stand for Felice Giardini, an eminent violinist born at Turin, April 12, 1716. He began his musical career as a chorister at Milan Cathedral, where he studied singing, clavier, and harmony under Paladini. On his return to Turin he studied the violin under Somis, and when still very young he played in the opera band at Rome and subsequently at San Carlo, Naples. His brilliant execution became a snare to him, as he appears to have been fond of displaying it by ornamenting the accompaniments of songs with all sorts of runs, shakes, and cadenzas, feats of skill which elicited abundant applause. He was however cured of these inartistic propensities by Jomelli. During a performance of one of his (Jomelli's) operas the composer seated himself close to young Giardini. The introduction of a brilliant violin cadenza of great length into the *ritornel* of a pathetic air so exasperated Jomelli that, at the end of the display, he rewarded the offending young fiddler with a sound box on the ear! In after years Giardini liked to relate this incident, adding that he never had a better lesson in his life.

Leaving Naples, Giardini started for a tour in Germany, and made his way to London. Burney states that he first appeared here in 1750, at all events his success was unmistakable. 'His powerful yet mellow tone, the brilliancy of his execution, the spirited and expressive style in which he played the works of Tartini, as well as his own lighter but pleasing compositions, created a perfect furore, and he became at once the accepted favourite of the London public.' In 1752, when he became leader of the Italian Opera band in London, he infused new life and spirit into that organization. He suffered great losses as manager of the Italian Opera, and afterwards returned to a sphere of work for which he was more naturally fitted—playing and teaching the violin. He led the orchestra at various concerts in London and at musical festivals in the country. In 1784 he left England, resolved to retire from the active duties of his profession and spend the rest of his life in Italy. But his restless spirit brought him back again to London where, in 1790, he started comic opera at the Haymarket. This venture proved a failure. The old man then took his troupe to Russia, and died at Moscow, December 17, 1796, aged eighty.

Giardini was a prolific composer, as the long list of his works in Eitner's Lexicon bears full testimony. The catalogue embraces operas, a quantity of violin music, quartets, concertos, sonatas, &c. He is said to have composed an oratorio of 'Ruth.' This is only partly true, as its 'Act 1' was the handiwork of Avison, 'Acts 2 and 3' being by Giardini. The oratorio was first performed on February 13, 1765, at the Lock Hospital Chapel, near Hyde Park Corner; repetition performances took place in 1772 and 1787.

As to who first changed the name of Giardini's tune from 'Trinity' to 'Moscow'—an alteration doubtless in the nature of a compliment to its composer's death-place—we have been unable to discover with certainty. Its earliest adoption—so far as limited opportunities for research have permitted—seems to have been by Mercer in his 'Church Psalter and Hymn Book' (1855); but we shall be glad to know of a previous instance. The late Dr. Henry Allon, in his 'Congregational Psalmist' (1861), retained the original name 'Trinity.' By-the-way, this particular tune has been variously named: 'Bentinck,' 'Fairford,' 'Florence,' 'Hermon,' 'Italian Hymn,' 'Moscow,' and 'Trinity.' It is amusing to find that Canon Havergal, in his 'Psalmody' (published posthumously in 1871) stated that it is *wrongly* called 'Trinity,' considering that this is practically its baptismal name! But the ways of hymnal editors are more or less mysterious.

THE SONS OF THE CLERGY.

The 250th anniversary of this time-honoured charity is being celebrated this year. Exceedingly appropriate therefore is the issue by Mr. John Murray of a history of the benefaction, entitled 'The Sons of the Clergy, 1655-1904,' by the Rev. E. H. Pearce, of the Court of Assistants and the Committee of the Festival. Music has always been an important feature of the annual Festival service, first held in 1655, and bearing an unbroken record since the year 1674. For 207 years—1697 to the present time—the service has taken place in St. Paul's Cathedral. In his notes on the music sung on these occasions, Mr. Pearce says, 'probably the first love of the Anniversary was Purcell's Te Deum and Jubilate, for voices and instruments, performed before the Sons of the Clergy at the Cathedral-Church of St. Paul.' In course of time Purcell was elbowed out by Handel, and of course there have been many changes since. The Festival Service of 1851 (in May), when London was full of visitors to the Great Exhibition, called forth a scathing notice in *The Times*, written by Mr. Davison—not 'Davidson,' as Mr. Pearce has it. The notice reads:—

> We must, therefore, in spite of the regret it causes us, unequivocally condemn the music and the performance of the music which celebrated the Festival of the Sons of the Clergy yesterday afternoon. The choirs . . . cannot be brought to learn anything out of the common track; and thus Dr. Hayes is allowed to praise God in our cathedrals, while Mendelssohn is condemned to silence, although the one was a nonentity and the other a lofty genius. . . . For the meeting of the choirs yesterday there was, we understand, *one* rehearsal only. How, then, could an efficient execution be expected? Under such circumstances . . . Mr. Goss showed wisdom in adhering to the tattered conventionalities of Attwood and Dr. Hayes. Dr. Elvey beat time strenuously from the organ loft, but to very little purpose. He followed Mr. Goss, but the respective choirs went each its own way.

For the last thirty years the Festival has been a noble pæan of praise, thanks to the late Sir John Stainer and his successor, Sir George Martin. By-the-way, the author of this 'history' omits to mention that for about thirty years preceding 1873 orchestral accompaniments at the Festival were tabooed at the instigation of the Bishop of London (Blomfield)—a prelate who, in 1829, forbad an organ performance announced to be given by S. Wesley, T. Adams, and G. Cooper (the elder) at St. Sepulchre's Church, Holborn, for a charitable purpose.

We must not omit to state that Mr. Pearce's 300 pages give much interesting information concerning the history, management, officers, benefactions, banquets, festivals, &c., connected with the benevolent Society concerning which he writes. As is not unusual in a book about the clergy there are several humorous passages, as for example under the heading 'the choice of texts' at the Festival services—one eminent divine actually discoursed on the words to be found in

Lamentations iv., 5—'They that were brought up in scarlet embrace dunghills'! No doubt the preacher thought this was a good way of embracing the opportunity.

The Festival of 1904 took place, as usual, in St. Paul's Cathedral on May 2, the Prince of Wales, who had consented to head the list of Stewards, being present with the Princess. There was a full orchestra and chorus. Sullivan's In Memoriam Overture served as the opening voluntary, the Magnificat and Nunc dimittis were Barnby in E flat, and the anthem, specially composed for the occasion, was a setting of 'When the Lord turned again the captivity of Sion.' This anthem, composed by Dr. Eaton Faning, who conducted its performance, made an excellent impression upon both singers and hearers. Sir George Martin conducted the rest of the service, and Mr. Charles Macpherson presided at the organ. The Bishop of Ripon preached to an enormous congregation, 'and the Old Hundredth' was sung at the end of the service.

'THE APOSTLES' IN YORK MINSTER.

The first performance of Dr. Elgar's 'The Apostles' in a cathedral—the true home of the oratorio—is announced to take place in York Minster on June 29, St. Peter's day, the patronal festival of the Minster. The chorus is to consist of the Leeds Choral Union, the orchestra will be from London, and soloists of first rank, including Mr. Ffrangcon-Davies, are engaged. Mr. Alfred Benton will conduct, and the organ will be in the safe hands of Mr. T. Tertius Noble, organist of the Minster. We understand that the entire expense of the performance is being borne by a lover of music in Yorkshire who wishes to be nameless; but none the less is he to be highly commended for this most generous act. Admission to the Service will be free.

CATHEDRAL NEWS.

ST. PAUL'S.

A special service was held in the Metropolitan Cathedral on May 5, 'in commemoration of the consecration of Mellitus as Bishop of London by St. Augustine in A.D. 604.' The music sung on that imposing occasion included Stainer's Magnificat in A, Bach's 'The Lamb that was slain,' and Sir George Martin's effective Te Deum composed for Queen Victoria's Diamond Jubilee.

ELY.

Haydn's 'Creation' was sung in the Cathedral, under the Octagon, on May 3 by the Cathedral choir and the Choral Society, with assistance from Cambridge and other places, to the accompaniment of a full band. The soloists were Miss Evans, from the Royal College of Music, Mr. Reade, of Trinity College Choir, Cambridge, and Mr. Dearth, of Westminster Abbey. Dr. Wilson, organist of the Cathedral, conducted the performance.

WINCHESTER.

On the octave of Ascension Day (May 19) an orchestral service at Winchester Cathedral included the performance of the following music:—Stanford's Magnificat in B flat, Schubert's 'Song of Miriam,' and a selection from the 'Messiah,' in addition to an Overture in C composed by Mr. W. Prendergast, organist of the Cathedral, who conducted the service. Dr. Sweeting was at the organ. 'A Brief Report to the Dean and Chapter of Music in Winchester Cathedral, Advent, 1902—Advent, 1903,' compiled by the Precentor (the Rev. Walter Slater), has recently been published. The compilation is after the model of those valuable and interesting records formerly issued by the Succentor of St. Paul's Cathedral.

BRISTOL.

The organ in this Cathedral—can it be possible that it is still a G organ?—is to be improved and enlarged at a total cost of £3,500, of which £500 is already in hand. The work has been entrusted to Messrs. J. W. Walker and Sons, who rebuilt the York Minster organ and who are about to reconstruct the instrument in Rochester Cathedral, therefore good results in both instances may be expected. In an appeal signed on behalf of the Organ Restoration Committee by the Dean, it is hoped 'that the people of Bristol, as well as of the Diocese at large, who have helped so generously in the past, will complete the work by providing an instrument worthy both of the mother-church of the Diocese and of the city.' Such an appeal will surely not be in vain. Donations may be sent to the Dean, or to the Secretaries of the Fund—the Rev. Vernon Holt, The Cathedral, and Miss Pigou, the Deanery, Bristol.

DURHAM.

Professor Dr. Armes, organist of Durham Cathedral, was presented (on April 30) by some of his old pupils with the full-dress gown of a Doctor of Music, a selection of books, and an album; and, at the same time, Mrs. Armes was the recipient from the same generous donors of a 'Georgian' tea-pot. Dr. Hutchinson made the presentation on behalf of the subscribers, and Dr. Armes replied in grateful and felicitous terms.

Benedict's 'St. Peter' was performed at Brixton Church on Sunday afternoon, May 1, by the Brixton Oratorio Choir accompanied by a full professional orchestra. Mr. Douglas Redman, organist of the church, conducted, and Mr. Welton Hickin discharged the duties of organist. This was the last service of the season of these successful oratorio performances.

Mr. Arthur Pearson, President of the Huddersfield and District Organists' Association, recently read a paper on 'The use of the Organ in Divine Service.' This Association, started in November last, is founded on lines similar to that of Wakefield. Mr. Fred. Clarkson, 35, Prospect Street, Huddersfield, is the corresponding secretary.

A stained-glass window, placed in the north aisle of St. Mark's Church, Tunbridge Wells, by public subscription, to the memory of the late Mr. N. E. Irons, was recently dedicated by the Bishop of Chichester. The inscription reads thus:—

To the memory of Nelson Elvey Irons, Born 1836,
Died 1894, Organist of this Church 1867-1882.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Gothic Suite, *Boëllmann.*

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Capriccio in A, *Faulkes.*

Mr. C. H. Moody, Parish Church, Heighley.—Andante religioso, *John E. West.*

Mr. Fred. Gostelow, St. Stephen's, Walbrook.—Overture in C (No. 1), *Hollins.*

Mr. Alex. Reid, St. Paul's, Canterbury.—Scherzo, from Symphony in G minor, *Lemare.*

Mr. William Reed, Chalmers Church, Quebec.—Triumphal Song, *A. H. Brewer.*

Mr. H. Newboult, Wesley Church, Pretoria.—Allegretto in B minor, *Guilmant.*

Mr. Lewis H. Torr, Church of St. James's, Emsworth.—Offertoire in B flat, *King Hall.*

Mr. Thomas J. Crawford, St. Michael's, Chester Square.—Rêverie in A flat, *Stainer.*

Mr. W. H. Maxfield, St. John the Evangelist's, Altrincham.—Andante and Fanfare, *J. C. Bridge.*

Mr. Joseph Almond, Congregational Church, Belmont.—Allegro and Adagio, *John Bennett* (*c.* 1752—84).

Mr. Edward U. Ireland, Emmanuel Church, Nottingham.—Allegro moderato in A, *Henry Smart.*

Mr. Harold E. Mackinlay, St. Stephen's, Walbrook.—Fantasia in C minor, *Berens.*

Mr. Frederick R. Frye, St. Mary's, Chelmsford.—Toccata, *Dubois*.

Mr. F. T. C. Wickett, Wesleyan Church, Mutley, Plymouth.—March on a Theme by Handel, *Guilmant*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Overture, *E. H. Thorne*.

Mr. S. L. Coveney, St. John's Wesleyan Church, Llandudno.—Fantasie Overture, *Garrett*.

Dr. A. B. Plant, Wesleyan Church, Uttoxeter (Dedication of new Organ).—Fugue in C, *Buxtehude*.

Mr. Thomas Curry, Holy Trinity, Richmond.—Maestoso, *Oliver King*.

Mr. W. Cary Bliss, Littleton Church.—Intermezzo and Monologue, *Rheinberger*.

Mr. H. C. J. Churchill, Regent Square Presbyterian Church.—Allegretto in E flat, *Wolstenholme*.

Mr. R. T. Bedford, Parish Church, Loughborough (Dedication of new Organ).—Sonata in G minor, *Merkel*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Legend and Symphonic Finale, *Guilmant*.

Mr. F. W. Benson, St. Oswald's, Small Heath.—Fantasia in C, *Tours*.

Mr. Chastey Hector, St. Michael's Church, Handsworth.—Caprice in B flat, *Guilmant*.

Mr. H. M. Sheaves, Timperley Parish Church.—Prelude on the Chorale, 'Valet will ich Wir geben,' *J. S. Bach*.

Mr. R. Buchanan Morton, North Church, Keith.—Fantasia Sonata in A flat, *Rheinberger*.

Mr. Herbert G. Loveday, Mariners' Church, Kingstown.—Rhapsodie (No. 1, Op. 7), *Saint-Saëns*.

Mr. Leonard C. F. Robson, Ilford Congregational Church.—Laus Deo, *Dubois*.

Mr. L. Henniker, Holy Trinity, St. Lawrence, Ramsgate.—Fantasia in F, *Best*.

Mr. E. Cuthbert Nunn, St. Peter-upon-Cornhill.—Menuet and Trio, *A. B. Plant*.

Mr. W. Henry Thomas, St. George's, Tufnell Park.—Offertoire in E flat, *Salomé*.

Mr. J. J. Finlay, Peebles Parish Church.—Finale (Rondo) from Second Organ Sonata, *Ouseley*.

Mr. J. Matthews, St. Stephen's, Guernsey.—Andantino in D flat, *Lemare*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Harold G. Adler, St. Matthew's Church, West Kensington.

Mr. William J. Bailey (Choirmaster), Bellenden Road Church, Peckham.

Miss Florence A. J. Black, Rosslyn Chapel, Rosslyn, N.B.

Mr. Matthew Bowen, Parish Church, Ruabon.

Mr. J. W. D. Brooks, Parish Church, Grimsby.

Mr. Gerald Bullivant, Christ Church, Woburn Square.

Mr. Wilfrid Davies, St. Ann's Church, Tottenham.

Mr. Arthur Davis, Langley Green Parish Church.

Mr. Alfred Duncan, Pott Shrigley Parish Church.

Mr. Henry Hackett, Bideford Parish Church.

Mr. F. Gauntlett Haskins, St. Philip's Church, Dalston.

Mr. Arthur Hey, Parish Church, Swansea.

Mr. Herbert Hipkins, Beeches Road Church, West Bromwich.

Mr. William J. Ingram, St. Mary's Church, Cuddington, Worcester Park, Surrey.

Mr. W. G. James, St. Paul's Church, Gloucester.

Mr. G. P. Matthews, private organist to Evelyn Countess of Craven, Ashdown Park, Shrivenham.

Mr. F. P. Reynold, St. Peter's Church, Walworth.

Mr. R. Richardson Jones, Parish Church, Leighton Buzzard.

Mr. R. W. Robson, Harlesden Parish Church.

Mr. J. I. Wedgwood, All Saints' Church, York.

Professor Prout discoursed in his usual erudite manner on Bach's Partitas at the monthly meeting of the Incorporated Society of Musicians (London Section) held on May 14, at 20, Hanover Square.

Mr. Alfred Hollins, accompanied by Mrs. Hollins, sailed in the *Ortona* on May 20 for Australasia. Mr. Hollins will give recitals at Sydney, under the auspices of the Corporation, and elsewhere; he will be absent about six months.

LOWER RHENISH MUSICAL FESTIVAL.

DR. ELGAR'S 'THE APOSTLES.'

(BY OUR SPECIAL CORRESPONDENT.)

Cologne, May 22.

For the second time within two years an English composer has enjoyed the distinction of providing the chief novelty in the programme of a Lower Rhine Festival. When, in 1902, Dr. Edward Elgar's 'Dream of Gerontius' was introduced to these historical Festivals by Professor Julius Buths, in Düsseldorf, I drew attention to the unique character of the honour done hereby to an English composer, and ventured to hint at the far-reaching results that might safely be expected to accrue from the great and immediate success which our composer's beautiful work achieved before a severely critical audience. Those results were not long in showing themselves. A gratifying revival of interest in the 'Dream' in England, and a most welcome, new-born and wholly beneficial spirit of emulation amongst English Choral Societies were the first-fruits of that 'famous victory' in the Rhineland. And now I find myself in 'holy Cologne' of ancient fame, and while the big bells of the glorious Cathedral ring in the joyous Whitsuntide, I bestir myself to give your readers some details of the second chapter in the remarkable tale of the results due to Professor Buths's daring step two years ago.

This evening the eighty-first Festival of the Lower Rhine commences with Dr. Elgar's 'The Apostles,' and to judge from two complete rehearsals which I have been privileged to hear, the work will be given an exceedingly fine performance. The Festival is under the direction of the municipal Kapellmeister, Generalmusikdirektor Fritz Steinbach, of Meiningen Orchestra fame, whose enthusiasm over the English novelty it is gratifying to hear. 'Es ist mir eine wahre Wohlthat gewesen, das Werk einzustudieren' (it has been a downright boon to me to rehearse this work), he remarked after last night's final rehearsal. 'There is something about it,' he continued—'you know, *here!*' (slapping his broad chest in the region of the heart).

The Festival programme contains only this one absolute novelty, *i.e.*, in Germany. But Dr. Richard Strauss's choral ballad 'Taillefer'; Ernst von Wildenbruch's 'Hexenlied' for declamation, with orchestral accompaniment by Max Schillings; Max Bruch's Sanctus for double chorus, two solo sopranos and orchestra (from Op. 35); and the original version of 'Lohengrin's Erzählung' (containing twenty-four lines which Wagner ultimately discarded), will be novelties to me and doubtless to the majority of the audience.

May 23.

All doubts regarding the fate of Dr. Elgar's great work in Cologne were dispelled last night. The performance was superb in almost every detail, and the reception enthusiastic. The composer, who had come from England at the invitation of the committee, was called even after the first part, and warmly applauded, a rare distinction at these Festivals—so I was told. At the conclusion, after the audience had come under the spell of the stupendous 'Ascension' *Finale*, the enthusiasm of the crowded and brilliant house broke forth with unmistakable spontaneity. Amidst reiterated calls for 'Elgar' and 'Componist,' Herr Steinbach led the composer to the platform, where he was received with ringing 'Bravos' and tumultuous applause in which audience—consisting largely of musicians from all parts of Germany, Holland, and Belgium—and performers heartily joined.

Of the performance I can but repeat in the most emphatic manner that, a few trifling mishaps excepted, it was superb, and that Herr Steinbach proved himself a great conductor by the way in which, without any sort of hint from Dr. Elgar, he managed to realize the composer's intention; the orchestra playing was a pure delight from the opening note to the last, and the true value of the orchestration and its tremendous importance as a great factor in the composer's scheme were fully appreciated. Every point was clearly brought out, and I heard beauties and effects which I have never heard before. It simply showed once more what an enormous advantage a conductor of a municipal subsidized German orchestra with unlimited chances for rehearsing has over his colleagues in England. Herr Steinbach's orchestra was a revelation. What Sheffield did for the choral portions

of 'Gerontius' in London the other day, that Cologne has done for the orchestral score of 'The Apostles.'

The chorus sang with sureness, beauty of tone, and depth of expression. They produced, with the huge orchestra, the most astounding climaxes, the like of which I have never heard in a long experience. No wonder the composer was delighted therewith. The soloists were Frau Rüsche-Endorf (Angel and Mary), Frau Metzger-Froitzheim (Mary Magdalene); Herren Dr. Felix von Kraus (Jesus), Heinrich Knote (John), Theodor Bertram (Peter), and J. M. Orelio (Judas). Of these excellent artists the last-named gave the most convincing reading of any of the parts. Herr Orelio is an operatic singer, and his training stood him in good stead in interpreting the most dramatic part in the oratorio, while the two ladies sang with feeling and conviction. Herr Knote's trumpet tones rang through the ensemble pieces in splendid fashion, and Herr Bertram was a safe and sturdy Peter, and the sincerity of Herr von Kraus in the part assigned to Jesus was at all times evident. Special mention must be made of the highly-artistic playing of the important organ part by Professor F. W. Franke.

After this unique performance I repeat once more what I have already, on two occasions, stated as my conviction, viz., that 'The Apostles' is a great work.

The Musical Competition Festival Movement.

FORMATION OF AN ASSOCIATION.

A well-attended and influential meeting, convened with the object of forming a Musical Competition Festival Association, was held at the residence of the Dowager Lady Beauchamp, 13, Belgrave Square, on May 17. Lady Mary Lygon, who presided, expressed her hearty sympathy with the objects of the meeting, and promised her active co-operation. She then called upon Miss Wakefield, the convener of the meeting, who, in the course of a very able and interesting speech, said:—

I do not think it is the least necessary here for me to go into the question of whether Musical Competition Festivals are worth encouraging or not. I think that every one attending this meeting has more or less experienced that, for those who love music or who wish to see it form a definite and important item in the life of the people of England, there is no such thorough, rapid, and far-reaching way for it to do so as is provided by the general scheme and organization of these Competition Festivals. Their component parts are stimulus and hard work. They appeal to our weaknesses (quite a useful thing to utilize and realize) as well as to our strengths. Also it is to be remembered of them that the work of all those taught is voluntary and for the love of music. The aim is not to make professional musicians or professional choirs, though such may result, but to inculcate a true love of music, which many of us believe to be more easily and comprehensively acquired by a comparatively small amount of personal practical application, than by a very much larger amount of what might be called aural instruction. The Festivals are no new idea. From Eisteddfod and joust of Minnesinger and Meistersinger these trials of vocal strength have, in one way or another, at many different times held their own, but their modern development is on very different lines to those of ancient days. I would sum it up as less of combat and more of organized study. My experience, I am glad to say, in the past nineteen years, has brought me into connection with many of these Festivals, so that the Westmorland Festival is merely one of a most interesting whole in my mind.

So much for retrospect; and for the accepted position of *the value* of Competition Festivals, I will merely accentuate this by reading a letter I have received from Sir Hubert Parry on the subject:—

> 'I do indeed think these Competition Festivals are splendid things—quite among the most hopeful signs of the times in this country. There are hundreds of ways in which they do good: Showing people how really enjoyable good music is when you come to know it, in spite of all that is said to the contrary, and giving people something to work for and exercise their faculties upon, which are troubled and dulled sometimes in the country districts when without an incentive to activity; and giving them also opportunities to meet together and expand their experiences of men and things.' . . .

Before turning to the actual object of this Association to-day, I could not miss this opportunity of calling your attention very briefly to the one point I claim to be original, and adopted in many modern Competition Festivals, and that is the work done by the choirs in the music *not for competition*. To balance *competition*, in my mind *combination* is absolutely necessary, and I do not believe the greatest power for instruction is reached by these Festivals until this combined work is arrived at. It is the co-operative system adapted to musical requirements. Works can be performed and knowledge of music gained, by separate instruction and massed results, which astonish even those who have had experience of years' standing. To all those who have not yet undertaken it, I commend *music learnt not for competitive purposes* as the highest attainment of the most useful competition lever; therein speaks the voice of a great art quite directly to its humblest votaries, calling them to serve it, without emulation, without rivalry, but simply as '*Music, sacred tongue of God.*'

And now as to the Association, with a Competition Festival Congress as its special object, about which we meet to-day. It has appeared to me for some years past that all of us connected with and interested in this movement wanted some practical binding link, also something almost of the 'Inquiry Bureau' character, to which many questions that arise on different topics could be referred, and at which papers would be read, followed by wide discussion. It has been my privilege and pleasure in the past nineteen years to receive a fair quantity of letters with all sorts of queries, some of which I was able to answer; in other instances I knew of people who could give much better advice than I could on the particular point in question. So it often seemed to me, if we could focus all our experience and knowledge in a Congress once a year, we could then, if it is properly organized, get the very best authorities on special subjects, which would be an enormous help to all. There should also be ample room for discussion, so that anyone could bring up points of difficulty. And furthermore I would suggest that Dr. McNaught and myself, if appointed secretaries, should be at hand for some portion of the day in some room to try and make ourselves generally useful! The idea of this Association should be (as I see it) as wide as music itself; no stereotyped rules or methods which might cut out one Festival while admitting another could be entertained. Our common ground should be our work for music, our difficulties and our successes. I am glad to say we all have both.

Miss Wakefield then proceeded to throw out some practical suggestions in regard to the proposed Congress, and, in conclusion, said:—

So, ladies and gentlemen, I would suggest that this Association embraces both the practical and ideal side of music in connection with these Festivals. I believe, if you approve of it and endorse its existence, that it will be one more step in a work of education which I am quite sure has the power to riddle England through and through with music.

It should be borne in mind that Miss Wakefield, as the originator of the Westmorland Festival at Kendal, may be regarded as the chief promoter of the recent Competition movement in England—a movement which is rapidly undergoing great development in various parts of the country.

Dr. McNaught, who was unavoidably prevented from attending the meeting, sent the following letter:—

May 16, 1904.

Dear Miss Wakefield,

I much regret that I am unable to come to the meeting on the 17th. I am engaged to adjudicate at the Pontefract Competitions, which commence on that day.

Closely connected as I have been for many years with the

Competition movement, I should very much like to be present at the birth of the new Association.

Your circular so very well describes the possible utilities of the Association that it is unnecessary for me to say more on this head.

I am just completing a round of about five weeks' constant adjudications, during which I reckon that I shall have faced about 10,000 competitors. Others, of course, have been similarly engaged elsewhere.

It is increasingly evident that the potentialities of the movement are great, in rousing dormant musical faculty and in discovering and giving due honour to excellent work accomplished. As a school of choir training the Competition scheme is unique. In no other way can a would-be choir trainer or conductor gain so many pointed object-lessons on what there is to do and how to do it.

Amo~g the numerous incidental utilities of the movement not the least is that it may help to conserve the study of our fine heritage of part-music and that, as well, it may tempt choirs and conductors to widen their knowledge by the study of the most modern music.

From the social point of view the value of the movement can hardly be over-estimated. Many of your audience must have had experience—sometimes pathetic—of its utility in this direction. It is this aspect of the movement that should make us all very tolerant of musical shortcomings.

I hope your meeting will be a thoroughly useful one.

Believe me,
Yours very sincerely,
W. G. McNaught.

Mr. Henry J. Wood then bore his testimony to 'the value of the Competition movement as a factor in combined choral life,' and Dr. Somervell moved, and the Hon. Everard Feilding (Brigg) seconded, the first resolution :—

That this meeting expresses its approval of the formation of an Association of Competition Festivals, having as its object a yearly Congress to be held in London, at which papers on subjects specially connected with these Festivals could be read by well-known authorities, and discussions held on all matters of interest or difficulty.

Mr. W. H. Leslie (Hunstanton) moved, and Miss Cecilia Hill (Slough) seconded, the following resolution :

That this meeting approves that payment of the sum of 1*s.* per head should constitute membership of the Association, which payment would entitle each member to a ticket for the Conference ; and that the Executive consists of a President (to be suggested by the Committee) ; Chairman of Congress, Lady Mary Lygon ; Hon. Secretaries (*pro tem.*), Miss Wakefield and Dr. W. G. McNaught ; Treasurer, Mr. W. H. Leslie ; Committee, all the Secretaries of the Competition Festivals or Festival representatives throughout England, with Chairman, Secretaries, and Treasurer above. To be elected annually.

These resolutions were carried unanimously.

A discussion on various important matters relating to musical Competitions then ensued, in which the following ladies and gentlemen took part, the subjects on which they spoke being placed after their names :—

The Hon. Mrs. Robert Spencer (Northampton), 'On Prizes' ; Mr. E. Minshall, 'The Financial Difficulties of Starting a Festival' ; Miss Craig Sellar (Petersfield), 'The Possibility of a Competition of "Best Choirs" from each Centre' ; Mrs. Commeline (Windsor), 'What is the simplest organization for putting competitive centres on a solid public basis?' ; Miss Mary Egerton (York), 'How to obtain Musical Instruction for Villages' ; Mrs. Peake (Retford), 'What possibility is there of County Council teachers for village classes?' ; Dr. Perrin (Canterbury), 'Is it better to cover a large area when starting a Competition Festival, or to confine such efforts to a small area round the place where the Festival will be held?'

Votes of thanks to the Dowager Lady Beauchamp for kindly lending the room for the meeting, coupled with Lady Mary Lygon's name for presiding, were proposed by Mr. J. A. Fuller Maitland and seconded by Mr. Gervase-Elwes.

Further particulars concerning the Association may be obtained from Miss Wakefield, Nutwood, Grange-over-Sands, Lancashire, or from Dr. McNaught, Annandale, Woodside Park, London, N.

LIST OF PLACES WHERE COMPETITION FESTIVALS ARE ORGANIZED :—

Barrow.
Blackpool.
Brigg (N. Lincolnshire).
Berks, Bucks and Oxon.
Carlisle.
Dorset (Wareham).
Farnham.
Hunstanton (Norfolk).
Isle of Man.
Keswick.
Kensington (Ladies' Choirs).
St. Cecilia Clubs (Girls).
Leyburn (Wensleydale).
Manchester (Female Voices).
Morecambe.
Madresfield (Malvern, &c.).
Mid-Somerset (Shepton Mallet).
North Notts (Retford).
Northampton.
Northumberland (Hexham).
Nottingham.
Petersfield (Hants).
Petworth.
Pontefract.
Richmond (Swaledale, Yorks.).
Spilsby (S. Lincolnshire).
Stratford (London).
Suffolk.
Southport.
Tonbridge.
Whitby (Eskdale).
Westmorland (Kendal).
Workington.
Working Girls' Clubs (London).

The following are reports — by our own correspondents and others—of Competition Festivals that have been recently held :—

NORTHAMPTON.

The competitions here have the advantage of the direct superintendence of the Hon. Mrs. Robert Spencer. This year the adult sections met on April 16 and the junior sections on April 23. On the first day there were about fifty entries in the various choral sections. Rushden, Kensley Park, and Earl's Barton (Baptist) sent first-rate choirs. Five bands, variously constituted, entered. On the whole the proceedings were lively and interesting. The junior competitions were also very successful ; the entries were numerous, and the standard of the singing often high. Dr. McNaught and Mr. George Rathbone adjudicated.

CARLISLE.

The Carlisle Festival, the ninth of the series, was managed this year with more than usual enterprise. The proceedings were spread over three days, April 19, 20, and 21. The services of Lady Maud Warrender and Mr. Plunket Greene were secured for the concerts. A local band was supplemented by professional aid from Manchester. The combined performance of the choirs was therefore made important. The competitions displayed the usual features, school choir singing and adult choirs in many sections. There were no instrumental sections. The entries were fairly numerous, and often the standard of performance was excellent. Many of the school teachers and choir trainers of the district are highly skilful in dealing with technics of choral performance.

In the chief choral class the tests were 'Come, Pretty Wag,' any chorus from Handel's 'Ode on St. Cecilia's Day' ('The dead shall live' was chosen), and a piece to be sung at sight. Eaglesfield, under Mr. Lowry, won the first place, and Stanwix, under the Rev. H. Dams, the second. At the final concert the whole of Handel's Ode was performed, and Mr. Plunket Greene sang two cycles of songs. Dr. McNaught conducted and adjudicated. Mr. Mercer, the acting organist of the Cathedral, was to have taken a prominent part in the Festival, but a sudden illness forced him to retire. The Right Rev. the Lord Bishop of Carlisle is the President of the Committee, Mr. Hubert Lowry the chairman, and Mr. D. Hodgson the Hon. Secretary. The admirable get-up of the programme calls for due acknowledgment. All the words of the music sung at competitions and concerts were given in full, as they always should be on these occasions.

MID-SOMERSET.

The Somerset Festival this year was held on April 20 and 21, at Frome, the new hall at Shepton Mallet not yet being ready. Mrs. Mansell, whose energy never seems to fail, had got together a large number of entries for competition, an adult concert choir and a children's choir. The standard of the performances generally was a great advance on previous efforts, especially in the children's classes. The three adjudicators, Dr. Somervell, Mr. Henry R. Bird, and Mr. George Rathbone, all expressed great satisfaction with

what they heard. A new feature was the 'Folk-Song' competition, adjudicated upon by Mr. Kidson. The combined choirs very successfully sang Handel's 'Ode to St. Cecilia,' under the direction of Mrs. Mansell. A professional orchestra accompanied. The combined children's choirs, conducted by Mr. Rathbone, sang Cowen's 'Village Scenes' and 'The Wind' (Rathbone).

HEXHAM.

The Tynedale Competition is a new-comer in the field. It was held at Hexham, Northumberland, on April 23, all the proceedings being comprehended in one day. Mrs. J. H. Ridley, Mrs. Arthur Gibson, and Mrs. J. C. Straker are among the chief promoters of the scheme. There were numerous entries in both the junior and senior sections, and there were many evidences of natural capacity. There is every prospect of the scheme having a useful career. Dr. McNaught adjudicated.

LINCOLNSHIRE, SPILSBY, BRIGG, AND GRIMSBY.

In the Lincolnshire district, Mrs. Massingberd, of Gunby Hall, promotes a series of competitions held at Spilsby, and Mr. Gervase-Elwes and his wife, Lady Winifrede, assisted by the Hon. Everard Feilding, work on similar lines at Brigg. This year both events were held concurrently on April 25 and 26, and on the next day there was a united meeting at Grimsby. All three competitions produced many satisfactory results. In the chief choral class at Grimsby the test-pieces were 'O lovely May' (German) and the far from easy part-song 'Autumn' (Brahms). It says much for the standard of the singing that Mr. Carl Smethurst's Spring Church Choir gained the first place by first-rate performances of both pieces. The Gunby Choir, under Mrs. Massingberd, came second, and Scunthorpe third. The Rev. H. Dams adjudicated at Brigg and Grimsby, and Dr. McNaught at Spilsby.

WHITBY.

The Eskdale Tournament of Song held its second competition in Whitby on April 26 and 27. Its operations extend over the wide moorlands in North-East Yorkshire. The dalesfolk have shown skill and musical knowledge but little suspected until the Misses Yeoman (Sleights) took the initiative about two years ago, calling to their assistance Mr. Henry Hallgate, of Whitby. This year there were 160 entries, an increase of 40 on last year. Encouraging musical aptitude was shown all round. The sight-singing of the juniors was excellent, several candidates winning full marks. Small places such as Pickering, Castleton, and Loftus furnished 120 choralists, who gave a spirited rendering of Mendelssohn's 'Hymn of Praise,' aided by a complete band of 45 players, and by Miss Ethel Bird, London, and Mr. Tom Child, Leeds, soloists, under the conductorship of Mr. Tertius Noble, of York Minster, the adjudicator.

PETERSFIELD, HANTS.

The fourth Petersfield Festival was held on April 26, 27, and 28. Miss Craig Sellar is the leading spirit of the undertaking. She had the gratification of experiencing a remarkable success on the present occasion. The entries were numerous, and the concerts which are a special feature of the scheme were overwhelmingly attended. On the first day the children's competition culminated in a performance of 'The Enchanted Palace' (Somervell), conducted by Miss Sellar. On April 27 local choirs competed in several sections, Redhill, under the Rev. P. A. R. Marriott, was very successful. The concert programme included 'A Song of Praise' (Somervell), conducted by the composer. On the last day Havant gained a banner for madrigal singing. The final concert brought forward an interesting programme under the conductorship of Mr. Donald Tovey. Dr. Allen adjudicated some of the competitions. Beethoven's 'Choral Fantasia,' with Mr. Leonard Borwick as pianist, was a great success, and a performance of Bach's cantata 'Sleepers, wake' was also much appreciated. The orchestra consisted of local amateurs stiffened by some professionals. Mr. Henry R. Bird was the pianoforte accompanist.

MORECAMBE.

For some years past the concluding day of the Morecambe Festival—the Saturday devoted to open competitions—has been famous. Nowhere in the world probably can one witness a more imposing display of popular musical genius as an annual event. Just recently special efforts have been made to extend the peculiar animation of Saturday's proceedings backwards, so as at least to cover the Friday evening concert. This year for the second time a large Festival Choir with contingents from Blackpool, Hanley, Kendal, and Morecambe was brought together on Friday, April 29—an arrangement only rendered possible by the offer of free hospitality to those coming from a distance made by a large number of volunteers among the Morecambe townspeople. Each of the choirs named had prepared three works for the Friday evening concert, namely, Bach's double chorus, 'Now shall the Grace,' Brahms's 'Song of Destiny,' and Elgar's choral ballad 'The Wraith of Odin.' In the combined performance they were supported by the Nelson Orchestra—one of those taking part in the Saturday competition—which by arrangement with the executive had prepared the instrumental parts of the three works mentioned. Dr. Elgar rehearsed and conducted the two last-named works, and Dr. McNaught the Bach Chorus. The singing of the combined choirs was throughout of a high quality, but the standard of the orchestral playing showed a marked falling-off from that of last year, probably in consequence of the more stringent regulations against professionalism. This was to some extent noticeable in all the orchestral music of the evening, but most of all in the 'Song of Destiny,' where the extended harmonies peculiar to the Brahmsian scheme of orchestration gave so much trouble to the amateur instrumentalists that the result was far from satisfactory. In Elgar's 'Wraith of Odin' they did considerably better, but were still scarcely equal to the occasion. Each of the four choirs gave examples of madrigal and part-song singing, and that part of the concert was altogether enjoyable. An extremely brilliant special feature was the playing of the Brodsky Quartet, to which the exceptionally good acoustic properties of the hall (Morecambe Winter Gardens) lent added lustre. The selections were Tschaïkovsky's No. 1, with the celebrated Andante Cantabile, and Beethoven's Third 'Razoumovsky.' After the delivery of the adjudicators' awards the prizes were handed over by Mrs. Elgar to the winners. Earlier in the day a competition was held between the four choirs, the test-pieces being the three compositions mentioned, of which selected portions were sung. The totals for the three pieces brought Morecambe Madrigal Society to the top of the list, and Hanley Cauldon Vocal Society to the second place.

The experience of last year, when the business of the Saturday proved altogether too heavy, induced the Executive to make a new arrangement, by which two of the adjudicators dealt with secondary open classes in the pavilion of the Central Pier, while the other two heard the male-voice choirs—an exceptionally large class—in the Winter Gardens. This arrangement worked satisfactorily, and the undue pressure of last year was avoided. Fourteen male-voice choirs competed in the class which sang Elgar's two choruses with words from the Greek Anthology, 'Feasting I watch with westward-looking eye,' and 'It's oh! to be a wild wind.' On the morning's work—which narrowed down the issue to Habergham, Harrogate, Lancaster, Manchester, and Southport—the leading position was held by the Manchester Orpheus Glee Society; but they were less successful in the evening with a whimsical part-song by Kücken, and the first prize ultimately fell to Southport Vocal Union (conductor, Mr. J. C. Clarke). The Manchester singers lost pitch very seriously in the evening, but the general standard of the male-voice singing was, as usual at Morecambe, very high, so high indeed that the weakest of the competing choirs would probably have beaten any south country society. In a class for mixed-voiced choirs of not more than thirty-five voices that have not won a prize in the principal open competition since 1896, Keighley Albert Street Baptist Choir were the first-prize winners. Here the test-pieces were a madrigal by Weelkes and a part-song by Stanford, which were repeated by the winning choir at the evening concert. In the female-voice choir competition, with Jensen's 'Mountain Spirit' as test-piece, Hanley Cauldon Vocal Society were the winners. In the class for full orchestras ('Magic Flute' Overture) the Nelson Orchestra, conducted by Mr. C. Townsley, took the first place, and in the string orchestra competition (Nocturne by Dvorák) the prize money was divided between the three

competing orchestras—Nelson, Colne, and Rochdale—who were considered equal by the adjudicators, and were massed together for an evening performance under Dr. Elgar.

The work of the Challenge Shield Class—the principal open choral competition—was too important to be divided, and was all taken in the Winter Gardens. There were twelve competing choirs: Accrington, Barrow, Blackpool, Colne, Hanley, Harrogate, Kendal, Nottingham, Salford, Saltaire, Southport, and Workington. In the preliminary test the pieces were a madrigal by Vecchi, 'Phillida, come tell to me,' and a part-song by Brahms called 'Memories.' The renderings considered best by the adjudicators were those given by Blackpool, Hanley, Nottingham, and Southport respectively, and at the evening concert those four in turn sang Parry's part-song 'There rolls the deep,' and Elgar's 'On the Alm' (from the 'Bavarian Highlands'), the last-named piece with accompaniment sketched on a pianoforte. The best aggregate of marks was obtained by Nottingham Tabernacle Temperance Choir, conducted by Mr. C. E. Riley, and to that choir therefore the principal trophy of the Festival was awarded amid a scene of tremendous enthusiasm.

This year's adjudicators were four in number. Dr. Elgar was again the presiding genius of the occasion, and Dr. McNaught the indispensable expert whose fine mastery of detail alone averts the confusion that often threatens amid the inevitable turmoil of a vast and excited assembly, notwithstanding the best of intentions and general behaviour that seems at Morecambe to be invariably good. Two famous choirmasters—Dr. Coward, of Sheffield, and Mr. Wilson, of Manchester—completed the bench, upon the constitution of which the Executive may be heartily congratulated.

The educational value of the Wednesday, which is the children's day, and of the Thursday, devoted to local competitions, is out of all proportion to the public interest of the proceedings. The work of those days was this year highly satisfactory for the most part, in respect both of the numbers that competed and the standard of talent and attainment exemplified. There were moreover features of special interest in the Thursday evening concert, such as the duet-singing of Misses Hilda Morris and Kate Howson and the part-songs given by the Morecambe Madrigal Society.

BRISTOL.

The fact that the competition scheme founded last year by Mr. W. E. Fowler is called an 'Eisteddfod' invites speculation as to whether this title differentiates the event from an ordinary competition. So far as we can judge it would appear that the inclusion of elocution is the only distinguishing feature. But however this may be, we can congratulate Mr. Fowler and his coadjutors on the success of their labours. This year's event took place in the Victoria Rooms on May 2, 3, and 4, and attracted numerous entries. Besides choral and solo singing sections there were numerous graded sections for pianoforte, violin, and violoncello playing. The adjudicators' board included Dr. McNaught (solo and choral), Mr. Tobias Matthay (pianoforte), Mr. Alfred Gibson (violin), Mr. Cuthbert Nunn, Mr. D. Rootham, Mr. Hubert W. Hunt (organist of Bristol Cathedral), and Mrs. Tobias Matthay (elocution). Many of the performances reached a high standard. Some of the competitors travelled long distances to take part. The Bristol Harmonic Male-Voice Choir won a first prize in their section, and the 'Sine Nomine' Choir, under Mr. R. E. Simmonds, gained the first prize in the chief mixed-voice choir section.

WORCESTER.

The Madresfield Competitions, founded by Lady Mary Lygon, were held this year at Worcester on May 3, 4, and 5. Usually the Festival is held at Malvern. It was hoped that on this occasion, the ninth of the series, Worcester amateurs would be drawn into the fold; but they held aloof, probably mainly because they did not quite grasp the educational aims of the scheme. The choral singing was often of a very high order. In the female voice choir section the choirs conducted respectively by Mr. Chignell, Mrs. Fitton, and Mr. Harvey were all first-rate. They were placed in the order named. In the chief mixed-voice class the Malvern Madrigal Society, under Mr. Cook, won by a fine performance of Elgar's 'Weary Wind.' There were sections for orchestras and brass bands. Two of each kind appeared and played extremely well. A section for 'any wind instrument' brought forward a cornet, a clarinet, and a trombone. In a folk-song class some quaint songs were performed by competitors. Mr. Walter Ford adjudicated in this section. Two concerts were given with full orchestra. At the first, Mendelssohn's 'Lauda Sion' was admirably performed by the combined resources under the direction of Lady Mary Lygon. At the second Bach's 'Sleepers, wake' was performed. At both concerts one of the most popular items was the Lady Radnor Suite for Strings by Sir Hubert Parry. Other highly appreciated numbers in the programme were the performance of Handel's 'Fourth Organ Concerto in F' by Mr. G. S. Chignell, and the rendering by the combined choirs of Elgar's part-song.

BERKS, BUCKS, AND OXON.

The Festival which seeks to focus the competitive activity of these three counties was held this year at Oxford on May 5, 6, and 7. The programme was as comprehensive in its subjects as the district served is wide. There were choirs of all sorts and sizes, orchestras, string solos, chamber music, pianoforte, organ, and vocal solos, and a class for composition. The judges were Dr. Allen, Rev. E. H. Fellowes, Mr. Plunket Greene, Mr. Beringer, Dr. Harwood, Dr. McNaught, Dr. Buck, Dr. Iliffe, Dr. Varley Roberts, and Mr. W. H. Hadow. There were a great number of entries, and even with three days and a large staff of judges it was difficult to get through the work in good time. The results were often of the highest class. Much interest was taken by the public. The proceedings culminated in a gathering of the adult choirs in the Town Hall on April 7. About 800 singers sang 'The Song of Miriam' (Schubert) and a selection of choral pieces, amongst which was a new madrigal, 'In Praise of Song,' specially composed for the Festival by Sir Hubert Parry, who conducted the concert, and also contributed a characteristically wise and humorous speech, in the course of which he dwelt on the advantages to be gained by the competition movement. The list of the council executive committee, local secretaries, patrons, and contributors to the expenses contains some hundreds of names. Miss Cecilia Hill and Mrs. Commeline are the organizing honorary secretaries.

NORTH NOTTINGHAMSHIRE, RETFORD.

Another centre for music competitions has now been established at Retford, which is intended to serve the northern part of Nottinghamshire. It was originated through the enterprise of Mrs. Herbert Peake, and, judging from the well-organized and enthusiastic meeting that took place on May 9 and 10, the institution promises to have a long career of usefulness before it. It followed what may be known as the 'Wakefield' lines, and had the advantage of the co-operation of two people experienced in the management of these competitions—Mr. F. S. Hatchard, who organized a similar one at Pontefract a year ago, and Dr. McNaught, who, as adjudicator, is peculiarly qualified to foster a competition in its infancy, since his method is distinctly encouraging, and even his most drastic criticisms are veiled by a genial smile that deprives them of all their bitterness.

Small beginnings characterize all these competitions, and though the Retford amateurs were not below the average that one might find in any rural district uncultivated by a course of competition, they showed ample room for the improvement which such an educational movement always brings, if persevered in long enough. There was a welcome feeling of enthusiasm and fairly good material upon which to work, but a very general lack of knowledge how to put it to the best use. The elements of voice production seemed unknown, and there was a general confidence in the light of nature which was not justified by the result. In this fallow field the adjudicator cast some valuable seed of instruction and advice, and in one matter, the production of vowel sounds so as to secure a good blend of choral tone, he gave a useful little object-lesson to a choir extemporized from the voices happening to be on the platform.

In the children's choirs there was a prevalence of stolid rhythms and mechanical interpretations which it is just the province of these competitions to improve. Teachers in elementary schools have often unpromising material to deal with; they have few standards by which to test their work, and small encouragement to accomplish anything very artistic. After hearing each

other's performances, with their merits to be copied and faults to be avoided, and after listening to such helpful remarks as a competent and experienced judge can make, they should return to their labours with renewed zest, and, if one may judge by the results of other similar competitions, it may be fairly expected that an advance will be felt a year hence.

The adult choirs showed no less than the juvenile the necessity of some instruction. The intonation was frequently at fault, the tonal attack was uncertain, the quality was often rough—at least in the village choirs; but in some classes good as well as promising results were achieved. Especially was this the case in the choirs of male voices and female voices respectively, which furnished some highly creditable singing, and the choral societies also displayed excellent material and an enthusiasm that should, under favourable conditions, carry them far. Among the individual performers, a young lady violoncellist, Miss Dorothy Spencer, showed exceptional promise, and the average level of the adult violinists was very high. A concert concluded each day's proceedings, and the interest felt in the competitions was pleasingly evinced by the appearance of Lady Gertrude Foljambe and the Duchess of Portland to distribute the prizes.

The Duke of Portland made an excellent speech in supporting the scheme, to which we wish all success.

YORK.

The York competitions have been established for several years, and now pursue a way of such even tenour that minute criticism of the proceedings on May 10 and 11 is not necessary. On the first day the juvenile competitors and the instrumentalists were reviewed by Mr. Egerton Lowe, and on the second the senior choral competitions were adjudicated upon by Dr. McNaught. The great efficiency of the school choirs in this district was fully maintained. To one of the larger choirs the judge awarded full marks for its intelligent and expressive performance, nor was this an isolated instance. It is curious, and not easily explicable, that the children distinguished themselves especially by their careful enunciation, a point in which the seniors were so deficient that a prize to encourage this particular virtue went a-begging, since the adjudicator found himself unable to award it to any of the choirs that came forward. There were some good instrumental performances, both by children and adults, and the excellence of the playing at sight was a wholesome and welcome sign. In the senior choral classes there was on the whole an advance, especially in musicianship and beauty of tone; what seems most desirable in the future is a more careful study of the words, and, as has been mentioned, a greater endeavour to make them plain to the hearer. In pure musical beauty, the singing of Schumann's part-song 'The steadfast heavens' by a village choir would not be easy to surpass. A chorus from Brahms's 'German Requiem,' and another from Mendelssohn's 'Lauda Sion,' were among the choral tests. The latter was chosen from all the choruses in the cantata at the moment of the competition by the judge, an excellent plan, since it involved the preparation of the whole of the work, and avoided what is a rather objectionable feature in competitions, the expenditure of much time on polishing the details of a single piece, to the exclusion of study that tends to a general advance in musicianship. The performance of 'Lauda Sion,' under the conductorship of Miss Mary Egerton, the founder and president of the York competitions, and the appearance of the Duchess of Norfolk to distribute the prizes, are events that deserve record.

LONDON WORKING GIRLS' CLUBS.

The eminently useful annual competition took place at St. Andrew's Hall on April 14. The Marylebone Club (Mr. W. G. Rothery) gained the first place. Six clubs competed and also sang the Cantata 'Vogelweid' (Rathbone) under Mr. H. J. B. Dart.

PONTEFRACT.

Those who were interested in the establishment of these competitions a year ago, chiefly through the instrumentality of a local amateur, Mr. F. S. Hatchard, were no less interested in watching the result of a second meeting, when it would be possible to note the advance of the movement. The competitions, which took place on May 17-19, showed an unmistakable advance in several ways. The children's choirs were particularly satisfactory in this respect, showing distinct improvement in refinement and musical feeling. The classes for solo vocalists seemed popular, attracting many entries, and producing some really excellent results, both in the village section and the open section. A contralto, Miss Alice Ruddlesden, who, in the latter class, sang Glück's 'Che faro,' showed a combination of natural and acquired gifts, together with a temperament that lent itself to the display of genuine emotional feeling, which are rare in any vocalist, and should, if carefully cultivated, carry her far. The number of juvenile soloists was also remarkable, and involved the employment of an assistant judge, Mr. R. B. Walker, a local musician, who in this way materially lightened the labours of Dr. McNaught, who resumed his position as chief adjudicator.

It was however much to be regretted that this interest in solo singing was at the expense of choral work, which it is of course far more the object of these competitions to encourage. In this section the entries were comparatively meagre, and in three of the most important classes there was but a single entry, and that of the same choir, whose enterprise may have served, as one would like to hope it did serve, to inspire others to do likewise a year hence. At any rate, steps are being taken to make the value of these competitions, as a means of educating the amateur musicians of the district, better understood, and it is much to be hoped that the result of any missionary propaganda undertaken may be made manifest when the competitions are renewed. Their popularity is already ensured; what is needed is to direct it into the most useful channels.

WENSLEYDALE.

The seventh 'Tournament of Song' took place at Leyburn on May 18 and 19 on similar lines to those adopted at former meetings. The judge was however a new one, Mr. C. H. Moody, the able organist of Ripon Cathedral. Children's competitions occupied the first day, and here it was satisfactory to notice the continued interest taken in instrumental music in this purely agricultural district. Though no very high standard was reached, it is certainly encouraging to find young people taking to orchestral instruments as well as to the pianoforte, for though we may not expect or wish them all to become orchestral players, their experience should give them a special interest in orchestral music that is so much to be desired in this country. In the senior competitions, taken on the second day, there were several more instrumentalists, who were not only heard as soloists, but took part in pianoforte trios and string quartets.

The village choirs that were heard in chants and anthems showed a right spirit, and sung with reverence, intelligence, and a feeling for the nature of their work. In the Choral Societies' classes there was some highly creditable singing, and the Bedale Society's reading of Macfarren's part-song 'Orpheus, with his lute' so pleased the judge that he awarded it full marks. An interesting innovation was a class for callow composers, who were invited to submit a hymn-tune and double chant of their own composition. Originality is not, of course, to be expected in such a competition for amateurs,—indeed, experience shows that it is not invariably attained by the most expert composers who attempt a type of composition that affords so little room for variety—but at any rate it serves to promote musicianship, which is no doubt all that is intended. The 'Tournament' ended with a performance of 'Elijah,' conducted by the Hon. Lucien Orde-Powlett, who has done so much for music in the district as to deserve to be styled the missionary of the Dales.

THE FEIS CEOIL.

The Feis Ceoil was held in Dublin from May 16 to 21. Three concerts were given, at which the place of honour in the prize compositions must be given to Mr. Hamilton Harty's Symphony—a work of very great ability and one that displays a quite remarkable knowledge of orchestration. The composer, who conducted the work admirably, received quite an ovation at its conclusion. Signor Palmieri's Cantata 'The Exodus' (also conducted by its composer) is a melodious composition, and evidently the work of an

experienced musician. At the same concert Dr. Charles Wood's 'Ode to the West Wind' was given, conducted by Mr. Robert O'Dwyer. The prize anthem by Carl Hardebeck, which was performed at the first concert, contains a baritone solo, admirably sung by Mr. J. C. Doyle.

The choral competitions were very good this year, and showed a distinct improvement both in quality and quantity. The following are the principal awards (first and second prizes), Dr. Sinclair, of Hereford, being the judge; the name of the conductor follows that of the choir:—

Mixed Choirs (Division I.).
Maiden City Choir, Londonderry (Dr. D. C. Jones).
Mr. Loreto's Sligo Choir (Mr. H. Loreto).

Ladies' Choirs (Division I.).
Derry Ladies' Choir (Mrs. A. McC. Stewart).
County Louth Ladies' Choir (Mr. Raymond Revelle).

Male Choirs (Division I.).
St. James's Gate Choral Society (Mr. Brendan Rogers, jun.).
Dublin Glee-Singers' Male Choir (Mr. Joseph Seymour).

Mixed Choirs (Division II.).
Messrs. Varian's Choral Society (Mr. Robert O'Dwyer).
The Amphion (Mr. George B. White).

Ladies' Choirs (Division II.).
Messrs. Varian's Choral Society (Mr. Robert O'Dwyer).
Thomastown Musical Society (Mr. A. Ranalow).

Male Choirs (Division II.).
Messrs. Varian's Choral Society (Mr. Robert O'Dwyer).
'Freeman's Journal' Choir (Mr. Brendan Rogers).

Mixed Commercial Choirs.
Messrs. Arnott and Co. (Mr. Theodore Logier).
Messrs. Varian's Choral Society (Mr. Robert O'Dwyer).

Female Commercial Choirs.
Messrs. A. Findlater and Co. (Mr. Brendan Rogers).
Messrs. Jacob and Co. (Mr. Thomas Weaving).

Trades Choirs.
Dublin Typographical Choral Society, No. 2.
The Brushmakers' Society.

School Choirs.
North Strand National Schools (Girls) (Mr. Nesbitt).
North Strand National Schools (Boys) (Mr. Nesbitt).

ROYAL COLLEGE OF MUSIC.

'PATRON'S FUND' CONCERT.

Reference has already been made in these columns (p. 306 of the May issue) to the sum of £20,000 presented last year by Mr. S. Ernest Palmer to the Council of the Royal College of Music, the income of which was to be devoted in various ways to the encouragement of British art.

The first-fruit of that generous gift was the orchestral concert given on May 20 at St. James's Hall. Composers may produce and even publish, but unless they have opportunities of hearing their works and hearing what is said about them it is discouraging for creative artists to persevere and properly develop their talent: as sunshine to a plant, so is a favourable reception or a kindly word given to a rising musician.

Of the forty-two compositions submitted to the committee of musical experts from the Royal College and Royal Academy of Music, fourteen were selected for trial rehearsals, and from this reduced number was made up the programme of the concert under notice. It included two overtures by Messrs. Henry Geehl and York Bowen—works showing not only technical skill but poetical feeling. 'Fantasie-variations on a Swedish air' by Mr. William Y. Hurlstone and a Symphonic Poem by Mr. Frank Bridge are interesting and ambitious, but they would bear condensation. A Scena, 'Manfred's Soliloquy,' and another 'Grettir's Departure,' by Mr. A. von Ahn Carse and Mr. Paul Corder respectively, deserve favourable mention. A weird song, 'The Hag,' by Mr. Frank Bridge, and a light Suite by M. Gustav von Holst completed the programme.

All the works were conducted by their respective composers—with the exception of Mr. Corder's Scena and Mr. Hurlstone's Variations, of which Sir Charles V. Stanford took charge. There was a very large, attentive, and appreciative audience.

ROYAL OPERA, COVENT GARDEN.

The season opened on May 2 with Mozart's 'Don Giovanni'; moreover it was the first of a cycle of special performances under the direction of Dr. Richter. This prominence given to Mozart's masterpiece is most welcome. 'Faust,' 'Carmen,' 'Rigoletto,' and a few other modern operas, especially when the cast includes distinguished vocalists, draw the public; apart from these, Wagner rules the stage. That his operas and music-dramas should prove such powerful magnets is natural enough, for are they not works of genius? Yet it is a pity that the public should become indifferent to the great masters who preceded Wagner—Mozart, Gluck, and Beethoven. Yet such is for the most part the case. Even the interesting performances of 'Don Giovanni' and 'Figaro' last month did not draw full houses; Gluck is never played now, and 'Fidelio' is absent from the Covent Garden scheme. The attempt then to honour Mozart is most praiseworthy, and it is to be hoped that the importance of this new undertaking of the Syndicate will be fully recognized.

As to the renderings of the two operas, it cannot be said that they were in all respects satisfactory. Although there were good interpreters and much deserving of praise, in neither representation was there that perfect understanding of and sympathy with the master's music that one could have wished. The orchestral playing under the direction of Dr. Richter was a special feature; there was no attempt to give a modern—or may we say Wagnerish?—reading of Mozart's score. The works were announced to be given without cuts; in the case of 'Don Giovanni' however this was not strictly observed. It may not be a matter of much moment, and certainly the omission, to name one thing, of the original *finale* of the opera was beneficial; but as Shylock desired his pound of flesh, so no doubt the announcement 'without cuts' caused amateurs to expect their full measure of music. In 'Don Giovanni' the three ladies were Fräulein Destinn, Madame Suzanne Adams, and Miss Alice Nielsen, while MM. Journet, Salignac and Renaud impersonated Leporello, Don Ottavio, and the Don respectively. In 'Figaro' Madame Suzanne Adams was the Countess, M. Journet the Count, and M. Seveilhac, Figaro.

'Tannhäuser,' 'Lohengrin,' and 'Tristan' were the three Wagner operas included in the special performances. Here the advisability of giving them in their entirety is open to discussion; it was most interesting so to hear them, but for ordinary occasions wise use of the pruning-knife is to be recommended, though certainly not to the extent to which we are accustomed. These performances were admirable; space however compels us merely to single out Fräulein Ternina, the incomparable Isolde; Fräulein Destinn, whose Elsa was in many ways commendable; Madame Kirkby Lunn; and Herr Herold, who has a remarkably fine voice, and Van Rooy merit special mention.

Apart from these cycle evenings, we must refer to the great and well-deserved success of Fräulein Destinn in 'Pagliacci' and to the truly excellent performance of 'Rigoletto' under Signor Mancinelli, with Madame Melba as Gilda, and Signor Caruso as the Duke.

THE MUTILATION OF A MASTERPIECE.

At the Musical Association, on May 10, Dr. W. H. Cummings read a paper in which he defined the responsibilities of an Editor of Music. In the past there were numerous instances where, either from want of knowledge or mistaken zeal, great injustice had been done. For instance, Purcell's Te Deum had been enlarged and added to by Dr. Boyce; on the other hand the same work had been reduced and mutilated by Stafford Smith. The special matter which the lecturer desired to bring before the meeting was the extraordinary copy of the 'Messiah' recently published as the work of the late Dr. Chrysander, who called it a 'conducting' copy, and put it forth as a model of the right mode of performing Handel's popular oratorio.

The lecturer read through the reprinted score page by page and showed that in the whole work only two movements were left as Handel composed them. Dr. Chrysander not only omitted whole movements, but emasculated almost every number, leaving out many bars not only of the arias,

but also of the various fugal choruses, thus frequently deleting the most important working-out of the subjects. Moreover he disfigured the various solos by inserting incongruous ornamentation and cadences of his own composition; in order to introduce these latter he did not scruple to change the rhythms from quadruple to triple.

Dr. Cummings said a great wrong had been done to the art and to the reputation of a classic composer, and worse still, if the musicians of Germany accepted the version put forth by Dr. Chrysander as a true representation of the traditional manner of the performance of Handel's 'Messiah,' they would have reason to accept the opinion which had been entertained in Germany that Handel's music was antiquated and rococo.

Dr. Maclean was in the chair, and, with Mr. Otto Goldschmidt and Mr. T. L. Southgate, took part in the discussion following the reading of the paper.

'THE KING'S PRIZE.'

A NEW OPERA.

The pupils of the London Music School produced at the Royalty Theatre, on April 29, an opera entitled 'The King's Prize,' founded on Scott's 'Quentin Durward' by 'S. R.,' and composed by Mr. Alick Maclean. Though suffering from the usual defects of pupils' performances,—defects chiefly due to the inexperience of the executants—the occasion served the excellent purpose of proving the young composer's unmistakable gift of writing effectively for the operatic stage. Mr. Maclean seems to have the requisite theatre blood in his veins. The libretto of 'The King's Prize' is laid out on somewhat old-fashioned lines, with ample opportunities for set numbers in the way of choruses, songs, duets, &c. In such movements, no less than in the orchestral accompaniments (suggestive of the modern Italian style) to the Dialogue, Mr. Maclean succeeds in interesting his audience by means of a fluent melodiousness, rhythmic variety and charm, and clever characterization. Several of the songs, and especially a duet 'Red, red is the rose,' pleased greatly and were deservedly applauded with genuine warmth. The choruses and *tutti* portions are bright and fanciful, and sonorously and effectively written for voices and orchestra; at times they show real dramatic grip, and rise to considerable heights of impressiveness, thus auguring well for such more recent operas as the composer may have in his portfolio.

Of the performers Mr. Arthur Durand, as Louis XI., stood head and shoulders above his colleagues, both as singer and actor. His excellent enunciation obviated the necessity of referring to the text-book, and he managed to impart character to both voice and gesture. Miss Ethel Windsor Locke sang charmingly a dainty song entrusted to a 'Herd-boy,' and Miss Daisy Campbell, Madame Blanche Newcombe, Messrs. Percy Bates, A. W. Fordham, R. Jecks, A. Kennedy, and Edwin Webster sang the remaining parts, the last-named giving dramatic significance to the part of Crevecœur, and singing his solo with artistic effect. A somewhat general and trying tendency to sing beside the pitch may have been due to nervousness, while the occasional roughness of the orchestral playing must be put down to the pupils' inexperience. The stage-management was in the safe charge of Mr. Charles Fry, who did wonders under exacting circumstances. The chorus especially displayed an intelligent interest in the drama, and acted with a *savoir faire* worthy of grand opera. Mr. Henry Beauchamp conducted vigilantly and resourcefully. We may add that the composer of the opera is a son of Dr. Charles Maclean.

THE TONIC SOL-FA COLLEGE.

The annual meeting at Exeter Hall on May 9 was presided over by the Lord Chief Justice, who is well known as a distinguished musical amateur. In his speech Lord Alverstone said that he had made a hobby of choral singing for fifty years, and as an old member of the Madrigal Society he knew what a wealth of beautiful music existed in the writings of the old English composers of from 1550 to 1800. He had heard famous German choirs in that Hall and elsewhere, but nothing produced in the way of unaccompanied music by other countries compared with our madrigals and glees of the seventeenth to the nineteenth centuries. He much regretted that so many choral societies neglected this kind of music. He considered that part-singing was one of the best sides of music possible to be enjoyed by old and young.

An interesting address on the introduction of the Tonic Sol-fa system into Hungary was given by Mr. W. H. Shrubsole.

A demonstration of sight-singing from both notations and of writing by ear was successfully given by a class of girls from the Kirkdale Road School, Leytonstone, and two part-songs were well sung by a 'commercial' choir of workers from a suburban printing works. A choir of 400 voices, conducted by Mr. L. C. Venables, rendered a selection of choral pieces. Mr. H. C. J. Churchill presided at the organ and opened the meeting with a short recital.

London and Suburban Concerts.

THE PHILHARMONIC SOCIETY.

A delightfully finished interpretation of Mozart's Symphony in E flat opened the Philharmonic Concert on April 28 at Queen's Hall. There was a freshness and delicacy about the passages for the wood-wind that were truly delightful, and the joyous work has seldom had a more vivacious interpretation. The novelty of the evening was a Concertstück in A flat (Op. 11) for Pianoforte and Orchestra by Signor Franco da Venezia. This did not prove of great musical interest, but the brilliancy of the pianoforte part enabled Signor Ernesto Consolo to advantageously display his fine technique. A memorable performance was that of Saint-Saëns's Violoncello Concerto in A minor (Op. 30), the solo part of which was rendered with exquisite tone and finish by M. Jean Gerardy. The vocalist was Miss Minnie Tracey, who sang the scena 'Le Reveil de Brunehilde' from M. Reyer's opera 'Sigurd,' performed at Covent Garden on July 15, 1884.

The concert on May 19 opened with Dr. Elgar's Overture 'In the South,' originally produced at the Festival held in honour of the composer at Covent Garden. Under Dr. Cowen's direction, and the more favourable acoustics of the Queen's Hall, the Overture became much more impressive. The increased virility of the opening section, and the force and grandeur of the march suggested by recollections of the old Roman Empire, were very marked, and the applause was so continuous, evidently in order to bring the composer on to the platform, that Mr. Berger had to come forward and state that Dr. Elgar was not present. Another notable performance was Glazounow's Symphony No. 6 in C minor, performed for the first time at these concerts on this occasion. This work also improves on further acquaintance, and its genial and attractive elements were most effectively set forth. M. Fritz Kreisler gave a remarkably finished and pure reading of Beethoven's Violin Concerto, and a distinctive feature of his playing was his own cadenzas, that in the first movement being exceptionally fine. We need only add that the vocalist was Mr. Gregory Hast, who fully sustained his reputation as an accomplished singer. Dr. Cowen conducted both concerts with his usual artistic insight.

THE HANDEL SOCIETY.

The invitation concert given at St. James's Hall on May 10 possessed great musical interest owing to the performance of Handel's 'Jephtha.' So seldom is this oratorio heard that to concert-goers in general it comes almost as a novelty. The work had evidently been very carefully prepared by the Handel Society, the result being an excellent rendering; a good balance of tone was maintained throughout, and the choruses were attacked with confidence and precision. If the orchestral playing was not so satisfactory, the principal soloists — Mr. Charles Saunders, Mr. Francis Harford, and Miss Georgina Dupuis—sang with refinement and discretion. The other solo parts were efficiently rendered

by Miss May Hawker, Miss Alles von Geldler, and Madame Le Mar. Mr. J. S. Liddle conducted, and Mr. E. G. Croager presided at a 'Positive' organ. Before the commencement of the oratorio the 'Dead March' in 'Saul' was played in memory of the late hon. treasurer of the Handel Society, Mr. Edward Price Pearse, who was also one of its original members.

THE LONDON CHORAL SOCIETY.

This enterprising Society, conducted by Mr. Arthur Fagge, is to be warmly commended for selecting Dr. Elgar's 'King Olaf' for its concert on April 25 at Queen's Hall, for is it not a work full of sterling music—music that is romantic and expressive? The special feature of the evening was the performance of five new part-songs for male voices, composed by Dr. Elgar. These interesting novelties are severally named 'Yea, cast me from heights,' 'Whether I find thee,' 'After many a dusty mile,' 'It 's oh! to be a wild wind,' and 'Feasting I watch,' their texts being English translations of old Greek poetry. If the third of the set is the most elaborate, and the second and fourth are the most charming, all are highly original and show the hand of a master. The soloists in the cantata were Madame Clementine de Vere, Mr. Joseph O'Mara, and Mr. Ffrangcon-Davies. In recording this the final concert of the first season of the London Choral Society, we may congratulate Mr. Arthur Fagge and his coadjutors upon what they have already accomplished, and wish them increased success in the future.

MR. B. HOLLÄNDER'S ORCHESTRAL SOCIETY.

London is the richer by a new conductor and a new orchestra since May 11, when Mr. B. Holländer's Orchestral Society gave their first public concert at the Kensington Town Hall. We greet conductor and band with the warmest of welcomes, for they proved themselves worthy of being judged by a standard which only a few years ago would have seemed preposterously high for any 'mere suburban affair.' Mr. Holländer invited the severest criticism by a programme including such trifles as Beethoven's Third 'Leonore' Overture, Saint-Saëns's Fourth Pianoforte Concerto, and Brahms's C minor Symphony (No. 1), and we mean to apply such criticism when we state deliberately that the concert was artistic and enjoyable in a high degree. The band consists largely of ladies—at least in the string department; but there are no 'passengers' amongst them. They play standing up, even throughout the Symphony, which may partly account for the fire and energy with which they interpret the music put before them. They all seem experienced players, for their free and vigorous bowing has nothing of amateurish awkwardness about it. Moreover their tone is pure, full, and rich; in fact, here is at last a case of lady players meeting their male colleagues on equal terms—they literally 'face the music.' The wind and percussion instruments are in the hands of seasoned artists, and only the raucous exuberance of the brass and percussion was momentarily and unpleasantly reminiscent of other halls and other conductors.

Mr. Holländer directs his forces with dignity and authority; he wisely eschews the showman's antics in his gestures; yet his beat is both clear and graceful. He knows the classics thoroughly, so that he can dispense with the printed score of even a complex work like the Symphony of Brahms. He does not ruin the natural flow of the music by irritating point-making, and yet he gives readings aglow with colour and romantic fervour. His interpretation of the glorious *Finale* to Brahms's 'No. 1' was masterly, and scarcely inferior to that given last year by Herr Fritz Steinbach with the famous Meiningen Orchestra. The introductory *Adagio* to that *Finale*, Brahms's greatest epic effort, stood out as the crowning point of the concert, and revealed interpretative gifts of the highest order. Such grandeur and dramatic intensity, such dignity and pathos are only read into the 'dead letters' of a printed score by a master conductor. After this we expect great things from Mr. Holländer.

Mr. Arthur Hervey's highly effective and tuneful Overture, 'Youth,' was played with immense spirit under the composer's inspiriting direction; and Monsieur Raoul Pugno gave splendid performances of Saint-Saëns's Concerto and a new Concertstück from his own pen. The last named is a highly ingenious work in three movements, built throughout on a phrase of only three notes. The metamorphoses to which M. Pugno subjects this tiny theme, and the inexhaustible variety of harmonic and rhythmic devices by which the thing is made at all possible, constitute a remarkable *tour de force*. The piece holds the attention, and works up to a most brilliant climax; our only doubt is on the score of abstract musical beauty. A second hearing may enable us to express a decided opinion on this point. There was only a small, though jubilantly enthusiastic audience, but we hope that Londoners, especially West-Enders who consider themselves judges of good orchestral playing, will not fail to support this most commendable new venture.

The Bach Choir, under the careful conductorship of Dr. H. Walford Davies, gave an excellent concert at St. James's Hall on May 18. A well-balanced chorus gave testimony to careful and artistic training. The programme was admirable, and included Brahms's noble 'Song of Destiny,' Schubert's 92nd Psalm, the solo of which was sung by Mr. Lane Wilson, and Schumann's charming Requiem for 'Mignon.' Brahms's beautiful Lieder and Romanza for female voices, and Sir Hubert Parry's 'Ode to St. Cecilia's Day' were also excellently rendered.

The sonata recital given by Miss Fanny Davies and Dr. Joachim, at St. James's Hall, on May 13, was full of interest owing to the association of these two distinguished artists and the works chosen—Schumann in A minor (Op. 105), Mozart in E flat, Brahms in A major (Op. 100), and Beethoven's 'Kreutzer.' The rendering of the *Allegretto* in Schumann's composition was most delicate and refined, and showed how completely the executants were in artistic sympathy. The *Adagio* and closing section of the Mozart Sonata were also most purely and beautifully played, the veteran violinist phrasing the passages with enchanting clearness and delicacy. It was however in the Sonata by Brahms that Dr. Joachim excelled, and it is no wonder that the breadth and grandeur of his style roused the audience to enthusiasm.

The programme of the fifth concert given by the Joachim Quartet—St. James's Hall, May 5—included Sir Charles Stanford's new String Quintet, No. 2 (MS.), Op. 86, composed expressly for Dr. Joachim's Diamond Jubilee. Its most attractive section is perhaps the *Scherzo* in duple rhythm, while the last movement is a tune of an undoubted Irish type, in the treatment of which the composer is, as usual, conspicuously happy. The work—first performed at Berlin on March 30—was beautifully interpreted by Dr. Joachim and his colleagues (Professors Carl Halir, Emmanuel Wirth, and Robert Hausmann), with the valuable co-operation of Mr. Alfred Gibson as second viola-player.

The amateur orchestral concert conducted by Mr. Wilhelm Sachse at St. James's Hall on May 11 at least served to show the popularity of the violin amongst ladies, for very few of the sterner sex were visible in this department of the orchestra. With rare discretion Mr. Sachse chose works that were within the executive abilities of his orchestra. There was much merit in the interpretation of Beethoven's Second Symphony, albeit the conductor was unable to secure sufficient contrast of light and shade. Madame Henriette Schmeat played the solo part in Mozart's Violin Concerto in E flat, and Miss Isabel Chatto's tasteful singing distinctly added to the pleasure of the evening. The songs contributed by Mr. Gale Gardner were also much appreciated by the numerous audience.

A large and appreciative audience attended Mr. M. Sterling MacKinley's vocal recital at Steinway Hall on May 6. This artist has made great progress in his art, but he still needs to cultivate greater animation. Eighteen songs were mentioned on the programme, amongst which some English ditties were admirably delivered and greatly appreciated. Miss Jean Sterling MacKinley gave some clever and amusing recitations by American authors, and in so doing fully deserved the applause she received.

Mdlle. Szalit, the young Viennese pianist who made such a successful appearance at the Bechstein Hall in January last, concluded on May 11 at the same hall a series of three recitals, in which she may be said to have increased her reputation. Her future progress will be watched with interest.

The St. Margaret's Musical Society, organized with such excellent aims and now strengthened by the addition of an orchestra, gave another successful concert in Caxton Hall, Westminster, on May 17, when Barnett's 'Ancient Mariner' and Faning's 'Song of the Vikings' were performed by the combined forces, the solo vocalists being Miss Eva Hardy, Miss Enid Gabell, Mr. Frederick Norcup, and Mr. Bertram Mills. In the miscellaneous selection the choir were heard to advantage in several madrigals and glees, and the orchestra (led by Mr. Ernest Windust) performed satisfactorily Mozart's 'Figaro' Overture, two movements from Haydn's Symphony in G major, and a Ballet Suite arranged from Gluck's opera by Felix Mottl. The Rev. Jocelyn Perkins conducted.

In the Metropolitan Evening Schools under the educational authorities there are some 15,000 pupils in the singing classes. For the purpose of combined performance each district has formed itself into a Choral Union, the idea being to end the winter season's work with a concert on a large scale. In pursuance of this idea the following Unions have recently given performances:—East Lambeth, at Walworth, April 16; conductor, Mr. A. G. Gibbs. West Lambeth, at Battersea Town Hall, April 22—Gaul's 'Joan of Arc,' with full orchestra; conductor, Mr. George Lane. Hackney and Finsbury, at the Alexandra Palace—'Hymn of Praise' and 'Hiawatha's Wedding-Feast'; conductor, Mr. Allen Gill. Chelsea and Westminster, Queen's Hall, May 11; conductor, Mr. W. T. Oke. All the performances were highly successful, and drew large audiences.

The Highbury Philharmonic Society brought their twenty-sixth season to a successful termination on May 3 with an interesting concert which included Elgar's 'King Olaf' and Sterndale Bennett's 'May Queen.' The orchestra, under the able direction of the Society's conductor, Mr. G. H. Betjemann, did justice to the intricacies of Dr. Elgar's score, while the choir were hardly less efficient, especially in their renderings of the choruses 'A little bird in the air' and 'As torrents in summer,' wherein marked intelligence was shown in the phrasing of the various descriptive passages allotted to the different voices. The solo parts were efficiently rendered by Miss Perceval Allen, Mr. Lloyd Chandos, and Mr. Andrew Black. The same artists sang the solos in 'The May Queen,' and in addition Miss Edith Mutter took the part of the Queen. The Highbury Phi harmonic Society have an excellent record of artistic enterprise and achievement; they are doing excellent work, and deserve every support and encouragement.

The Bermondsey Choral and Orchestral Union gave their final concert of the season in the Town Hall on May 5, when Cowen's 'St. John's Eve' was performed under the direction of the composer. Dr. Cowen was also largely represented in the miscellaneous second part. The singing of the choir was excellent, and the solo vocalists were Miss Helen Jaxon, Miss Frederica Richardson, Mr. Samuel Masters, and Mr. Dan Price.

The Waverley Orchestral Society gave their first concert at the Parish Hall, Crouch End, on April 28. The programme included Beethoven's Symphony No. 1, and Overture to 'Prometheus,' Suite in D minor (Lachner), Overture 'Naïades' (Sterndale Bennett), and 'Four Characteristic Waltzes' (S. Coleridge-Taylor). Madame Bessie Dove and Mr. Herbert Browne contributed songs, Miss Ivy Counsell a couple of pianoforte solos, and Miss Marion Aldridge some excellent recitations. Mr. Alfred J. Dye conducted.

The Enfield Musical Union gave a concert at the Bycullah Athenæum, Enfield, on May 4, when the chief features of interest in the programme consisted of Alice Mary Smith's 'Ode to the North-East Wind' and Bridge's 'Flag of England.' The choir, which was heard to good effect in both works, also sang excellently in the part-songs, 'Sweet and low,' Barnby, and 'O mistress mine,' Sullivan. There was a full and efficient orchestra, and the solo vocalists were Miss Helen Jaxon and Mr. Miles Moole. Mr. C. H. Churchill conducted.

The St. James's Hatcham Choral Society gave a concert at the National Schools on May 6, when the main feature of the programme was Cowen's 'Rose Maiden.' The solo vocalists were Miss Gwendoline Martin, Miss Ethel Spark, Mr. Elliston Webb and Mr. Frank Swinford. Mr. A. E. Davies conducted.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, May 15.

There has been a lull in concerts since Easter, but performances deserving of mention have been given at the Opera House and at the Conservatorium. At the former, Mahler introduced Verdi's 'Falstaff,' practically as a novelty; it was only given once, several seasons ago, by an Italian company under the direction of Ferrari with Maurel in the title-rôle. At the performance in question Kalbeck's excellent German text was used. Herr Demuth as Falstaff delighted the audience by his fine voice and his admirable singing and acting. Fräulein Petru's impersonation of Mrs. Quickly was first-rate, and high praise must also be awarded to the ladies Hilgermann and Gutheil-Schoder. For a work so full of delicate and at times ironic details no abler conductor could be found than Mahler; it is indeed impossible to imagine anything nearer perfection than this 'Falstaff' performance. Frau Lili Lehmann, who appeared as 'Guest,' provided another attraction. As a vocalist she has no equal; on the stage she has only assumed three rôles, those of Norma, Fidelio, and Traviata, and in all three she has been received with such enthusiasm by the public that within a few days each of these operas has been given three times.

Our Conservatorium opera performances have also proved highly satisfactory. In order to give pupils who have been thoroughly trained, and who show artistic taste, opportunity of practising on a big stage, they were given at the 'Theater an der Wien' where, one hundred and thirteen years ago, Mozart's 'Magic Fute' was produced for the first time. The first act of this opera was given twice by the pupils, each time with a different cast. Various acts were also performed from the following operas:—Gluck's 'Der betrogene Kadi,' 'Aida,' 'La Reine de Saba,' 'Figaro,' 'The Barber of Seville,' and 'Trovatore.' Some fresh voices were heard and considerable talent was displayed. Chorus and orchestra, consisting entirely of pupils of the Conservatorium, were under the direction of Herr Von Perger. The public took such active interest in these performances that they will certainly be repeated as soon as possible.

Two new inventions have attracted the attention of specialists. One is a Streich-Clavier, constructed by Herr Kühmeyer, of Pressburg in Hungary. The instrument has the usual keyboard, yet no hammers, but prepared leather strips set in motion by machinery; these so pass over the strings that by strong pressure on the keys a crescendo can be produced on each note; the tone also lasts so long as the key is held down. The tone of the instrument is somewhat similar to that of the harmonium.

The other instrument is an apparatus for recording notes, which can be fitted to any pianoforte near to an electric current. The notes are recorded on five-line staves, in longer or shorter cross-strokes after the manner of telegraphy. It is intended especially to note down improvisations. The inventor is named Kromar, and the instrument is called a Kromarograph.

MANDYCZEWSKI.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The concert season is over, and there is little left to record. On April 28 and 29 Mr. S. S. Stratton gave two lectures on Paganini and his music at the Midland Institute. Mr. John Dunn, the well-known Yorkshire violinist, played a selection of pieces representing as far as possible the whole of Paganini's works. These included the Concertos in E flat and B minor, the Caprices (Op. 1), the Variations, and the Moto Perpetuo. The remarkable performances of Mr. John Dunn, who adopted the tuning of Paganini, evoked the most enthusiastic applause. Mr. H. Wymark Stratton was at the pianoforte.

Music has migrated to the public parks and gardens of the city. The Municipal authorities do not undertake the concerts, but they are given by various bands and musical societies, under an arrangement with the Baths and Parks Committee of the City Council. A small fee is given to each conductor and band, and a nominal charge is allowed for seats within the enclosure. The bands are also permitted to increase their receipts by the sale of programmes, and by placing collecting sheets or boxes at the entrance gates of the parks. This scheme did not work very well last season. People were pleased to listen to the music, but for the most part declined to do anything beyond that. It would be much better to pay the bands properly and make the concerts entirely free.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society (on April 23) concluded their season with a performance of Wagner's 'Flying Dutchman,' this being the first concert rendering of the entire work in the city. Choir and band numbered about 600, and Mr. George Riseley conducted with ability. The soloists were Madame Emily Squire, Miss Maud England, Mr. Henry Beaumont, Mr. Alexander Bevan, and Mr. Arthur Deane. Colston Hall was well filled on the occasion, the audience being much impressed by the excellent manner in which the opera was interpreted.

A performance of sacred music took place on April 28 at Radstock in connection with the Bristol District Psalmody Association, which comprises choirs at many places in Somersetshire and Wiltshire, the membership numbering between 400 and 500. The Primitive Methodist Church in which the gathering was held is a large building, and the interpretation of anthems and choruses was of a gratifying character. Mr. F. Stone (Bristol) was the conductor, and Mr. A. C. Storr was at the organ.

The Weston-super-Mare Philharmonic Society, on May 5, gave a concert performance of Balfe's 'Bohemian Girl' at the Pavilion, which was filled by an enthusiastic audience. There was a competent orchestra chiefly composed of Bristol players, Mr. F. S. Gardner leader. The soloists were Madame Adelaide Mullen, Miss Eveline Gerrish, Mr. Henry Beaumont, Mr. F. E. Shellabear, and Mr. Ottley Cranston. Mr. Edward Cook (Bristol) directed the performance.

The Broad Plain House Choir had their annual concert on May 10, with Miss Eveline Gerrish and Mr. Antony Tavener principal vocalists. Mr. H. H. Dennis was leader of the band, and Mr. W. Vaughan Jenkins was conductor; the programme comprised Mr. A. R. Gaul's cantata, 'A song of Life.'

The members of St. John's Choral Society, Clifton, brought their season to a close on May 17 with a concert in the Parish Hall. The chief feature of the performance was Schumann's cantata 'The Pilgrimage of the Rose,' which interested a large audience. The characters were thus taken:—The Rose, Miss Edith Evans; The Fairy Queen, Mrs. Edith Linnett; Martha, Mrs. M. R. Baker; Max, Mr. H. L. Wensley; The Gravedigger, Mr. C. Venn; The Miller, Mr. Wakeham. The work was well rendered, the choral numbers being sung with animation and good effect. Mr. Harold Bernard was leader of the band, and Mr. A. Ernest Hill (organist of St. John's Church) conducted.

The Fishponds Choral Society successfully performed Mendelssohn's '95th Psalm' in Fishponds Parish Church on May 5 and 8, under the direction of Mr. Percy Stagg.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On May 6 His Excellency the Lord Lieutenant of Ireland distributed the prizes to the students of the Royal Irish Academy of Music in the Large Hall of the Royal University. The proceedings included a concert given by the pupils. The orchestra, under the direction of Dr. Jozé, played Nicolai's 'Fest' Overture, Schubert's 'Fierrabras' Overture, and Gounod's March from 'La Reine de Saba.' Instrumental solos were played by Miss Kathleen Hinds and Miss Sylvia Sandall (pianoforte), Mr. Harry McCarthy and Miss Madeleine Moore (violin), Miss Figgis and Miss Porter (violoncello), the vocalists being Miss Kate Carey, Miss Eaton, and Miss Lizzie Gorman.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two capital concerts given by the Cheltenham Philharmonic Society, which is so ably directed by Mr. C. J. Phillips, deserve notice. The chief work given at that held in the Town Hall on April 5 was Mendelssohn's 'Hymn of Praise,' but a large and able band played in addition a fantasia by Tschaïkovsky, Brahms's Hungarian Dances (Nos. 5 and 6), Weber's 'Oberon' Overture, and the Triumphal March from Gounod's 'Reine de Saba.' Mr. Phillips's second concert was given with equal success on May 7. The band numbered eighty performers, and amongst the works given were Cherubini's 'Anacreon' Overture, Tschaïkovsky's Symphony No. 5 in E, Beethoven's 'Fidelio' Overture, and three of Mr. Coleridge-Taylor's orchestral pieces, which were conducted by the composer. Madame Conly was the vocalist.

On May 2 the Charlton King's Choral and Orchestral Society performed Bennett's 'May Queen,' and thus concluded a successful season.

An excellent concert, organized by Mr. J. A. Matthews, was given in the Town Hall, Cheltenham, on May 11, on behalf of the Great Western Railway Servants' Widows and Orphans' Fund. A large number of artists, vocal and instrumental, appeared, and one of the features of the concert was the Orpheus Choir of 50 voices, founded by Mr. Matthews, and who appeared to advantage in their conductor's Choral-song 'God bless the King,' Hatton's 'Ah, could I with fancy stray,' and notably in Lane Wilson's popular Song-cycle 'Flora's holiday,' the effect of the voices being greatly enhanced by their being brought forward to the front of the orchestra.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fifth annual Festival of the Liverpool Church Choir Association, which was held in St. George's Hall on April 26, was decidedly the most successful of the series. The ensemble-singing was meritorious, and the attack on this occasion was a marked improvement on that of foregoing Festivals. Those responsible are to be congratulated on the increased artistic worth of the result of their labours. The chorus, numbering nearly 700 voices, was drawn from over a score of churches, and the principal vocalists were Sydney Shepperd (the London College for Choristers), Mr. Harold Yates (St. Nicholas Parish Church), Mr. Wilfred Kearton (St. George's Chapel, Windsor), and Mr. Eaton Cooter of the same church. Dr. Peace was at the organ, and Mr. H. H. Branscombe directed the choir.

Much interest centred in the Tschaïkovsky programme put forward by the Societa Armonica on April 27. The orchestra played the 'Pathétique' with praiseworthy finish and effect, and with the aid of a resourceful and accomplished pianist, Mr. E. Howard Jones, the B flat minor Pianoforte Concerto was included in the programme. The 'Hamlet' Overture also had place in the scheme.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The programme of the Auckland Musical Society on April 28 contained, besides Handel's 'Acis and Galatea' (with Mendelssohn's additional accompaniments) and Walthew's 'The Pied Piper of Hamelin,' a Mozart Flute Concerto in D, the solo part of which was interpreted by

Mr. A. W. Arlom. Mr. Kilburn conducted, and Miss Nancie Tout and Messrs. W. Kearton and H. Brown were the solo vocalists.

On April 27 'Acis and Galatea' was also performed by the Bywell Choral Society, a country institution with a membership of about fifty, under the baton of Mr. John Walton, and on the same evening an excellent performance of Barnett's 'Ancient Mariner' was given by the Durham Musical Society, at which the solo portions were entrusted to Misses M. S. Watt and Cissy Soulsby, and Messrs. Austin Maloney and Herbert Parker. The orchestra and chorus were under the skilful control of the Society's new conductor, Mr. W. Ellis, assistant-organist of the Cathedral.

Other choral performances have been those of the Spennymoor Musical Society (Rev. Canon Hughes) on May 5, at which Gade's 'Spring's Message' and Stanford's 'Phaudrig Crohoore' were sung with orchestral accompaniment; and the Wallsend Philharmonic Society on April 28 (a very young organization in a rapidly developing town), which, assisted by strings, gave the first two parts of the 'Creation.' Mr. C. J. Gibbon conducted.

Excellent performances of Spohr's 'Last Judgment' and Handel's 'Samson' were given at the Choir Festival Services of the Elswick Road Wesleyan Church on May 1 and 2, under the direction of the energetic organist of the church, Mr. George Dodds.

The spectacle of the Mayoress of a city undertaking the prima-donna's rôle in an operatic performance, though a very unusual one, was witnessed in Newcastle on April 14, when, at a charity matinée presentation of Gounod's 'Faust,' the Mayoress (once Miss Lily Heenan of the Carl Rosa Opera Company) undertook the part of Margarita, supported by Messrs. E. C. Hedmondt and A. Winckworth, with local amateurs in the minor parts and a large chorus. A high standard was maintained throughout under the guidance of Lieut. H. G. Amers.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the last intermediate concert of the Norfolk and Norwich Musical Festival, held on March 24, a very satisfactory performance of Brahms's 'German Requiem' was given, Miss Agnes Nichols and Mr. Andrew Black being the vocalists, with Mr. Betjemann as leader of the band and Dr. Mann as conductor. The band consisted of local players considerably augmented for the occasion by London instrumentalists, and the performance throughout was very good, the chorus singing with taste and precision. The second part of the programme included Schubert's 'Unfinished' Symphony, and Parry's 'Blest Pair of Sirens.'

The Norwich Philharmonic Society finished a very successful season with a concert given on April 28, when the second act of Gluck's 'Orpheus' was performed, Miss Giulia Ravogli being the vocalist who delighted the audience by her artistic and dramatic singing. This was followed by Richard Strauss's Concerto in E flat for Horn and Orchestra, the soloist being Mr. A. Borsdorf. Dvorák's 'New World' Symphony was also played with good effect, and Miss Ravogli contributed three songs of varied character by Lassen, Brahms, and Massenet. Dr. Bates conducted with his usual care and skill.

The final organ recital of the season, under the direction of the city organist, Dr. Bunnett, took place at St. Andrew's Hall, Norwich, on April 23, when a miscellaneous programme was presented, and in addition to local artists, Mrs. Reilly Mead and Miss Edith Nutter contributed songs to the programme, and Miss Madeline Booth played two violin solos with artistic feeling and taste.

Great success has attended the performance of 'The Mikado' (Sullivan) by the Norwich Amateur Operatic Company. The new and handsome theatre recently erected at Norwich was crowded at all the performances, which lasted throughout the week commencing May 9. Mr. G. E. Harris was the conductor, and great credit is due to all concerned.

The Norwich Orchestral Union have also finished their season, Dr. Elgar's patriotic cantata 'The Banner of St. George' being the principal feature at the concluding concert, with Madame Louise Burns as principal vocalist, and Mr. Ernest Harcourt as conductor.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The spring concert of the Sheffield Amateur Musical Society usually marks the wind-up of the winter season. That given on May 3 in the Albert Hall was no less successful than previous May meetings of the old-established choral body. Under Mr. Schollhammer's expert direction the members gave an excellent performance of MacCunn's 'Lay of the Last Minstrel' and Jensen's 'Feast of Adonis.' The distinguishing feature of the Society's performances, beauty of tone, was fully exemplified in both works, and in a new setting of the Te Deum by Mr. J. W. Phillips, the distinguished Sheffield organist, there was no lack of force and enthusiasm.

On May 10 the Male Glee and Madrigal Society gave a concert in the Albert Hall in aid of the Sheffield University Fund. The members were in their best form, and gave proof of their versatility in a selection of glees, madrigals, and part-songs. Wilbye's 'Come, shepherd swains,' Beale's 'Come, let us join the roundelay,' Elgar's 'Feasting, I watch,' were among the most successful items, though the singing of Schumann's beautiful 'Lotus Flower' won the palm for refinement. Mr. John Peck's String Quartet played Beethoven in C (No. 4), and Madame Goodall was the vocalist. Mr. J. A. Rodgers conducted.

The successful performance at Easter of Maunder's 'Olivet to Calvary' in the Fulwood Wesleyan Chapel led to a repetition of the pleasing and effective work on April 29, when Mr. J. W. Ibberson was the organist and director.

Notice of the performance of 'The Dream of Gerontius,' announced to be given on May 31 by the Sheffield Musical Union and the Sheffield Orchestra (the proceeds being devoted to the University Fund) must of necessity be deferred.

Foreign Notes.

BERLIN.

The jury composed of professors and royal music directors (Gebrian, Gebhardt, Handwerg, F. and R. Schmidt, H. Schroeder, and E. Schultz) have awarded the prizes for the choral competition this year. M. Koch, music director at Stuttgart (art-song 'St. Michel, salva nos'), and E. Parlou, of Frankfort-on-Main (folk-song, 'Steht ein Häuschen am Walde'), have won the two first-prizes, each of 200 marks; and Paul Umlauft, of Leipzig (art-song 'Das Mädchen von Inistore'), and royal music director Schwalm, of Königsberg (folk-song 'Einen Brief soll ich schreiben') the two second-prizes, each of 100 marks.——An autograph collection, which belonged to a well-known amateur, was recently sold at Liepmannssohn's. The catalogue, containing over a thousand numbers, included musical autographs by Méhul, Donizetti, Schubert, Beethoven, Weber, Chopin, Schumann, Mendelssohn, Franz Rossini, Wagner, and Brahms.

DORTMUND.

At the fifth and last concert of the Musical Society the director gave a first performance in Germany of G. Doret's 'The Seven last Words of the Saviour,' for soli, chorus, and orchestra. In the second part of the programme Frederic Lamond played Liszt's E flat Concerto, a strange though scarcely suitable contrast.

DRESDEN.

The Neustädter Chorgesangverein and the 'Robert Schumann' Singakademie have joined forces, and it is expected that these combined choirs, under the direction of Albert Fuchs, will play a more influential part in the musical life of this city than either of the separate Societies in the past.

MANNHEIM.

One of the first novelties next season will be a tragic opera, 'Gerhard und Gertha,' text by Ludwig Fernand, music by Les Fall. It is to be produced at the National Theatre under the direction of court capellmeister Willibald Kaehler.

MEININGEN.

The Hofkapelle in former days, under Hans von Bülow, and afterwards under Steinbach, used to make extended concert tours; in like manner the orchestra under its present conductor, Professor Wilhem Berger, will in the late summer visit a number of German cities.

MILAN.

The Sonzogno prize of £2,000 has been won by the French composer Gabriel Dupont, for his musical drama 'La Cabrera.

MUNICH.

The great painter Franz von Lenbach who died last month was a great friend of Johann Strauss, the Waltz King, and took his portrait. He also took those of Liszt, Bülow, Hermann Levi, and many of Wagner; while of distinguished ladies may be mentioned Sembrich, Lola Beeth, Lilian Sanderson, Fritzi Scheff, and last but not least, Yvette Guilbert.

OSNABRÜCH.

Pastor Justus Wilhelm Lyra (1822-1882), composer of the song 'Der Mai ist gekommen,' was a native of this city, and a monument is shortly to be erected to his memory.

PARIS.

The libretto of Johann Strauss's popular operetta 'Die Fledermaus' is based upon the farce by Meilhac and Halévy, entitled 'Le Réveillon,' produced at the Palais Royal in the sixties. Yet the operetta was only performed here for the first time last month at the Théâtre des Variétés, when it achieved a brilliant triumph under the direction of capellmeister Bodansky.——M. Weckerlin has discovered in the Conservatoire library, a little album in morocco with the letter 'H' in gold on the cover, and above it the Imperial crown. The album contains twelve romances composed by Hortense, the mother of Louis Napoleon, with corrections by her teacher M. Carbonel, to whom the album was to be dedicated.

PESARO.

The Court of Appeal at Rome has quashed the judgment of the Pesaro Court ordering the forcible removal of Mascagni from his dwelling in the Liceo. It will be strange if, although not director of the Liceo, he is able to reside in the director's house.

PRAGUE.

Carissimi's oratorio 'Jephta' has been performed here under the direction of Franz Spilka.

STRASSBURG.

Herr F. E. Wittgenstein's grand opera 'Antonius und Kleopatra,' successfully produced here on April 14, has been accepted at the theatres of Dessau, Stettin, and Hamburg, and, according to *Die Sängerhalle*, also at Covent Garden.

WEIMAR.

A 'Weingartner' orchestral concert was given in the Court Theatre or May 2. Herr Weingartner not only conducted, but the whole of the programme was devoted to his music. It included the symphonic poem 'King Lear,' the Symphony in E flat (Op. 29), and four songs with orchestral accompaniments.

Miscellaneous.

The National Chorus, Toronto, which is the immediate outcome of the visit of Sir Alexander Mackenzie to Canada last year, and which numbers some 160 voices, performed Coleridge-Taylor's cantata 'The Death of Minnehaha,' in Massey Hall, on April 13 (for the first time in Toronto), and the work received an interpretation which would do credit to any choir. The parts were well balanced; the voices fresh and full; the articulation, light and shade, attack, and the occasional dramatic climaxes, all denoted a very careful preparation of the work on the part of both conductor and choir. Dr. Ham's 'Hope of the Ages,' a bright, well-written and effective chorus, with orchestral accompaniment, which was included in the programme, met with an enthusiastic reception. The second concert, on April 14, was brought to a close by another fine performance of Elgar's 'The Banner of St. George,' which was given also under Dr. Ham's baton at the Mackenzie Festival last year. Dr. Albert Ham, who conducted, was fortunate enough to obtain the co-operation of the Chicago Symphony Orchestra, and, considering the little opportunity for rehearsal, he is to be complimented on his management of the combined vocal and instrumental forces.

The second triennial Dover Festival took place in the Town Hall on May 4. In the afternoon Sullivan's 'Golden Legend' was performed, the principal vocalists being Madame Emily Squire, Miss Florence Bulleid, Mr. Charles Saunders, and Mr. Charles Tree. In the evening a miscellaneous programme was provided, which included a part-song by B. Mansell Ramsay; a Concert Overture for Organ Solo and Orchestra by J. Weston Nicholl; a choral ballad, 'The Song of the Amal,' by Percy Godfrey; a choral ballad, 'The Legend of St. Martin,' by H. J. Taylor; and Bridge's 'The Inchcape Rock.' Each of these works was conducted by its respective composer, the first four having been written specially for the occasion. Choir and orchestra were alike satisfactory, and the conductor-in-chief was Mr. H. J. Taylor.

The following awards have been made at the Royal Academy of Music:—The Potter Exhibition (Pianoforte) to Emile d'Cisly (of Tunbridge Wells). The Thalberg Scholarship (Pianoforte) to Ambrose Coviello (of London). The Charles Mortimer Prize (Composition) to Victor G. Booth (of Camara, New Zealand). The Louisa Hopkins Memorial Prize (Pianoforte) to Irene Scharrer (of London). The Goring Thomas Scholarship (Lyrical Compositions) to Hubert C. Bath (of Barnstaple). The Sterndale Bennett Scholarship to Norman Mayhew (of Wellington). The Parepa-Rosa Scholarship (Singing) to Ethel Gladys Booth (of London). Miss Booth is a daughter and pupil of Mr. Josiah Booth, of Crouch End.

The Oxford House Choral Society (composed entirely of residents in the East-End), the Oxford House Orchestra, and the Excelsior Boys' Choir (of Bethnal Green Board School boys) are uniting their forces and coming westwards on the evening of Tuesday, June 7, when they propose to give a concert at St. James's Hall, under the immediate patronage of the Prince and Princess of Wales. The programme will include Schubert's 'Song of Miriam,' Beethoven's 'Egmont' Overture, and other attractive features. The good work that is being done by the Oxford House fraternity in Bethnal Green deserves every encouragement, especially in the way of practical support.

Mr. Dan Godfrey sends us a tremendous list of compositions which have been performed by the Municipal Orchestra at Bournemouth under his direction between October 5, 1903, and April 30, 1904. Of the total of 226 works, seventy-five were novelties to Bournemouth, eleven being first performances there, and seven first performances in England. That the selection included no fewer than seventy-one works by British composers is a matter for congratulation. The visits of eminent composers such as Sir Alexander Mackenzie, Sir Charles Stanford, Dr. Cowen, and others of lesser degree, have given *eclat* to these now famous music-makings at Bournemouth.

Gratifying accounts, received from so trustworthy a source as Mr. Ben Davies, have come to hand of some excellent choral singing at Cape Town. On May 2 and 3 two concerts were given at which, in 'The Golden Legend' and the 'Hymn of Praise,' the combined choral societies of the town greatly distinguished themselves. Both these works were rendered with considerable attack, verve, and finish under the able direction of Dr. T. Barrow-Dowling. Mr. Ben Davies has just returned from a most successful tour in South Africa, and it is not surprising that he has received an invitation to re-visit the Cape and also to extend his journeyings to Australasia.

A new Musical Society entitled the 'Berea Choral Society' has recently been formed at Durban, Natal, 'for the practice and performance of high-class choral and other music and to encourage musical taste in the district.' Over 160 applications for active membership have been received, and the conductorship has been placed in the hands of Mr. R. H. MacDonald, Borough Organist of Durban. The opening

concert is to take place on June 11, and the works under consideration for subsequent performance are 'Elijah,' 'The Rose of Sharon,' and 'Judith.'

The first performance in Canada of Coleridge-Taylor's 'The Atonement' was given in the Opera House, Calgary, on April 29. So bold a venture for a small city was justified by results, and the maiden efforts of chorus and orchestra were warmly appreciated. Mr. J. S. Dennis was the conductor, Mr. F. B. Cooper organist; and Mrs. Broder (upon whose initiative the work was produced in Calgary) accompanist. In consequence of this successful venture a Philharmonic Society has now been formed in Calgary.

Elgar's 'King Olaf' was produced here for the first time in the States by the Brooklyn Oratorio Society, under the direction of Mr. Walter H. Hall, and created a highly favourable impression. The choir sang with remarkable precision, good expression and enunciation, and were particularly successful in the unaccompanied chorus 'As torrents in summer.' The solo vocalists were Mrs. Shanna Cumming, Mr. Theodore van Yorx, and Mr. Herbert Witherspoon.

Mr. Henry King, formerly an Assistant Vicar-Choral of St. Paul's Cathedral, has been appointed Secretary to the Abbey Glee Club in succession to the late Mr. F. W. Farmer. Mr. King joined the Club as an honorary performing member in 1878, and since 1893 he has held the post of Librarian.

The Board of Trinity College, London, announce the appointments of the Visiting Examiners for the present year, viz.: Australia, Mr. Charles Edwards; New Zealand and Tasmania, Dr. William Creser; South Africa, Mr. Myles Birket Foster; and India, Mr. Alfred Mistowski.

Dr. Walter Carroll has been appointed Professor of Harmony at the Royal Manchester College of Music, in succession to Dr. Hiles, who has resigned that office, and Miss Fillunger has been appointed a teacher of singing at the same Institution.

The death is recorded as having taken place in New York on April 11 of Mr. George Fitzcurwood Le Jeune, the well-known organist and composer of church music, at the age of 62.

Mr. Charles Phillips is offering a prize of five guineas for 'the best unpublished song (or two short songs) with English words.' Particulars may be obtained from Mr. Charles Phillips, 75, Belsize Park Gardens, N.W.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Ashbourne, Derbyshire.—The programme of the Orchestral Society's concert on May 5 was interesting as contrasting modern French and English orchestral music. It included Gounod's 'Faust' ballet music, Massenet's 'Scènes Pittoresques,' Elgar's 'Pomp and Circumstance' March, Balfe's Overture 'The Well of Love,' two movements from Sterndale Bennett's Fourth Pianoforte Concerto, and Cowen's 'English Dances in the Olden Style.' Miss Leonora Gray proved a most efficient leader and soloist, Miss Mabel Tutt gave a good account of the Concerto, and Mr. W. H. Tutt conducted as usual. Songs were agreeably sung by Miss Agnes Paddon.

Ashburton.—Mendelssohn's 'Elijah' was given in the Parish Church on May 10 by the Ashburton Choral Society, assisted by Dr. Weekes's Choral and Orchestral Societies, Plymouth Royal Marine Band, Newton, Totnes, and Teignmouth Choral Societies. The solo vocalists were Miss Euneta Truscott, Miss May Groser, Miss Gertrude Lonsdale, Mr. Albert Collings, and Mr. Charles Knowles, all of whom sang admirably. The oratorio was preceded and followed by prayer. The congregation followed the oratorio with remarkable interest, and the opinion is general in the whole of the district that it was one of the most religiously-impressive services ever given in the fine old Parish Church. Mr. Harold O. Jones, upon whom falls the burden of directing the affairs of the Society, conducted.

Basingstoke.—Coleridge-Taylor's cantata 'Scenes from Hiawatha' (complete) was performed by the Choral Society in the Drill Hall on April 26. The solo vocalists were Miss Beatrice Spencer, Mr. Alexander Webster, and Mr. Frederick Ranalow. The choir and orchestra (led by Mr. Charles Griffiths) numbered over 100 performers, and Mr. H. E. Powell conducted.

Croydon.—Under the auspices of the Surrey Congregational Union a Choral Festival was held on May 4 at the George Street Congregational Church. The choir numbered 250, drawn from Battersea, Croydon, Egham Hill, Epsom, Ewell, Kingston, Reigate, Tooting, West Dulwich, and West Norwood, and their singing was most impressive, reflecting much credit upon those who had trained the various sections and upon the conductor, Mr. Leonard H. Snow. Mr. William Johns presided at the organ and gave a short recital prior to the service.

Epping.—The Epping Choral Society concluded their thirteenth season with a Festival of English music, given at afternoon and evening concerts in the Town Hall, on May 4. The afternoon programme included Stanford's 'Revenge,' while Sullivan's 'Martyr of Antioch' formed the first part of the evening concert. The part-songs 'O happy eyes' (Elgar) and 'Sweet and low' (Barnby) were finely sung by the excellent choir, which has twice won first-prize for choral singing at the Stratford Musical Festival. Mention must be made of the clarinet solo, Andante and Tarantella, by Edward German, played by Mr. F. M. Wood, and the violin solo, Cowen's 'Rêverie,' performed by Mr. Burnett Carter, the principal violin of the orchestra. The capital orchestra of twenty-one players was heard alone in Mackenzie's 'Benedictus' and German's 'Coronation March.' Songs were contributed by the principals—Miss Stella Maris, Madame Marie Mallia, Miss Minnie Chamberlain, Mr. Fred. Norcup, and Mr. Bertram Mills. Mr. Horace Norton assisted at the pianoforte, and Mr. Henry Riding at the harmonium. The conductor was Mr. Donald Penrose, who presides at the magnificent four-manual organ in the large Parish Church, and who is to be warmly congratulated upon the success of the Festival no less than upon the good choir under his able direction.

Eye.—The Musical Society gave a performance of Gaul's 'Joan of Arc' and a miscellaneous selection, on May 3, at the Town Hall. The choir, assisted by a small orchestra, gave a satisfactory rendering of their portion of the work, and the solo vocalists were Miss Mildred Rix, Miss Margaret Wilson, Mr. James Davis, and Mr. George Stubbs. Mr. J. W. Bray conducted.

Jersey.—The Jersey Choral Society held their twenty-second annual Festival at the Opera House in St. Helier on April 21 and 22. The Society has a membership of about 150, who form the chorus and the bulk of the orchestra. 'The Death of Minnehaha' was given on the first evening, followed by a miscellaneous programme in which the orchestra played Dr. Elgar's 'Pomp and Circumstance' March in a manner that spoke well for their careful training. On the second night of the Festival, when 'The Creation' was sung, the Society gave one of the best performances since its institution. The choir was well balanced, and in both works gave a splendid interpretation of the music. The orchestra was also good, and their accompaniment to the solo numbers was in commendable taste. The solo vocalists, Miss Kate Cherry, Mr. Joseph Reed, and Mr. Arthur Barlow, were also efficient. Mr. C. R. Bicks, who was this year's conductor, is to be highly congratulated upon the success achieved.

Lancaster.—The first annual general meeting of the Lancaster Ladies' Choir was held in the Storey Institute on May 11. The accounts were presented and adopted, and committee and officers elected for the ensuing season. At the conclusion of the business, Miss C. Dawson, on behalf of the members, presented Mr. J. W. Aldous with a handsome travelling clock, in recognition of his services as conductor. Mr. Aldous thanked the ladies for their kind appreciation of his work, and congratulated them on having had a very successful season.

Lincoln.—The final concert this season of the Musical Society took place in the New Central Hall on May 5, when a miscellaneous programme was presented. The choir, who were in excellent form, rendered excellent service in

Schubert's 'Song of Miriam,' Bach's motet for double chorus, 'Be not afraid,' Pearsall's 'Sir Patrick Spens,' and the conductor's 'Evening' (which was encored); the male and female sections of the choir being heard respectively in two part-songs by Elgar and the 'Evening Song of the Maidens' from Sullivan's 'Martyr of Antioch,' the ladies carrying off the honours! Miss Perceval Allen was the solo vocalist, and Mr. John Dunn's contributions on the violin were much appreciated. Dr. G. J. Bennett conducted with his customary skill and care.

Saxmundham.—The Choral Society gave a concert performance of Gluck's 'Orpheus,' followed by a miscellaneous selection, in the Market Hall on April 28. The singing of the choir was altogether admirable, and they were well supported by an excellent orchestra. The solo vocalists were Madame Lilian Green (who doubled the parts of Eurydice and Love) and Miss Florence Etlinger. Mr. Charles Ganz conducted.

Southend-on-Sea. — Mr. Russell Bonner gave a pianoforte recital of ten pieces by Chopin, in the Hall of the Technical Institute, on May 14. Songs were interspersed by Miss Grace Day Winter, and Mr. Riddell Hunter, also violoncello solos by Mr. C. T. Loveday. Mr. R. W. Robson was the accompanist. The recital was repeated at Earlham Hall, Forest Gate, on May 17, with vocal and violin solos by Madame Gertrude Gardner and Miss Lilian Marshall, the accompanist being Miss Florence Harth.

Valetta (Malta).—The newly-formed Musical Union gave their first concert in the Princess Theatre, Floriana, on April 26, when Stanford's 'The Revenge' was performed, followed by a miscellaneous selection which included Cooke's glee 'Strike the lyre,' and the part-songs 'O forest, deep and gloomy' and 'Vale of rest' (Mendelssohn), and 'The long day closes' (Sullivan); also several selections by the orchestra. Mr. W. S. Robinson conducted.

Wednesbury.—Mr. Arthur Cooke gave a concert in the Town Hall on May 12, when the programme consisted entirely of compositions by the concert-giver, and included a Sonata in E minor for Violin and Pianoforte (Op. 12); a Trio for Pianoforte and Strings, in C minor (Op. 10); and various solos for voice, violin, and violoncello, the interpreters being Miss Helene Valma and Mr. Nat Bishop (vocalists), Mr. William Henley (violin), Mr. Percy Hall (violoncello), and Mr. Cooke (pianoforte). The compositions as a whole displayed considerable merit.

Wellingborough.—A very interesting programme of old English songs and madrigals was given in the Central Hall on May 10, at a concert organized by Miss M. L. Pendered on behalf of the Wellingborough Cottage Hospital. The vocalists were Mrs. G. H. Woolston, Miss May Pendered, Miss Ruth James, Miss Rose Birkett, and the Apollo Quartet, the accompaniments being ably played by Mr. G. H. Woolston.

Worksop.—The Musical Society gave a Soirée Musicale in the Town Hall on May 19. The first part consisted chiefly of Sir A. C. Mackenzie's Cantata 'The Bride.' Miss Marjorie Eaton and Mr. Hopkinson were the solo vocalists, and Mr. Hamilton White conducted.

Wrexham. — The Triennial Musical Festival of the Welsh Congregationalists of Denbighshire and Flintshire was successfully held on May 9 at the Drill Hall. The conductor was Mr. Caradog Roberts, organist of Bethlehem Congregational Church, Rhosllanerchrugog. The united choir consisted of 1,500 voices, accompanied by an excellent orchestra led by Mr. H. Hazelden, of Rhyl, whilst the organists were Mr. A. George, of Talwrn, and Mr. S. M. Evans, of Mold.

York.—The Symphony Orchestra established by Mr. Tertius Noble, chiefly to provide high-class concerts for the pleasure and culture of the humbler citizens—a large number of seats being provided at the modest sum of one penny—gave a concert on May 4, when the programme included Mozart's 'Prague' Symphony, Overture 'Der Freischütz,' Stanford's Irish Rhapsody, and Moszkowski's Suite 'From foreign parts,' these works being excellently played under Mr. Noble's inspiring direction. Mr. F. Harford was the vocalist. Mr. Noble's artistic enterprise deserves more hearty support from the wealthier members of the community than it at present receives.

Answers to Correspondents.

Onslow.—(1) The following harvest anthems may suit your requirements: 'Praise ye the Lord' (Garrett), 'The eyes of all' (Gaul), 'Blessed be the name of the Lord' (Gadsby), 'O come, let us sing' (Tours), 'Sing praises to God' (Wareing); and for Christmas: 'Let us now go even unto Bethlehem' (J. T. Field), 'O Zion that bringest good tidings' (Stainer), 'Sing and rejoice,' and 'The grace of God' (Barnby), and 'Rejoice in the Lord' (Hollins). (3) So far as we can gather from your music example the melody you seek is Schubert's 'Ave Maria.'

L. H.—For biographies of the composers you mention consult Rockstro's 'Handel'; Cummings's 'Purcell' (Great Musicians Series); the articles in Grove's 'Dictionary of Music and Musicians' on Beethoven, Haydn, Mendelssohn, Palestrina, Schubert, and Schumann. A good biographical sketch of Brahms is included in 'Masters of Modern German Music,' by Mr. J. A. Fuller Maitland, and Mrs. Newmarch is now engaged upon an English translation of M. Modeste Tschaïkovsky's 'Life' of his distinguished brother.

East Anglia.—Sir Julius Benedict was born at Stuttgart on November 27, 1804, and died in London, June 5, 1885. He conducted the Norwich Musicals triennially from 1845 to 1878 (except that the meeting of 1851 was postponed till the following year); but he is best remembered by his opera 'The Lily of Killarney,' composed in 1862, and his oratorio 'St. Peter,' written for the Birmingham Musical Festival of 1870.

J. A.—(1) The song that you send is a four-part arrangement of the seventeenth-century song 'The Vicar of Bray.' (2) The Overture on Melodies from Rossini, by Mercadante, is published for orchestra only; it is on themes from the 'Stabat Mater.' (3) For Storm Fantasias for the organ, see those composed by Lemmens, Neukomm, Léfébure-Wely, Claussmann, and Blanchette.

G. B.—The song 'Schlage-doch' was originally written by Bach for a soprano voice with accompaniment for strings. Similarly accompanied songs by Bach are: 'Auf, freue dich Seele,' 'Dein sonst hell beliebter Schein,' 'Die Armen will der Herr umarmen,' and 'Doch bin und bleibe ich vergnügt.' All the above compositions are published in full-score only, not the orchestral parts.

A. J. B.—(1) The Cotta edition of Beethoven's Pianoforte Sonatas will help you. (2) 'Sonata Form' by W. H. Hadow; 'Analysis of Form, as displayed in Beethoven's Pianoforte Sonatas,' by H. A. Harding (Novello's Primers); and Professor Prout's 'Musical Form' and 'Applied Forms' (Augener and Co.).

Etudiant.—Leopold Godowski was born at Wilna (Vilna), Poland, February 13, 1870. In addition to being an eminent pianist he has composed upwards of 100 works, most of which remain in manuscript. He began to compose at the age of seven.

Carmen.—Yes, Max Bruch's chorus 'The flight of the Holy Family' (Op. 20) is published with English words. The same composer's 'The flight into Egypt,' for soprano solo, chorus of female voices, and orchestra is issued with German text only.

Ignoramus.—It is desirable to write music on one side of the paper only if it is going to be published, as time may thereby be saved in the setting up or engraving, and moreover the value of the manuscript is not impaired by being cut up and distributed among several compositors or engravers.

L. C. B.—There are no 'rules' exactly for 'arranging a piece for mixed voices (s.a.t.b.) so as to suit male voices (a.t.t.b.)'; but in order to evolve an effective arrangement it is not only necessary to know the compass of the respective voices, but to be familiar with male-voice music.

M. J. K —In regard to humorous operas after the style of Sullivan's 'Trial by Jury,' give the following a trial: 'Lady Laura's Hand,' by Florian Pascal; 'The Spectre Knight,' by Alfred Cellier; and 'Son and Stranger,' by Mendelssohn.

Ludo.—We are unable to discover if the Overture to 'Tancredi' has been arranged for the organ. It is a composition that is hardly suited to that instrument.

J. P.—The pieces you mention, though without reproach in their particular sphere, are hardly of sufficient difficulty as test-pieces at the Associateship Examination of the Royal College of Organists.

Tenor.—To sing the top A flat in 'Then shall the righteous' (Mendelssohn) would be a most inartistic proceeding, notwithstanding the fact that Mario did so at the Birmingham Musical Festival of 1849.

Reader.—Ladies are permitted to enter the examinations for degrees in music at Oxford, but not to take the degrees; they receive a certificate, that is if they satisfy the examiners.

H. L. L. — An illustrated article on Ely Cathedral appeared in our issue of March, 1902. Durham has yet to be similarly treated.

Decani.—Many thanks for your appreciative letter; we are glad of the suggestion contained therein, and will certainly consider it.

S. M.—(1) We do not know of any book on the 'Schumann Method of pianoforte teaching.' (2) A review of Mr. Matthay's 'Act of Touch' appeared in our May issue.

W. J. M.—We are sorry that we cannot trace the composers of the songs 'I love old Ireland still,' and 'My Queen of Hearts.'

Ixion.—Stainer's Organ Primer to start with, and for easy organ voluntaries consult 'The Village Organist' (36 books), and G. Calkin's 'Soft Voluntaries' (16 books).

J. D. S.—Cardiff would be the best centre in Wales, though musical culture is not confined to any particular spot.

Ikke.—No, we have not.

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"ELIJAH" (WESLEYAN CHOIRS FESTIVAL).—"Mr. Montague Borwell as the *Prophet* was admirably suited to the part. He has a fine voice—very musical, and with an unusual degree of dramatic force."—*Holloway and Hornsey Gazette*, Nov. 6, 1903.

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"ELIJAH" (CLAPTON).—"The vivid portrayal of the great Prophet's work was grandly rendered by Mr. Montague Borwell."—*Recorder*, April 15, 1904.

"ELIJAH" (BROMLEY).—"The title-part was splendidly interpreted by Mr. Montague Borwell. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression."—*Bromley Chronicle.*

"FAUST" (GOUNOD). — (GOLDSMITHS' INSTITUTE.) — "Mr. Montague Borwell in the part of *Valentine* sang *excellently*, and from his first note in the second act, right through the 'Duel' scene with its splendid male trio, to the last note of his extremely dramatic 'Death' scene was listened to with the keenest appreciation by all."—*Journal*, March, 1904.

"ELIJAH" (SUNDERLAND).—"The feature of the performance was the *brilliant work* of Mr. Montague Borwell. He possesses a magnificent voice, and as *Elijah* sang with *rare dramatic power.*"—*Sunderland Daily Post*, April 21, 1904.

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The Musical Times.

JULY 1, 1904.

THE TERCENTENARY EXHIBITION OF THE MUSICIANS' COMPANY.

Assuming that the announced arrangements were carried out, the above Exhibition was opened by the Prince of Wales on June 27, after these pages had gone to press. By the courtesy of one or two of the exhibitors we are enabled to make mention of a few of the lesser-known treasures that will be on view at Fishmongers' Hall. The following notes may therefore serve the purpose of an introductory article on this interesting Exhibition.

Among the old keyboard instruments one of the most attractive is the fine harpsichord lent by the Countess Dudley. This very beautiful instrument—which her Excellency has kindly allowed us to photograph—was made in 1642 by Hans Ruckers the younger, son of the founder of that famous family of Flemish harpsichord makers. It has two keyboards,—black naturals and white sharps—in compass 4½ octaves, B to D, and four stops. The exquisitely decorated case naturally excites wonderment and interest. However good a photograph may be,—and we venture to think that our reproduction leaves little to be desired—it is impossible to give an idea of the rich coloration of this old-world instrument. Such rich decoration was often bestowed upon these instruments even a hundred years after they had been made. New keyboards were introduced, and, if there were room for additional strings, a wider range of compass. In the harpsichord belonging to the Countess Dudley this last alteration does not appear to have taken place and the original stops have been retained. It is a lovely instrument, and a charming specimen of decorative art. (Illustration on p. 431.)

Closely akin to the harpsichord above described is a virginal lent by Mr. Arthur F. Hill, one of the Honorary Secretaries of the Exhibition. This decorated virginal, formerly in the possession of Nell Gwyn, was manufactured by Adam Leversedge, an English maker, in 1666, the year of the great fire of London. The photograph shows that the subject of the painting on the instrument is the Mall in St. James's Park, with a distant view of Arlington House. The virginal (pair of virginals)—in Italian, *spinetta a tavola*, in French, *clavecin rectangulaire* — is properly an oblong spinet, made like an Italian wedding coffer, or *cassone*. This make of instrument appears to have been adopted in England simultaneously with the *spinetta traversa*—the ordinary English spinet of Haword, Keene, and the Hitchcocks. The painting, embossing, and gilding of this virginal are all as fresh as if they had been recently done. (Illustration on p. 433.)

The violin of which we give a photograph was made, carved, and played upon by George Romney, the artist (1734-1802). The son of a carpenter,

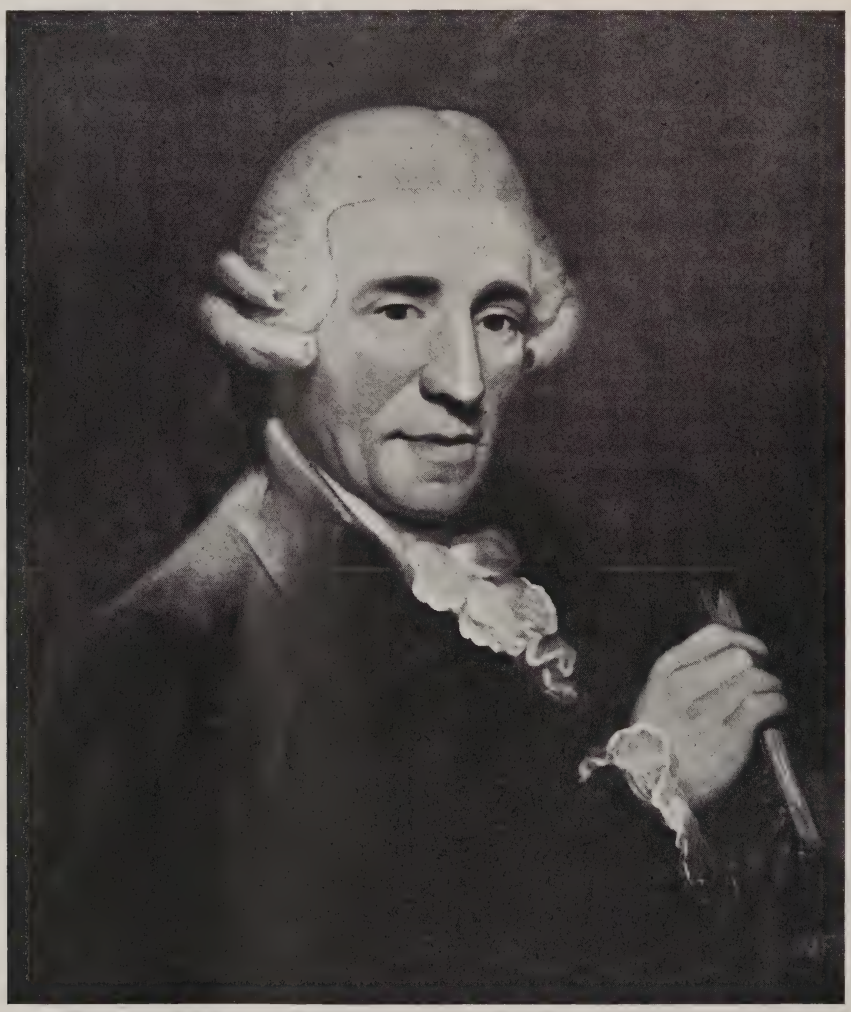
ROMNEY'S VIOLIN.

joiner and cabinet-maker, Romney at first followed his father's trade. In this connection and also that of his violin playing, we may quote from Hayley's 'Life' of the painter :—

> Having discovered at that period [the age of twelve] a great passion for mechanics, he employed himself in a variety of devices ; particularly in carving small figures on wood, to which he was led by the ardour of early uninstructed genius. He was enthusiastically fond of music, and passed much time in various experiments to make violins of different shapes and powers. In advanced life he took great delight in recollecting this ingenious industry that he exerted as a boy. He carefully preserved the favourite violin of his own construction, and has been heard to play upon it in the house which he had filled with the productions of his pencil, a singular coincidence of arts in the person of one man.

Further information regarding this fiddle-maker and violinist-painter is furnished in the following extract from the article on Romney in the 'Dictionary of National Biography' :—

> He distinguished himself in the manufacture of fiddles, many of which he ornamented with elaborate carving. His passion for music first suggested these experiments, and a fiddle of his own make became a common present to his boyish companions. One such gift to a former schoolfellow named Greene inaugurated a lifelong friendship of great value to Romney in later years. Greene became an attorney of repute in London, and Romney's chief adviser in all business matters. He audited the painter's confused accounts, and managed all his money transactions.



A PORTRAIT OF HAYDN.

(PAINTED BY THOMAS HARDY DURING THE COMPOSER'S FIRST VISIT TO LONDON, 1791-2.)

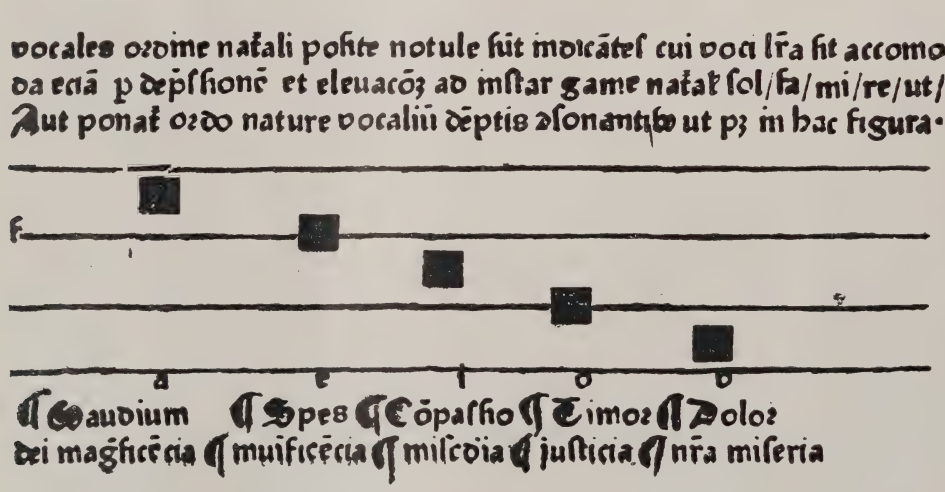
Among the many portraits that are exhibited is that of Haydn, which we are permitted to reproduce : it is by Thomas Hardy, an artist of repute at the end of the eighteenth century. Painted during the genial old Papa's first visit to this country (1791-2), the portrait was exhibited at the Royal Academy. Haydn, having received the

HARPSICHORD, BY HANS RUCKERS THE YOUNGER. EXHIBITED BY THE COUNTESS DUDLEY AND PHOTOGRAPHED SPECIALLY FOR THIS ARTICLE BY KIND PERMISSION OF HER EXCELLENCY.

honorary degree of Doctor of Music at the University of Oxford, was thereupon elected a member of the Musical Graduates' Society, a social organization which occupied itself with the peaceful pastime of dining. Haydn invited his fellow-graduates to dinner on June 20, 1792, the feast taking place at Parsloe's, a famous old coffee-house which stood on the western-side of St. James's Street. At the new graduate's particular request, Mr. Salomon was allowed to be present 'partly as an intimate friend of Dr. Haydn, and partly as an interpreter, Dr. Haydn having not made sufficient progress in the English tongue.'*

We may now turn to the interesting subject of music-printing. The earliest known instance of printed music is of the year 1473, when Conrad Fyner, of Esslingen, printed the *Collectorium super Magnificat* of Jean Charlier de Gerson. Born at Gerson, in the diocese of Rheims, in 1363, this author was one of the most eminent scholars and divines of his time. His *Collectorium* is a mystical elaboration of the ideas conveyed by the words of the Magnificat. The thesis in which occurs the music example is contained in the following (translated) extract:—

> Whosoever will carefully consider, will find that all healthful meditation, whether of divine or human learning, can be reduced to five words, of which the first four refer to God, *e.g.*, magnificence, munificence, mercy, justice; the fifth is special to man, namely misery. So every song of the spirit and heart must be formed upon one of the five words aforesaid, or upon two, three or altogether. Similarly all affections of the heart and spirit may be reduced to five—namely joy, hope, compassion, fear, grief. Applying each word in the letters of each meditation, to the expression of the harmonizing affection, according to the order here laid down, then the five vowels placed in their natural order are the notes indicating to which expression the letter is adapted, by depression and elevation also, just as in the hand scale *(gamma manualis)* sol, fa, mi, re, ut. Or let the natural order of the vowels, taking away the consonants, be put, as shown in the following figure:—



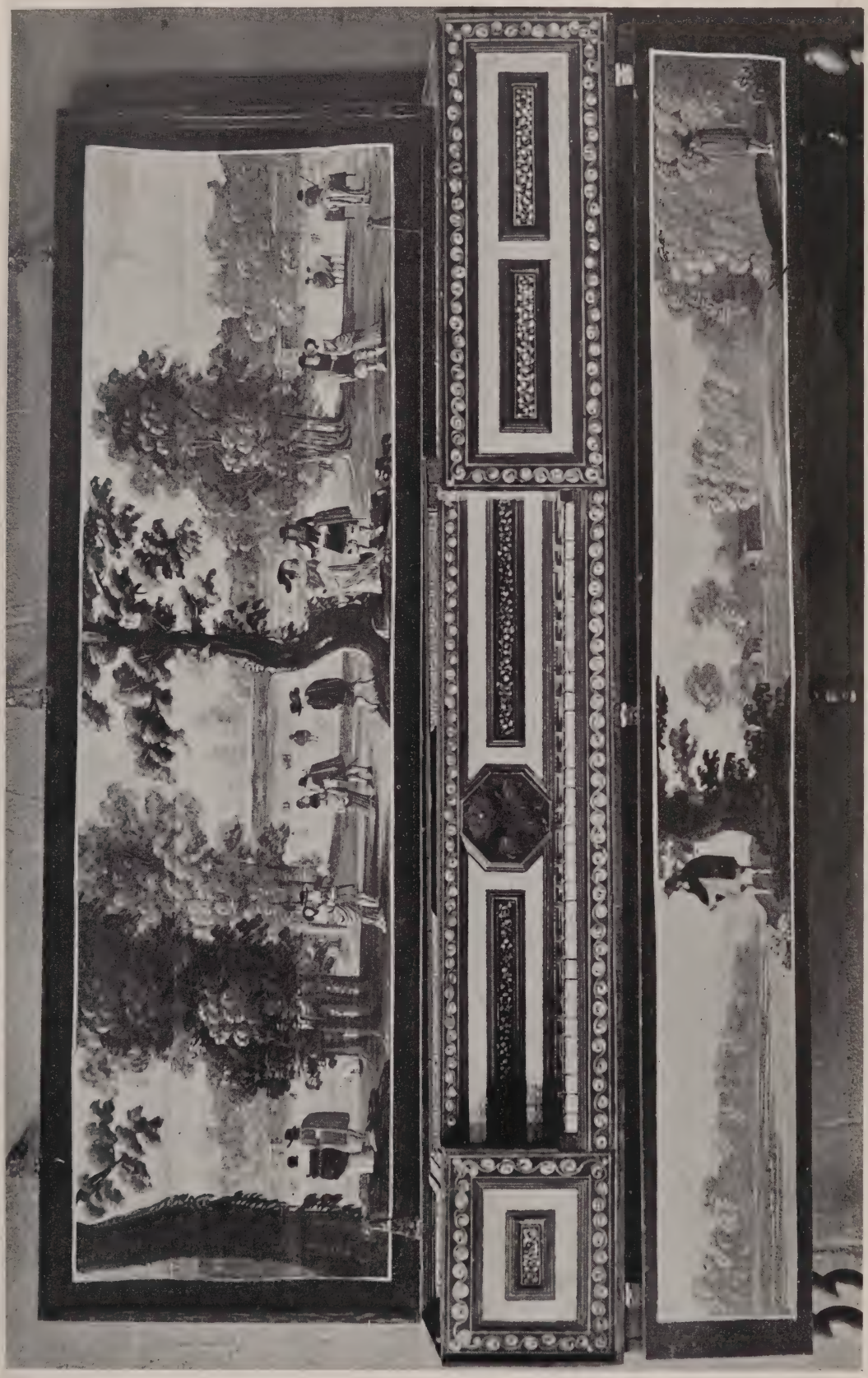
> But we do not wish anyone to think that the present scale of all mystic songs suffices for heart and spirit to be forthwith able to sing efficaciously. (And so on.)

The facsimile forming part of the above extract is from Mr. Alfred Littleton's fine copy of Gerson's *Collectorium*. There are two separate printings of the music in the original—the notes are black, the lines red. Moreover, it is important to observe that the notes were printed *at the same time as the letterpress*, that is to say, they were not punched in afterwards. A collation—kindly made for the purposes of this article by Mr. G. F. Barwick, Superintendent of the British Museum Reading Room—of the British Museum copy with that from which our facsimile is taken, proves beyond a doubt that the notes were not punched by hand, but that they were printed at the same time as the text; this confirms the opinion expressed by Mr. Robert Steele on page 2 of his valuable monograph on 'The Earliest English Music Printing.'

It should however be pointed out that, unlike Mr. Littleton's, the British Museum copy—which, by-the-way, is not quite perfect—is *minus* the lines. And so is the facsimile reproduction (Fig. 2) in Mr. Steele's book. Did the rubricator omit them by accident or design? Surely the former, as without the lines the clef has no meaning. The point is an interesting one which seems hitherto to have escaped notice.

The first music printed in *England* is found in Higden's 'Polychronicon,' a book 'Enprynted at Westmestre by Wynkyn The worde' in the year 1495. This venerable tome contains one music example, which we give in facsimile on p. 434. The passage in which the notes occur describes the consonances of Pythagoras. The double octave is wrongly printed—it contains a note too much! We can imagine Mr. Wynkyn de Worde, the pupil and successor of Caxton, or one of his 'intelligent comps,'

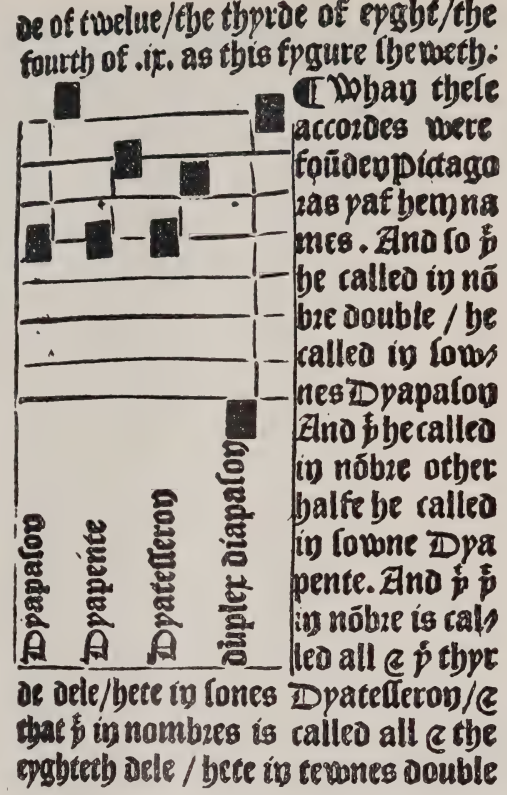
* See an article entitled 'A Musical Graduates' Society' in The Musical Times, December, 1892, p. 713.



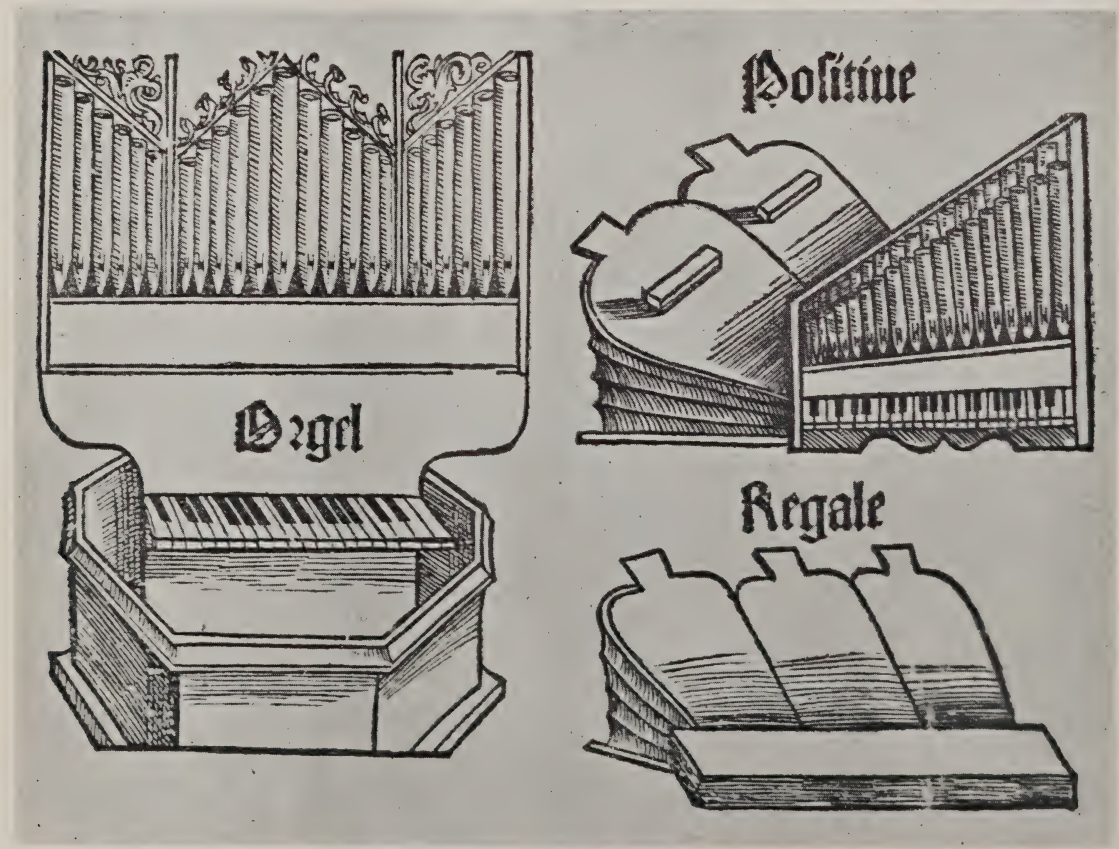
VIRGINAL, MADE BY ADAM LEVERSEDGE IN 1666. EXHIBITED BY MR. ARTHUR F. HILL.

dealing with this music example when the 'copy' of 'Polychronicon' had to be set. With that adaptability to circumstances not unknown in printers' composing-rooms of the present day, Mr. de Worde cast about to see how he could manage to do this 'music job' with materials ready at hand. 'Rules and quads.,' quoth he, 'put them together, and there you are'! Thus by a pure accident, or, to be more accurate, a practical application of the old adage 'necessity is the mother of invention,' Wynkyn de Worde really, though unconsciously, invented type music-printing—that is to say, the printing of the lines and notes at one impression.

Our next facsimile is an illustration from a very rare book, — of which only five copies are said


de of twelue/the thyrde of eyght/the fourth of .ix. as this fygure sheweth:
¶ Whan these accordes were foũden Pictagoras yaf hem names. And so ẏ he called in nõbre double / he called in sownes Dyapason And ẏ he called in nõbre other halfe he called in sowne Dyapente. And ẏ ẏ in nõbre is called all & ẏ thyrde dele/hete in sones Dyatesseron/& that ẏ in nombres is called all & the eyghteth dele / hete in tewnes double

to exist—the 'Musica getutscht' of Sebastian Virdung, author of this the oldest work describing the precursors of modern musical instruments. The book (a small oblong 9 in. by $5\frac{1}{2}$ in.) is written in dialogue and is quite encyclopædic in its survey. The illustrations are by no means the least attractive feature. The page which we reproduce shows (1) the Orgel with its three divisions of pipes, (2) the Positive, a chamber organ, and (3) the Regale, an instrument which consists of a single row of beating reeds, and interesting as being in some respects the prototype of the modern harmonium. Turning to the letterpress of this quaint old book — published at Basel in 1511—we find some curious views therein expressed. For instance, we are told that



drums are instruments which cause 'much unrest (or tribulation) to pious old people, to sick folk, and to the devout in cloisters who have to read, and study, and pray'; moreover, so little do the drums find favour with our author that he goes so far as to say: 'I verily believe that the devil has invented and made them'! What would Virdung say were he to attend an orchestral concert in Queen's Hall?

The Exhibition has its lighter side—why not? We find a trade-card of a musical instrument seller of long ago which reads thus:—

> All Sorts of Trumpetts and Kettle Drums, ffrench Hornes, Speaking Trumpetts, Hearing Hornes for Deafe people & all Sorts of powder flasks and allso Wind Gunes made and minded by WILLIAM BULL Trumpett maker to his Maiestie, Who liveth att the Signe of the Trumpett and Horne in Castal Street Neare the Muyse.

Above the card are drawings of the 'all sorts' which were to be obtained of Mr. William Bull, the list of whose wares, procurable 'neare the Muyse,' is amusing. The late Thomas Harper, the distinguished trumpet player, possessed a trumpet made by William Bull, an instrument that is shown in the Exhibition.

The Paganini collection contains the following protest in the form of a handbill (12 in. by 7½ in.), evidently distributed and placarded about Bristol during the visit of the great violinist to that city in 1831, just after the terrible riots when upwards of 500 persons were killed by the military or otherwise perished. It is no wonder that the uncanny fiddler played to half-empty houses. Here is the bill of indictment against one of 'the tribe of Foreign *Music-monsters*':—

> PAGANINI.
>
> To the
> CITIZENS OF BRISTOL.
>
> *Fellow Citizens,*—
>
> It is with feelings of unqualified disgust, that I witness the announcement of *Signor Paganini's* Performance to take place in this City: why at this period of Distress? with the recollection of so many scenes of misery still fresh in our minds, and whilst SUBSCRIPTIONS are required to the extent of our means, in order to FEED and CLOTHE the POOR: why is this *Foreign Fiddler* now to appear? for the purpose of draining those resources which would be infinitely better applied to the exercise of the best feeling of man-CHARITY!
>
> Do not suffer yourselves to be imposed upon, by the Payment of charges which are well worthy of the name of extortion: rather suffer under the imputation of a want of *Taste*, than support any of the tribe of Foreign *Music-monsters*, who collect the Cash of this country and waft it to their own shores, laughing at the infatuation of *John Bull*.
>
> PHILADELPHUS.
>
> December 10th, 1831.
>
> A. Saint, Typ. Castle Printing Office, 54, Castle Street, Bristol.

An interesting meeting in London between Paganini and Mendelssohn, when they both took part in some concerted music, is thus recorded:—

> PAGANINI.—It has been frequently said that this extraordinary performer could not take part in a quartet with any effect. This is far from being correct. At a *soirée* given by Dr. Billing the other evening, Paganini, Mendelssohn, and Lindley performed a trio for viola, guitar, and violoncello (composed by Paganini), Mendelssohn playing the guitar part on the pianoforte, adding a bass, in the most ingenious manner. Paganini's performance on the tenor was of the true school; there were no tricks, no jumping and skipping, but all the passages were legitimately and beautifully played, as were those given to the violoncello by Lindley. As a composition it reflected credit on the Signor; it was well conceived, scientifically written, and remarkably pleasing and effective.—*Morning Post*, May 16, 1833.

Next month we hope to give some further notes on this excellent Exhibition, which, judging from its announced scope, should be largely visited.

DOTTED CROTCHET.

DR. CHARLES BURNEY
(1726—1814).
A BIOGRAPHICAL SKETCH.

The visitor to picturesque Shrewsbury naturally makes his way to the fine old church of St. Mary, a sacred edifice exhibiting almost every variety of architectural style, from Anglo-Norman of the twelfth century to Perpendicular. Internally its Jesse window and the tomb of Admiral Benbow, and externally its spire, 222 feet in height, are features of interest. But should the wayfarer chance to examine the Registers of Baptisms, he would find the following entry recorded in the month of May, 1726:—

> Charles & Sussannah, son & daughter of James and Anne Mackburny, baptiz^d. the 5th. Day

The boy-twin became the celebrated historian of music who forms the subject of this Biographical Sketch.

The prefix *Mack* in the above entry suggests a Scotch ancestry, and tradition lends support to that view. It is said that the family arrived from north of the Tweed with James I. Perchance the Macburneys (this is doubtless the more correct spelling) could even claim descent from Syr Mawburney, mentioned among the Knights at a tournament in Smithfield in the reign of Richard II. But it is sufficient for our purpose to know that, in the second half of the seventeenth century, one James Macburney, a Shropshire country gentleman of good estate, lived at the village of Great Hanwood, near Shrewsbury. This James Macburney—who was land-steward to the Earl of Ashburnham and the lessee, or possessor, of a house at Whitehall—married the daughter of his Shropshire rector. His son—also named James Macburney and the father of our musical Doctor Burney—was born at Great Hanwood in 1678, educated at Westminster School under the famous Dr. Busby, and, taking to art, became a pupil of the 'eminent face painter,' Michael Dahl. Young Macburney however became

so attracted by the face of a pretty young actress named Rebecca Ellis, that they arranged a runaway marriage—the bridegroom being nineteen years of age, the bride a fair damsel of sixteen summers. Mr. Macburney senior — who had become a widower—showed his wrathful displeasure at his son's matrimonial escapade in two ways: first, by disinheriting the young man, and secondly, by marrying his own cook! The fat was in the fire truly enough in the Macburneys' domestic circle. James Macburney, junr., had a numerous family by his girl-wife. One of their children, James Burney—at what time the prefix Mac was dispensed with is not known—succeeded Dr. William Hayes in the organistship of St. Mary's Church, Shrewsbury, and held the post for fifty-four years (1732—1786); James Burney was noted for his 'extemporaneous voluntaries in the lighter manner of Handel's organ concertos, on whose admirable school his taste was formed, and the brilliant execution of his finger on the echo stops.' At his death, in 1789, he bequeathed the sum of £60 for the erection of a clock and chimes in the church of which he had been chief musician for upwards of half-a-century.* After the death of his wife, James Macburney, junr., led to the altar a beautiful and rich young lady of Shropshire named Ann Cooper, who is said to have rejected the hand of William Wycherley, the dramatist. By his second wife he had other children, the youngest being the twins, Charles and Susannah, named in the baptismal entry above given.

Charles Burney was born at Raven Street, Shrewsbury, April 12, 1726. As his father, James Macburney, had to support a family of nine children, the surviving members of a progeny of fifteen, he settled as a portrait-painter at Chester, leaving his little son, Charles, to the care of a foster-mother at Condover, a village four miles from Shrewsbury. In course of time the boy rejoined his parents at Chester and became a pupil at the famous King's School of that city founded by King Henry VIII. in 1541. Charles Burney was a King's Scholar from December 25, 1739, to March 25, 1742, on the nomination of Prebendary Prescott, an enthusiastic amateur in music of that time. He was not entered on the roll of the School as *Mac*Burney.† In a letter written to his daughter Fanny, and dated August, 1797, Burney recalls his school days in these words: 'I ran about Chester, the rows, walls, Cathedral, and castle, as familiarly as I could have done fifty years ago; visited the Free School, where I *hic, hoec, hoc'd* it three or four years; and the Cathedral, where I saw and heard the first organ *I ever touched.*' Assuming his memory to be reliable, he had not breathed a very musical atmosphere at Condover. Chester therefore opened to him the world of music—an art in which he was to distinguish himself by his industry and literary gifts. He studied under the Cathedral organist, Edmund Baker, a pupil of Dr. Blow and formerly the first organist of St. Chad's Church, Shrewsbury. The boy made sufficient progress to be able to keep the Cathedral organ going while Mr. Baker was *hors de combat* with an attack of gout. He also received singing lessons from Baker, and made his appearance in public as a singer at a concert. In one of the numerous autobiographical notes in his 'History of Music,' Burney says (vol. iv., p. 299):—

> The favour of this air extended into the country, where it was heard with indulgence at a concert fifteen years after its performance; when, without knowing how to construe, or even to pronounce the words, I had been taught to sing it by the organist of Chester, at fourteen years old.

The 'beautiful and always favourite air'—to quote Burney's own words in the text of his History above referred to—was 'Dove sei? amato bene,' from Handel's opera 'Rodelinda,' first performed in London, February 13, 1725, but the lovely melody is best known in association with the words 'Holy, holy.' It was during Burney's pupilage at Chester that, in 1741, Handel visited the city on his way to Dublin, and Master Burney saw him smoke his pipe over a dish of coffee at the Exchange Coffee-House; 'for being extremely curious to see so extraordinary a man,' he records, 'I watched him narrowly as long as he remained in Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was several days.' He then tells the oft-repeated story concerning one Janson, printer, Cathedral bass singer, and 'one of the best musicians in the choir' (!) when Handel 'let loose his great bear upon him' [Janson]; and after swearing in four or five languages, cried out in broken English: 'You schauntrel! tit not you dell me dat you could sing at soite?'—'Yes, sir,' replied the printer, 'and so I can, but not at *first sight*'!

An anecdote of Burney's boyhood furnishes a foretaste of that dogged perseverance and unabated enthusiasm for work which characterized him throughout his long life. His ardour for improving his youthful mind by being up with the lark caused him to hit upon a strange device. He tied one end of a ball of string round his big toe and then let the ball drop just within the reach of a labouring boy who, he had arranged, should pull the string on his way to his early morning work.

Upon his return to Shrewsbury, Burney studied music under his half-brother, James Burney, organist of St. Mary's Church, already referred to: but, like all successful men, he neglected not the invaluable aid — that grit-producing quality — of self-help. To quote his own words as recorded in an early memorandum:—

> The celebrated Felton, & after him, the first Dr. Hayes, came from Oxford to Shrewsbury on a tour, while I was studying hard, without instruction or example; and they amazed and stimulated me so forcibly by their performance on the organ, as well as by their encouragement, that I

* Madame D'Arblay (Fanny Burney), in the memoirs of her father, Dr. Burney, published in 1732, gives the name of this church as St. Margaret's, instead of St. Mary's. This error has been constantly repeated by various biographers of the Burney family, the latest being the monograph on Fanny Burney in the 'English Men of Letters Series' issued last year. There has never been a church in Shrewsbury dedicated to St. Margaret.

† We are indebted for this information to Mr. T. Cann Hughes, Town Clerk of Lancaster, himself a former scholar of the King's School, Chester. Among other *alumni* are the names of Arthur Hugh Clough, Randolph Caldecott, and Mr. J. Churton Collins.

thenceforward went to work with an ambition & fury that would hardly allow me to eat or sleep.

The quantity of music which I copied at this time, of all kinds, was prodigious; & my activity and industry surprised everybody; for, besides writing, teaching, tuning, and playing for my brother, at my *momens perdus*, I was educating myself in every way I was able. With copy-books, I improved my hand-writing so much, that my father did not believe I wrote my letters to him myself. I tried hard to at least keep up the little Latin I had learned; & I diligently practised both the spinet and violin; which with reading, transcribing music for business, and poetry for pleasure; attempts at composition, and attention to my brother's affairs, filled up every minute of the longest day.

I had also a great passion for angling; but whenever I could get leisure to pursue that sport, I ran no risk of losing my time if the fish did not bite; for I had always a book in my pocket, which enabled me to wait with patience their pleasure.

Burney was a pupil for the violin and French of 'little Matteis,' son of Nicola Matteis, the eminent violinist. Nicholas Matteis the younger lived at Shrewsbury, where he died about the year 1749.

In 1744 Dr. Arne passed through Chester on his way from Dublin to London. He happened to come across young Burney, then a promising lad of eighteen. The composer of 'Rule, Britannia' was so struck with the youth's abilities that he offered to take him as a pupil for three years. Burney thereupon came to London. He played in Arne's orchestra at Drury Lane Theatre, and fiddled under the conductorship of Handel. He tells us:—'In 1745 I performed in his [Handel's] band, sometimes on the violin and sometimes on the tenor, and by attending the rehearsals, generally at his own house in Lower Brook-street and sometimes at Carlton House [then the residence of the Prince of Wales] I gratified my eager curiosity in seeing and examining the person and manners of so extraordinary a man, as well as hearing him perform on the organ. He was a blunt and peremptory disciplinarian on these occasions, but had a humour and wit in delivering his instructions, and even in chiding and finding fault, that was peculiar to himself, and extremely diverting to all but those on whom his lash was laid.' The young violinist, doubtless at the instigation of Arne, found scope for his creative abilities when he contributed some music to Thompson's 'Alfred,' performed at Drury Lane, March 30, 1745. Two years later he published 'Six Sonatas for two violins and a bass,' dedicated to the Earl of Holdernesse. In the earlier part of his life this nobleman had manifested a great passion for directing operas and masquerades, and in 1743 the London Opera was under the sole management of himself and Lord Middlesex. This explains the following epigram on his appointment as Secretary of State:—

> That secrecy will not prevail
> In politics is certain,
> Since Holderness, who gets the seals,
> Was bred behind the curtain.

Burney then made the acquaintance of Fulke Greville, 'the finest gentleman about town,' who is thus grandiloquently described by Madame D'Arblay: 'His person, tall and well-proportioned, was commanding; his face, features and complexion were striking for masculine beauty; and his air and carriage were noble with conscious dignity.' One day, when trying a new harpsichord at Kirkman's warehouse, Greville expressed a wish to receive instruction from a master in the art of music. Upon asking Kirkman if he knew of 'any young musician who was fit company for a gentleman,' the famous harpsichord-maker replied that he knew many, but (to quote the words of Madame D'Arblay) 'very particularly one member of the harmonic corps who had as much music in his tongue as in his hands, and who was as fit company for a prince as for an orchestra.' This 'one member of the harmonic corps' was, of course, Charles Burney. After various interviews between the young beau and the Shrewsbury lad, Greville secured the services of Burney by cancelling his articles for the sum of three hundred pounds, an amount which the ever-impecunious Arne was doubtless only too glad to receive. The dissipated set into which this new engagement led Burney was a mode of life that, happily for him, did not last very long. Mr. Greville fell in love with the young and lovely Fanny Macartney and eloped with her. At the marriage—'a stolen one'—young Burney, though the youngest member of the small party, gave the bride away! Not long afterwards Burney himself followed the example of his patron, though in a less clandestine manner. At a dance given at the house of his elder brother in Hatton Garden, he fell in love with a Miss Esther Sleepe, and having severed his connection with Greville he married her. The date and place of the wedding are unknown, but it is certain that Burney, then about twenty-two years of age, had to set about earning his living by teaching, and in obtaining an organist appointment.

The Wren church of St. Dionis Backchurch, Fenchurch Street, no longer exists, having been demolished more than thirty years ago; but on a portion of the ground formerly occupied by the old sanctuary there now stands the Vestry Hall of the parish, a quiet spot in the midst of the roar of London. Through the courtesy of Mr. H. R. Greenhill, Vestry Clerk of St. Dionis Backchurch, we have been permitted to examine the interesting parish records—beautifully written and perfectly preserved—in the apartment above-mentioned, a room oak-panelled and ornamented with some fittings formerly in the church. From these old ecclesiastical records we find that on December 15, 1722, the churchwardens agreed with Renatus Harris, of Bristol, that he should build an organ—the first the church ever had—on certain conditions: *e.g.* The bellows 'to give wind sufficient to make the chorus plump and bold without any faintings'; the touch to be 'easy and free, and not hard or deep, but such to be entirely to the satisfaction and good liking of Mr. Philip Hart' [the first organist of the church]; and the specified stops 'exactly to imitate the natural tone and sound of those several instruments and the human voice.' Upon its completion, the organ was

'to be submitted to the judgment and determination of the following persons: John Loeillet, William Babell, George Frederick Handel, Dr. William Croft, and Mr. R. Courtiville, all of them Professors and Masters of Music, or the majority of them.' Mr. George Frederick Handel apparently did not form one of the judges, as the certificate of approval—dated June 25, 1724—was signed by Wm Croft, Ra. Courtiville, and John Loeillet. These three gentlemen received the sum of six guineas for their services. The organ was opened on the second Sunday in June, 1724, and on the 15th of that month the Vestry passed for payment the sum of ten guineas for 'singing two anthems' on that occasion, in addition to a payment of ten shillings 'for ringing the bells on opening ye organ.' When Mr. Philip Hart, the first organist, returned thanks to the Vestry upon being appointed to the post, he promised 'to give a constant attendance every Sunday, and also on all such Holydays as the *Doctor* (!) of the parish should appoint.'

The death, on July 17, 1749, of Hart not only caused a vacancy in the organistship of St. Dionis Backchurch, but led to some lively debates in the Vestry in regard to the appointment of his successor. On July 27, 1749, the Vestry decided that the organist should be paid a salary of £30; that he should be annually chosen; and that his duties should be to play at 'two services on Sunday and on other usual Festivals, and to have no deputy but in case of sickness.' The names of nine candidates for the vacant post appear in this Minute, and they had 'to play, in alphabetical order every Sunday morning and afternoon, beginning July 30.' Thus it will be seen that while the Vestry sought the aid of expert opinion as to the quality of the organ in the church, they relied upon their own unaided judgment in testing the qualifications of the organist. In October, after the nine candidates had had their trial Sundays, the Parish proceeded to the election. Great discussion thereupon arose as to the method of procedure, which turned upon Poll *v.* Ballot. At the final meeting (October 20, 1749) the debate became so heated that, when the Poll method of election was decided upon, several parishioners withdrew from the Vestry Room in protesting indignation. Thereupon it was—

> Resolved by the Church Wardens and those Inhabitants who remained in the Vestry Room to open a Poll Book directly, and that the Poll should be finally closed this afternoon at 3 o'clock, and that notice thereof should be given throughout the parish and the Church Wardens proceeded to take the Poll accordingly; but during the time of the Poll Mr. Samuel Gilley delivered in at the table a Paper writing on behalf of himself and the several inhabitants who before withdrew, purporting a protest against the election being carried on in any other manner than by ballot, which Paper writing or protest was not signed by any of the inhabitants.

It may have got abroad that the Hankeys and Fullers—mighty folk in the City and Parish—were strongly furthering the candidature of Charles Burney, and therefore we can imagine Mr. Samuel Gilley, upon hearing the crier shouting 'Poll for organist now on,' rushing off to the Vestry Room in order to defeat the Hankey-pankeys of Burney's supporters, but all to no purpose. Of the seven candidates who went to the poll, Burney headed the list with fifty votes, Gilding (afterwards organist of St. Edmund the King and Martyr, Lombard Street) coming next with only four votes, a Mr. Larkin had one, and the remaining four gentlemen received none.

Turning to less ecclesiastical matters we find that Burney became a member of the Royal Society of Musicians on December 3, 1749, and that he officiated as conductor of the New Concerts, King's Arms, Cornhill, the City being at that time residential as well as commercial. On December 13, 1750, Mendez's 'Robin Hood,' with music by Burney, was produced at Drury Lane, but without success. It was however revived on Boxing Day with the pantomime of 'Queen Mab,' the music of which was published with this title:—

> The Comic Tunes in Queen Mab as they are perform'd at the Theatre Royal in Drury Lane. . . . . Compos'd by the Society of the Temple of Apollo; Publish'd by authority.
>
> London: printed for J. Oswald and sold at his Musick Shop in St. Martin's Lane.

These 'Comic Tunes' included such titles as the Night Gown, the Whip, Harlequin in the Dumps, the Sedan Chair, and the Stone-cutter's Yard. The music is said to have been composed by Burney, under the pseudonym of 'The Society of the Temple of Apollo,' but in a later copy of the publication, printed from the same plates and issued by Randall, and by Straight and Skillem, the name of James Oswald is given as the composer.

Burney held the organistship of St. Dionis Backchurch for two and-a-half years only; he relinquished it on account of his health, and upon the advice of Dr. Armstrong, 'the Poet Æsculapius,' he exchanged London life for that of the country. As the Vestry minutes record that he resigned the post at Easter, 1752, this gives us the exact date of Burney's settlement at King's Lynn, whither he went to become organist of St. Margaret's Church in that Norfolk town. All former biographers state that his salary as organist at King's Lynn was £100 (or £120) per annum, a large amount for a country town, in those days at least; but none of them seem to have made inquiry as to the actual facts of the case. We have therefore, through the kindness of Mr. Albert E. Rust, parish clerk of St. Margaret's Church, King's Lynn, obtained the following fresh information, extracted from the Vestry records—information which confirms our surmise, viz., that the official salary (of £30 per annum) was augmented by private subscription, whereby the emoluments were increased to the yearly payment of £100, or £120. In proof thereof we print, for the first time, the following letter addressed by

Burney to the churchwardens and parishioners of St. Margaret's Church, King's Lynn :—

High Street, 1st February, 1755.

Gentlemen,

The Subscription being expired which first induced me to reside in this town, and my success in other respects falling short of my expectations. The organ Salary is too inconsiderable to retain me in your service.

I am therefore obliged to inform you that I shall resign my place of Organist at Michaelmas next, or sooner if you can meet with a person to your satisfaction to succeed me. And here permit me to acquaint you that the fine Instrument in your possession requires great time and pains to keep it in order, fm. the multiplicity of its stops ; the chief whereof I can faithfully assure you will soon become useless if neglected in this particular ; and give me leave further to add, that the tuning of an Organ is nowhere understood to be of the Person's business who performs upon it, and the less so, as very few Organists are qualified for the undertaking.

I thank you for the honour conferred upon me by my Election I Remain Gentlemen

Yr most Obedient and most Hble Servant

CH. BURNEY.

At the Easter Vestry of 1755, the comment of the churchwardens on the foregoing letter is recorded in these terms :—

Whereas the present Organist Charles Burney has signified to the Church-wardens and Parishioners by letter of the 1st of February last that he will resign his place of Organist at Michaelmas next or sooner if they can meet with a person to their satisfaction to succeed him.

It is therefore now ordered that an advertisement be inserted in the *Daily Advertiser and General Evening Post* as often as the Church-wardens think proper, that an Organist is now wanted at the salary of Thirty pounds, and that any person who can come well recommended, is desired to come over and play upon the Organ, and if he be approved of by the Parishioners, he shall be admitted into the office immediately.

It is evident however that some arrangement was made whereby the services of Burney were retained. The churchwardens' accounts show that he was paid the 'usual salary' (£30) up to Michaelmas, 1759, at which time, or soon after, he returned to London.

Upon his arrival at King's Lynn, Burney found the organ 'execrably bad.' Given by John Tinner in 1679, and built by Ralph Dallans, the wooden pipes of this decrepit instrument had become so worm-eaten that they fell to pieces when they were taken out to be cleaned. The churchwardens consulted the famous organ-builder Snetzler—then settled in England—as to the possibility of repairing the old organ. He replied : 'If you were to lay out a hundred pounds upon it, perhaps it would then be worth fifty.' Snetzler was thereupon engaged to build a new instrument at a cost of £700, a large amount in those days. The new organ, completed in the year 1754, gave full satisfaction and greatly added to the fame of its builder. Of full compass,—*i.e.*, 'long octaves'—it consisted of three manuals and thirty stops, including a double diapason of metal on the great organ ; moreover, in this his famous Lynn organ Snetzler first introduced the Dulciana stop.

It was at Lynn that Burney first conceived the idea of writing a History of Music. Although he had pupils in and around the town, he found time for those musical-literary pursuits which were the life-blood of his existence during his eight years' residence in Norfolk. Trotting along its sandy, non-turnpiked roads, Burney's mare Peggy would pick her way, while her master studied Italian poetry on her back, with a dictionary of his own compiling in one pocket of his great-coat, and his commonplace-book in the other. At Lynn his two celebrated children were born—Charles, who became the eminent Greek scholar, and Frances (Fanny) the novelist, afterwards Madame D'Arblay. Here too Burney first became acquainted, though only through correspondence, with Dr. Johnson. In 1755 *the* Dictionary appeared, when Burney, apparently, wrote to Johnson in appreciative terms of that remarkable achievement. In a letter addressed to 'Mr. Burney, in Lynne Regis, Norfolk,' and dated April 8, 1755, the great lexicographer says :

If you imagine that by delaying my answer I intended to show my neglect of the notice with which you have favoured me, you will neither think justly of yourself nor of me. Your civilities were offered with too much elegance not to engage attention ; and I have too much pleasure in pleasing men like you not to feel very sensibly the distinction which you have bestowed upon me. . . . . .

When you have leisure to think again upon me, let me be favoured with another letter ; and another yet, when you have looked into my Dictionary. If you find faults, I shall endeavour to mend them ; if you find none, I shall think you blinded by kind partiality ; but to have made you partial in his favour will very much gratify the ambition of, Sir, Your most obliged,

And most humble servant

SAM JOHNSON.

Nearly three years afterwards Dr. Johnson wrote again on the same subject to his Lynn admirer :—

Gough Square, Dec. 24, 1757.

That I may show myself sensible of your favours, and not commit the same fault a second time, I make haste to answer the letter which I have received this morning.

. . . . . .

I remember, with great pleasure, your commendation of my Dictionary. Your praise was welcome, not only because I believe it was sincere, but because praise has been very scarce. A man of your candour will be surprised when I tell you, that among all my acquaintance there were only two who, upon the publication of my book, did not endeavour to depress me with threats of censure from the publick, or with objections learned from those who had learned them from my own preface. Yours is the only letter of good-will that I have received ; though, indeed, I am promised something of that sort from Sweden. I am, &c.

SAM JOHNSON.

We could not leave the Lynn organist in better company than that of Dr. Johnson, whom we shall have to mention again in a further instalment of this biographical sketch.

The portrait of Dr. Burney which forms one of our Special Supplements is from the painting of him by Sir Joshua Reynolds. It is photographed for the first time direct from the original by the kind permission of its present owner, the Ven. Archdeacon Burney, Archdeacon of Kingston and a great-grandson of the historian of music. Sir Joshua painted it in 1781 for Mrs. Thrale, and at the sale of that lady's effects in 1814 the picture was purchased by the Burney family, in whose possession it has since remained.

F. G. E.

(*To be continued.*)

A FATHER OF MUSIC.

GIACOMO CARISSIMI.

If, as some authorities assert, Carissimi was born in 1604, the Tercentenary of that event falls this year. Be that as it may, so eminent a master deserves to be held in honoured remembrance for his share in the evolution of the art of music.

The biographical information concerning Carissimi is disappointingly meagre. Even the place of his birth, like that of the date of his entry into the world, is not known with certainty. After having held a professional post for some years at Assisi he went to Rome, where he remained for the rest of his long life. He obtained the Mastership of the church of St. Apollinaris, attached to the German College, and faithfully discharged the duties appertaining to that office until his death, which took place on January 12, 1674.

Let us endeavour to substantiate the claim of Carissimi to be considered a Father of Music. All historians of the art, from Kircher of the 17th century to Hubert Parry, unite in placing Carissimi high up in the roll of fame. He contributed largely to the perfection of recitative, in which connection we may quote the words of Sir Hubert Parry as written in his 'The Art of Music':—

> In his solo music Carissimi is much more refined and artistic than Monteverde; and though he falls behind him in strength of emotional character, he reaches at times a very high degree of pathos and tenderness, and has a good hold on many varieties of human feeling. The greater part of his solo music is recitative, but it is of a more regular and definite type than that of his predecessors, and often approaches to clear melodic outlines; while there are plenty of examples of solo music in which the reiteration of a characteristic phrase in contrasting and corresponding portions of the scale gives the effect of completeness of design. Thus the art of choral music sprang into new life through the impulse to express dramatic feeling in terms of harmonic design as well as of counterpoint, while solo music gained definition through the same impulse to make it at once expressive and intelligible in form.

Carissimi practically invented the Church Cantata. Here again the Oxford Professor of Music must be quoted ('Oxford History of Music,' vol. iii., 'The Music of the seventeenth century'):—

> Of all the composers who aimed at combining musicianship of the old order with the characteristics of the Nuove Musiche, Carissimi stands the most conspicuous. His natural bent seems to have been towards a more serious style than that of his contemporaries, and a large portion of his works were either motets or other forms of church music, or oratorios. This latter form of art had not been cultivated with much success by the composers of the new school. They were not musicians enough to write effective choruses.

Sir Hubert well says that the sympathy of the old master was evidently with the human element in music. To quote further:—

> The vigour of Carissimi's artistic instinct evidently led him to realize, that music which is not intended to be associated with stage accessories needs to have certain artistic qualities of its own to justify its existence; and sufficient distinctness of suggestion to define the circumstances which are presupposed in the story, drama, or recital which is musically treated.

Again, how true is the following:—

> When music is to be unaided by stage presentation it must justify itself by inherent interest of all kinds, by artistic qualities of design, style and treatment, and by such clear indications of mood and emotion as shall require no accessories or sign-posts to show what is intended. It was the fact that Carissimi gave his mind so much to forms of art which were not intended for stage presentation which made him cultivate musicianship on the lines of the earlier church masters; and it was this also which gave him such pre-eminence as a leader in the direction of tonal form.

In regard to the human interest with which Carissimi impregnated his choral creations, Sir Hubert Parry shows his clear, artistic insight in the following remarks:—

> It is interesting to note that nearly all the choruses in his [Carissimi's] oratorios have a kind of realistic basis. He evidently felt that some clear indication was needed to give point to the utterances of the human beings composing the chorus, and to identify them with the particular crowd or group of imaginary beings whose parts in the drama or story they had to fulfil. He therefore adopted as frequently as possible a kind of ejaculatory utterance, such as short incisive phrases bandied from one group of voices to another. He seems to have tried to conjure up in his imagination the demeanour of a crowd in the situations and circumstances presupposed, and to have tried to make them sing their protests, questions, lamentations, rage, or pleasure in the manner in which many people, moved by a simultaneous impulse, might be expected to do.

If only conductors of all choirs would stimulate their own imagination and that of their singers by endeavouring to obtain the results set forth in the above quotation, how different the standard of our choral singing would be.

Carissimi was a most prolific composer. Although much of his music was destroyed at the time of the suppression of the Jesuits, when the collections of S. Apollinaris and Gesù were sold for waste paper, there still remains an immense quantity, more than sufficient to prove the vastness of his creative output. The libraries of Christ Church, Oxford, the Fitzwilliam, Cambridge, and the British Museum, in this country alone, can bear testimony to the fact that Carissimi was by no means an idle man. Handel had reason to be grateful to him. We know not the *full* extent of his borrowings from this particular Italian master, but this we do know, that in one short work alone, 'Jephthah' (by Carissimi), Handel, within thirty pages of an octavo printed score, found material for 'Judas,' 'Samson,' and 'Alexander's Feast'! Dr. Crotch, in treating of this matter in his 'Lectures,' and referring to the chorus 'Hear Jacob's God' in 'Samson,' says: 'Several passages in this chorus are pretty exactly copied from Carissimi's chorus, "Plorate filiæ"' ('Jephthah').* Other composers owe not a little to Carissimi, though the charge of plagiarism cannot be made against them. Our own Purcell is one, and when Dr. Blow heard King Charles II. eulogise Carissimi's dainty duet 'Dite, o Cieli,' the English musician forthwith composed his famous duet 'Go, perjured man.'

Two of Carissimi's oratorios have been published with English words—'Jonah' and 'Jephthah.'

* See a series of articles by Mr. J. S. Shedlock in The Musical Times, July, 1901, *et seq.*

The former was first performed in England at St. James's Hall, March 23, 1872, under the direction of Henry Leslie. 'Jephthah,' however, holds the first place in the interest of its music, and, of course, its subject. This masterpiece was first performed in this country more than half-a-century ago, on May 21, 1851, at St. Martin's Hall, at one of John Hullah's excellent monthly concerts of ancient and modern music. Even the distractions of the Great Exhibition did not cause Hullah to swerve from his artistic purpose in preparing and performing the little oratorio. We have before us the programme of this interesting revival; it states that 'The chorus will consist of the members of Mr. Hullah's first upper singing school,' that 'the orchestra will be complete in every department,' and that the organist on that occasion was 'Mr. Hopkins.' The work was sung to the original Latin version; but in 1873, as one of the illustrations in a course of lectures on the oratorio delivered by Mr. Ernst Pauer, under the auspices of the Sacred Harmonic Society, 'Jephthah' was sung in an English version prepared by the Rev. Dr. Troutbeck and published by Messrs. Novello.

Finally, no one can read the music of 'Jephthah' without admitting the truth of John Hullah's words that Carissimi must be regarded as the type and glory of the seventeenth century—the Transition period of the art of music. Thus the genius of Carissimi played no inconsiderable part in the evolution of modern music; for this, his name should be kept in memory and his music should secure the attention it deserves, no less for its artistic sincerity than for its intrinsic beauty and depth of feeling.

THE 'DRESDEN AMEN'

IN THE FIRST MOVEMENT OF MENDELSSOHN'S 'REFORMATION' SYMPHONY.

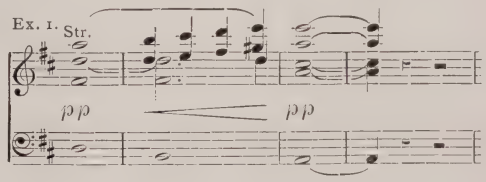
By Dr. Alfred Heuss.

(Freely translated and abbreviated, by permission, from the 'Signale.')

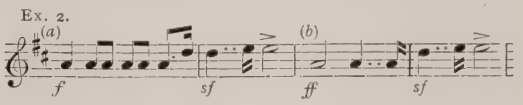
Mendelssohn's 'Reformation' Symphony, though not very frequently performed, is better known in the present day than it was during the lifetime of its composer; at any rate it has within recent years excited interest on account of the introduction into it of the so-called 'Dresden Amen,' which through Wagner's 'Parsifal' has acquired artistic celebrity. Tappert in his interesting article 'Das Gralthema aus Richard Wagner's "Parsifal,"' mentions various works in which it is to be found, and among them, naturally, Mendelssohn's Symphony; but he is startled at coming across it 'suddenly, without any subsequent development,' as 'a short *andante-intermezzo* in the *allegro* in D minor'; the intention of Mendelssohn appears to him 'enigmatical.' Now in a serious work we have a right to expect a cause, an artistic consistency, in a purely musical as well as an ideal sense, and if it cannot be thus explained, this introduction of the 'Dresden Amen' must be looked upon as striking but without apparent motive. Before discussing the matter, however briefly, we must say something about the history of the 'Reformation' Symphony.

Not much is known concerning the work. It did not gain firm footing during Mendelssohn's lifetime, for it was only published in 1868 as No. 36 of the posthumous works. Further, Lampadim, on page 98 of his 'F. Mendelssohn' (Leipzig, 1886), informs us that the composer, after he had completed his score, was undecided as to the title he should give it. This was at Weimar in the year 1830, he at that time being twenty-one years old. From there he wrote to his musical sister Fanny that she should gather opinions as to whether he should call it 'Reformation,' 'Confessional' Symphony, or 'Symphony for a Church Festival,' &c. This is not unimportant; from it we may feel sure that not only the last movement, with Luther's chorale, has reference to the Reformation, but we have reason to regard the whole as a Protestant declaration-of-faith Symphony, and more especially, if in the other movements there are passages showing connection with the Reformation. . . .

The first question is: How comes the 'Dresden Amen' in the first movement? Is it there without cause and, in that case, without artistic justification? A confusion may easily arise, seeing that 'this Amen' is regarded as specifically Roman Catholic, and from that point of view would be most unsuitable to this work; for with its ideal, pure colouring, which Mendelssohn has intensified by the clear-sounding key (of D), by placing it in the high register, and by giving the phrase (in the strings) *pianissimo* at its beginning and ending (see Ex. 1), and further by introducing it amid surroundings of totally different character, it would have represented Catholicism in a manner altogether opposed to his strong, orthodox faith. This was by no means his intention, and it has not even been proved that Mendelssohn became acquainted with the theme at the Dresden Catholic service. Tappert in his article mentions that he himself first heard it as a response in the Evangelical liturgy, and points to its occurrence in the Zittau Choir Book of 1878; and perhaps it was so with Mendelssohn, especially as we have no knowledge of his having sojourned in Dresden. This hypothesis gains ground if the themes which surround this 'Dresden Amen' be submitted to close investigation; moreover, they will also furnish the clue to our 'Amen.' I will return to the general meaning, but meanwhile let me give the 'Amen' in the Mendelssohn form:—



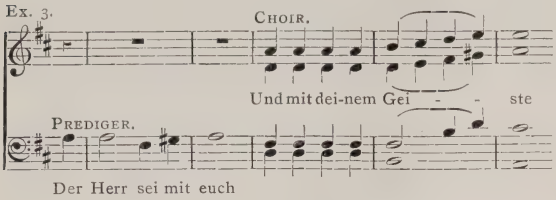
The theme is immediately preceded, in the slow introductory section, by the following phrase given out by full brass; the first half has already been heard sounding through several bars, and thus heralding it—



This theme is nothing but a strong presentation of the 'Dresden Amen,' the auxiliary notes being omitted; at *b* those quaver notes are also discarded; there remains only the framework, but in impressive form. The theme, however, as at *a*, is very interesting, and for our contention doubly so, in that it gives

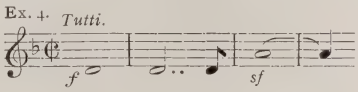
clear evidence respecting its origin. Those quaver notes correspond to the crotchets in the 'Dresden Amen' form, and also in the response of the Evangelical liturgy. Tappert quotes from the Zittau Choir Book as follows :—

Ex. 3.



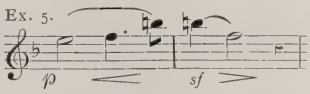
and these repeated *a*'s, freely used by Mendelssohn, show to a certainty that the theme given out by the wind instruments is derived from the 'Dresden Amen'; they were not placed there without intention. But Mendelssohn gives further and important value to his theme. After the 'Dresden Amen' in both forms has twice been sounded, the principal movement, *Allegro con fuoco*, opens with the following theme—

Ex. 4.



which, if it be compared with the second form of the 'Amen' (2*b*) as played by the wind instruments, will be found to be the same theme with all intermediate notes removed; here only the characteristic interval of a fifth is retained—but here we have tonic-dominant, not, as in 2*b*, dominant tonic. During the whole movement this theme plays an important rôle, and it is of special interest in that it assumes new forms, some of which approach nearer to the original form. Mendelssohn evolves his second subject freely from the principal theme, but more like the 'Dresden Amen,' and, further, in the minor key—

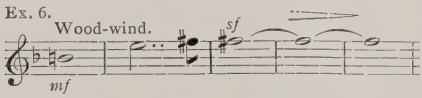
Ex. 5.



Here the theme assumes a different character, the reason for which we shall learn later on.

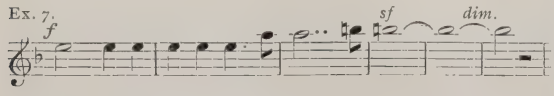
Again, very instructive and characteristic is a further employment of the principal theme (Ex. 4), repeated on different degrees of the scale and with different orchestration; and here likewise is an approach to the original form—

Ex. 6.



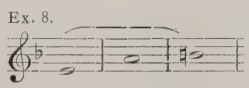
We have once again the framework of the 'Dresden Amen' before us, only, as in the introduction, broader and more massive. But immediately afterwards Mendelssohn gives us a more striking resemblance to the 'Amen,' for he now carries out the motif (2*a*), thus—

Ex. 7.



Various other forms of the chief theme could be shown; this, for instance—

Ex. 8.

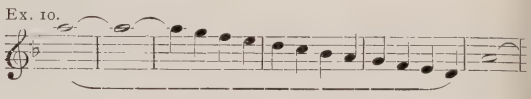


Of greater importance, however, is the fact that the middle parts of the 'Amen' are employed in the development section, and, in fact, in inversion—

Ex. 9.

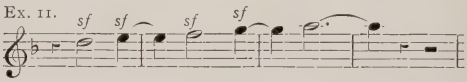
Mendelssohn in several places uses the downward progression for the formation of melodies, and indeed evolves from them long periods, as for instance at the end of the movement—

Ex. 10.



The middle notes are also used in ascending order, and likewise at the close, whereat the whole thematic material is once again presented in condensed form only and, as in all these variants, in the minor instead of in the major key—

Ex. 11.



These investigations were indeed necessary, because they make one point specially clear: the most weighty thematic material of the whole first movement (including the introductory *Andante*) is drawn from the theme of the 'Dresden Amen'; it is used, developed, metamorphosed with a variety that is perfectly astonishing; and this alone from a composer's standpoint. In none other of his works has Mendelssohn made such manifold use of a theme, and, what is still more important, no master before Mendelssohn had done so to the same degree*; not even Beethoven, who did not attempt similar transformations of a theme. In the technique of this movement, which has something of the leitmotive about it, we see Mendelssohn stretching out his hands directly to Berlioz and Liszt, and artistic grounds can be assigned for his treatment.

In the remainder of his article Herr Heuss argues that the 'Dresden Amen' was certainly not used by Mendelssohn as a Roman Catholic symbol; such a supposition he considers 'impossible.' The words both of the Catholic and Evangelical version ('et cum spiritu tuo' and 'und mit deinem Geiste') clearly explain for him the meaning of its use: it typifies the Spirit of God, the armour with which the struggle of the Reformation, of Protestantism, was to be carried on. Space prevents us from giving the writer's interesting explanation with regard to the twofold appearance of the 'Amen' theme and the struggle after the truth as depicted in the development section. Of the close he notes that the 'wished-for ideal has not been reached; the theme is unable to rise to the dominant, the characteristic interval of the "Dresden Amen." The culminating point Mendelssohn has placed in the last movement in which the Luther chorale brings the whole work to a victorious end.'

* The 'Phantastic' Symphony of Berlioz was certainly unknown to Mendelssohn in the year 1830. Schumann's celebrated notice of the work appeared in 1835.

His Majesty the King has been graciously pleased to confer the honour of Knighthood on Dr. Edward Elgar. Congratulations to Sir Edward upon being the recipient of a distinction which, through him, pays a worthy tribute to music.

Occasional Notes.

Longe have I been a singinge man,
And sondrie partes ofte I have sunge :
Yet one parte since I first began
I colde, nor can singe, olde nor yonge :
The Meane, I mene, which parte showthe well,
Above all partes moste to excell.

The Base and Treble are extremes,
The Tenor standethe sturdelie ;
The Counter reignethe then, me semes,
The Meane muste make our melodie :
Thus is the Meane, who meanthe it well,
The parte of partes that dothe excell.

Of all our partes, is anye jarre,
Blame not the Meane, beinge songe trewe :
The Meane must make it, may not marre,
Lacking the Meane, oure mirth adewe ;
Thus showethe the Meane not meanlie well,
Yet dothe the Meane in this excell.

Marke well the mannour of the Meane,
And therbie tyme and tune your songe
Unto the Meane, where all partes leane,
All partes are kepte from singing wronge :
Thoughe singinge men take this not well,
Yet dothe the Meane in this excell.

The Meane in compasse is so large,
That everye parte must joyne therto ;
It hath an ouer in everie barge,
To saye, to singe, to thinke, to do :
Of all thes partes no partes dothe well
Withoute the Meane, which dothe excell.

To highe, to lowe, to lowde, to softe,
To fewe, to manie at a parte alone ;
The Meane is more melodious
Than any partes lacking that one :
Wherbie the Meane comparethe well,
Among all partes most to excell.

The Meane in losse, the Meane in gaine,
In wealth, or in adversitie ;
The Meane in healthe, the Meane in paine,
The Meane meanethe alwaies equitie :
The Meane thus ment may meane full well,
Of all other partes most to excell.

To me and myne, with all the reste,
Good Lorde graunte grace, with hartie voice,
To singe the Meane, that meanethe best
All partes in the beste for to reioyse :
Which Meane in meaninge meanethe well,
The Meane of Meanes that dothe excell.

A Sixteenth-century poem by 'Mr. Haywoode.'
From the Cotton MSS. (Vesp. A. 25)
in the British Museum.

The Mendelssohn Scholarship, of the value of £100 per annum, and one of the most important of its kind, has recently been competed for, the successful competitor being Mr. George Dyson, of Charlton, Kent. The new Scholar received his musical education at the Royal College of Music, where he studied under Sir Charles Stanford, Sir Frederick Bridge, Mr. W. S. Hoyte, and Mr. Franklin Taylor. The scholarship is awarded for one year only, but is renewable for a further period, not exceeding four years in all, at the discretion of the committee. The education of the Scholar is carried on, in this country or abroad, under the control of the Mendelssohn Scholarship Committee, of which Mr. J. Edward Street is the Honorary Secretary.

The London Symphony Orchestra gave their first concert on June 9, at Queen's Hall, under the experienced direction of Dr. Hans Richter, who generously consented to conduct on that initial occasion. Of the ninety-nine members forming this new and important organization, forty-six have recently seceded from the Queen's Hall Orchestra, while thirty-two others formerly played under Mr. Wood's baton. The reasons which have led these picked players to form a co-operative orchestra are not of public interest. Suffice it to say that they will manage their own affairs (through a committee), and appoint their own conductor—thus following the example of the Berlin and Vienna Philharmonic Orchestras; they will accept engagements, either to the full strength of the orchestra, or in smaller contingents, in varying numbers, from forty upwards. We understand that it is the intention of the London Symphony Orchestra to invite some of the greatest conductors of Europe to direct their concerts. To return to the inaugural music-making. The programme consisted of the following masterpieces :—

OVERTURE	Meistersinger	*Wagner.*
SUITE in D		*Bach.*
OVERTURE	Zauberflöte	*Mozart.*
SYMPHONIC VARIATIONS		*Elgar.*
HUNGARIAN RHAPSODY in F		*Liszt.*
SYMPHONY in C minor (No. 5)		*Beethoven.*

Magnificent indeed was the interpretative excellence of this representative programme. Every man seemed to be on his mettle,—strings as well as brass—and the result was not only a triumph for all concerned, but a good augury for the success of a venture that will be watched with sympathetic interest.

'The Angelina Goetz Library' is a large collection of music which has recently been presented to the Royal Academy of Music by the children of the late Mrs. Goetz as a memorial of that accomplished lady and lover of music. The total number of volumes (339) gives little idea of the extent of this munificent gift, but a few details may help towards estimating its value and usefulness :—

Operas in full score, of which thirteen are by Auber	91	Volumes.
Orchestral works in full score	107	,,
Mozart's works (complete)	53	,,
Schubert's ditto	32	,,
Schumann's ditto	25	,,

&c., &c.

To add to the completeness of this benefaction an excellent catalogue (folio, 224 pages) of 'The Angelina Goetz Library' has been compiled by Mr. A. Rosenkranz, who has discharged his task with a thoroughness born of enthusiasm and long experience. The catalogue is arranged in two sections :—

Part I.—A list of the volumes in numerical order.
Part II.—A list of the works in classified order.

In the latter section Mr. Rosenkranz has added, wherever known, the date of composition, of first performance, and publication of each work; moreover, he has also supplied an Appendix (40 pages) consisting of an 'Alphabetical table of the names of the composers with short Biographical Notes, a general summary of their compositions, writings, and their bibliography.' Therefore, as a book of reference it is difficult to over-estimate the value of this admirable and carefully-compiled catalogue. It only remains to be said that Mr. Joseph Bennett, as an old friend of the late Mrs. Goetz, contributes to this catalogue a Preface written, it need hardly be said, in terms that are both appreciative and graceful.

We are all proud of our premier choir trainer, Dr. Henry Coward, and would fain believe that he is unique in his infectious enthusiasm and the tremendous amount of time and trouble he takes over rehearsing a difficult choral work. But he seems to have a rival in Professor Siegfried Ochs, conductor of the Philharmonic Choir of Berlin. On one occasion Professor Ochs held no fewer than 117 chorus rehearsals for Beethoven's Mass in D before he was satisfied. Assuming the intelligence and natural aptitude among the Berlin and Sheffield singers to be about equal, we should think that Herr Ochs's performance of the gigantic work must have been a truly memorable one. Perhaps some wealthy 'friend of music' will arrange to provide the funds for a friendly tournament of song, at which the Berlin Philharmonic Choir and one or two of our finest choirs could compete for the proud position of 'First choir in the world.'

In reference to the performance of the said Mass by the Sheffield chorus at the recent Kruse Festival under Herr Felix Weingartner, our special correspondent expressed to Professor Ochs his intense disappointment with the effect produced in those fugal movements such as the 'In gloria Dei patris,' where the bass trombones start the subject *ff ben marcato* with the choral basses, the tenor trombone follows *ff* with the choral tenors, the alto trombone with the contraltos, and so on in similar stereotyped fashion almost, whenever a loud fugato is started. In such passages the trombones not only fail to 'mix' with the choral tone, but absolutely ruin the splendid effect which the rolling masses of vocal sound could produce without such well-meant but crude help. Even the staunchest purist cannot pretend that Beethoven's use of the trombones under such conditions is a specimen of matchless orchestral scoring. It is anything but that. If the choral parts are sung with the accuracy and the splendid tone of the Sheffield stalwarts, the doubling brass seems an insult to singers who need no such rude crutches to cover the ground. Moreover it is an annoyance to the listener, who feels that this trombonic doubling of the vocal part interferes with and utterly destroys his enjoyment of that much superior instrument, the human voice. Similar instances in other works will naturally occur, *e.g.* in the 'Rex tremendæ,' 'Confutatis,' and 'Quam olim abrahæ' of Mozart's Requiem. (We are aware that the trombone parts in these movements are Süssmayer's!) At such points a chorus singer feels inclined to argue: If my voice is to be drowned by these blatant trombones, what is the use of my singing?

This is true enough, and suggests the question: What would Beethoven or Mozart have done, if they could have relied upon choruses as large and competent as those to which we are accustomed? We venture to think that they would have altered their scores in this respect. There cannot be the least doubt that the old masters' crude use of the trombones in such passages was merely a safe way of backing up a small, weak, and more or less incapable chorus. The necessity for such an expedient has passed, and it seems that in performances by really competent choirs the time has come when the spirit of the composer should be considered and the letter slightly 'corrected.' The works would shine with greater beauty, but the design of the movements would in no way be spoiled, because the trombones in their turn are generally 'doubled' by lower strings and organ, which *do* blend with the human voice. What is the view of our leading conductors on this important subject? In the meantime Professor Ochs has taken the bull by the horns and omitted the trombones!

The following letter, written by a genuine British working-man, has recently found its way into our letter-box:—

> Sir,
>
> Will you answer me one question, if you please. Is there any limit to age for trying to pass an examination. I am fifty. I would very much like to try. I will tell you for why. There are some hundreds of people in this town who are in their way very clever, but (ah) when the test come it is nothing but Humbug. I have been in a few Bands so called, and if you ask a question on anything that crop up, it is far from being correct, in fact they know nothing about it, and yet they have the cheek to call themselves Bandmasters—I call them Wagsticks. Just fancy, I was in one Band and the Boss was as deaf as a stone wall and yet they were quite contented. Blasting away like thunder every night we met, it used to take me three days to know if I had a head or not.
>
> If you will give me a hint as to how to go in for it, should be very much obliged indeed.

'Wagsticks' is good.

The Vienna Male-voice Choir were certain of a cordial reception at the concert they gave in St. James's Hall on June 20. It was perhaps unfortunate that the date of their visit clashed with other important musical doings, but, notwithstanding this competition for attention, a numerous and well-disposed audience attended and heartily welcomed the Austrian choralists. It was interesting to compare the tone and execution of this somewhat celebrated choir, which we understand is composed of Viennese railway officials, with that of British male-voice choirs. It may be said at once that the Viennese choralists had no reason to shrink from the comparison, for it was soon evident that they were a highly-trained body of singers. Their voices are tuneful if never richly resonant, and their choral technique is often excellent. Now and then the tone was somewhat rough and therefore not blendful, but more often it was highly agreeable. The rhythmic attack was generally prompt and clean, and in many ways the drill and discipline of a clever conductor, or 'quoir-master' as the programme described Mr. Edmund Reim, were exhibited. The programme had variety: there was the gravity of the 'Teutons' march to battle,' a long and not particularly interesting piece by Anton Bruckner, and the *ad captandum* gaiety of 'The Beautiful Blue Danube' waltz by Johann Strauss. It was a novelty to hear Schubert's female-voice piece 'The Lord is my Shepherd' sung by the male voices an octave lower. We cannot say that we liked the innovation, although it must be admitted that the Viennese Choir sang the piece with excellent tone, expression, and exact intonation. One of the most effective pieces they produced was 'To-day is to-day' (Max v. Weirzierl). The execution of the choir here was simply splendid, and the audience was roused to an insistent encore. Another piece very charmingly sung, although perhaps overdone, as other pieces were by the too frequent bulging of *crescendos*, was 'Many as the stars that twinkle' ('So viel Stern am Himmel stehen') by E. S. Engelsberg. The blend of tone here was beautiful, and the tenderness and expressiveness of the *pianissimo* were quite touching. Violin solos were well played by Mr. Francis Macmillen, and Mr. Hugo Heinz sang several songs with considerable effect. It was perhaps a pity that some of our metropolitan male-voice choirs could not have met and have formally welcomed the Vienna Choir. But we trust that all the same our visitors will retain kindly recollections of their sojourn and reception in our concert-surfeited metropolis.

This has been a season of prodigies, all of them of the violinist species. But even a star-shower of these short-frocked and knickerbockered little wonders is no new thing. Now they appear one at a time, in order that one may not eclipse another, but about a century-and-a-half ago three of them constellated all at once. If we turn to the *Public Advertiser* of April 23, 1760, we shall there find the following advertisement :—

By Particular Desire.
At the little Theatre in the Haymarket.
This Day, April 23, there will be a Concert of
Vocal and Instrumental Music.
The vocal parts by Signor Tenducci, Signora Calori,
and by Signor Qualici.

The Solos by young Performers, who never appeared in Public, as a solo of Signor Giardini's on the Violin by his Scholar Master Barron, thirteen years old; a Lesson on the Harpsichord by Miss Burney, nine years old; with a Sonata of Signor Giardini's accompanied by a Violin; a Solo on the Violoncello by Master Cervetto, eleven years old; a Duet on the Violin and Violoncello by Master Barron and Master Cervetto; a Quartetto by Miss Schmelling, Master Barron, Master Cervetto, and Miss Burney. With several full Pieces by a select Band of the best performers.

The doors to be opened at five o'clock. To begin at seven.

Pit and Boxes laid together at Half-a-guinea. Gallery, Five shillings.

Tickets to be had at Arthur's, St. James's Street; at Mr. Walsh's music-shop, Catherine Street; at Mr. Johnson's music-shop, Cheapside, and at the Theatre; where Ladies are desired to send their servants to keep places.

The juvenile harpsichordist in the above prodigyic trio was 'Hettie' (Esther), the eldest daughter of Dr. Burney. Miss Schmelling, then nine years of age, subsequently forsook performing on the violin because it was considered to be 'an unfeminine instrument'; but, as Madame Mara, she became a very distinguished singer and died at the age of eighty-four. Master Cervetto was the son of the centenarian 'cellist, and, like his father, became famous as a performer on that instrument. Master Barron seems to have had an appropriate name, judging by the lack of information concerning him and his subsequent career.

Among the multifarious documents which have reached us during the past month is a baker's bag, a receptacle which bears traces of having contained an abundance of buns. On the back of this bunless bag is printed a strain of music adapted to these words :—

Tell me not in mournful numbers
Life is but an empty dream,
Indigestion ne'er encumbers
Those who live on ——

the last word of the poetry being some particular kind of movable dough product. But why should the quatrain—we had almost written quartern—commence with such doleful suggestiveness? Far more appropriate, and certainly more appetising, would be the words: 'Tell me where is fancy bred.'

The subjoined extract, from a London newspaper, is the concluding sentence of a leading article that is misleading, so far as concerns the information therein contained :—

The soldier and sailor have good authority for their calling, for there is no more thrilling song than that in the oratorio 'Elijah,' which reads, 'The Lord is a man of war.'

Herr General-Musikdirektor Fritz Steinbach was born in 1855 at Grünsfeld in Baden. After studying for several years at the Leipzig Conservatoire—where he gained the Mozart Prize—he became a pupil of Nottebohm at Vienna. 'To him I owe almost everything,' says Herr Steinbach, as with evident delight he recalls the happy time spent with the famous Beethoven scholar and contrapuntist, and especially the hours of recreation when, after lessons were over, the teacher would introduce his eager pupil into the deep and fascinating mysteries of the Beethoven Sketch Books, which Nottebohm was the first to fathom and describe. Young Steinbach displayed unmistakable talent for composition, but like his great colleague, Hans Richter, he soon abandoned creative for interpretative art. In 1880 he was appointed conductor at the Mainz Municipal Theatre, a post he held with distinction till 1886, when he followed a call to Meiningen, to become Court Conductor in succession to Hans von Bülow. It was

in this capacity that he laid the solid foundation of his fame as a conductor of the works of the classics, and more especially of Brahms. He had made the acquaintance of Brahms some time previously, for it was he who had recommended Steinbach to Nottebohm. The close friendship between the great master and the young conductor continued to the end of Brahms's life. Not a year passed without their meeting. In the summer Steinbach would visit his revered friend at Vienna or at Ischl, and every winter Brahms travelled to Meiningen to hear the Court orchestra discourse Bach for his special delectation. Thus we may assume that Steinbach's peculiarly unconventional readings, so full of life and feeling, of Brahms's Symphonies and other works must have had the composer's fullest approval. Herr Steinbach's title of General-Musikdirektor was given to him by the

art-loving Grand Duke of Saxe-Meiningen, to clothe his 'Hof-Kapellmeister' in the requisite authority for amassing and commanding all available musical forces in the little Grand-Duchy for the purpose of great musical Festivals. On the death of Franz Wüllner last year, the subject of this sketch was appointed successor to that remarkable man as the head of the Cologne Conservatoire and conductor to the Municipality of the famous city on the Rhine.

A lady has been lecturing in New York on the influence of music. In the course of her remarks the fair lecturer asserted that 'certain kinds of music prevent the hair from falling out, and other kinds produce baldness.' She further told her audience that 'those who play their own compositions on the piano preserve, and often acquire, a luxuriant growth of hair,' and in the direction of further enlightenment on this hair, or hairless portion of her discourse, that 'the violoncello and harp have also a tendency to preserve the hair; but wind instruments, especially the trombone and cornet, are fatal to hirsute adornment.' We are further told that at the close of the paper several professional musicians stated that the lecturer's deductions—especially the baldness due to certain deductions of hair—coincided with their own observations. It is therefore evident that a composer who wishes to preserve the natural covering of his pericranium should either keep up his pianoforte playing or else assiduously practise the violoncello or harp. To become a trombonist, or cornettist, would seem to be a somewhat barbarous line of action resulting in a loss of hair.

Congratulations to Mr. S. S. Stratton, of Birmingham, on the splendid success of his son, Mr. Frederick J. M. Stratton, in having come out Third Wrangler in the recent Mathematical Tripos at Cambridge. Like Mr. Ernest Coward, son of Dr. Coward, of Sheffield, —whom last year we felicitated on being placed among the Wranglers—young Mr. Stratton is a Caius man, a College with a suggestion of music about its name. Be this as it may, it is exceedingly pleasant to record such honours obtained by the sons of highly-esteemed musicians. May they uphold the good name of their fathers, and meet with all the success their merits deserve.

Mr. Donald Francis Tovey lectured on June 14 at the Musical Association on the subject of 'Permanent Musical Criteria.' The following is a synopsis of his discourse :—

> The individual work of art a microcosm.—Unsoundness of abstract and *a priori* reasoning about Art as a kind of general science.—True artistic laws always concrete, and applicable to more than one work of art only because of similarity of material.—Principles of organic unity the only universal artistic laws.—Applications of these principles to music, *e.g.*, the laws of part-writing deduced from organization of various types of music, choral and instrumental, showing identities of principle beneath diametrically opposite results in different cases.—Relation between organic laws and historic progress.—Different and opposite meanings of term "progress" as shown in Monteverde, Bach, Haydn, Beethoven, and Wagner.—Classification of composers according to their grasp of organizing principles.

The Meeting was held at 11, Chandos Street, Cavendish Square.

Church and Organ Music.

A VERY ACCOMMODATING VOLUNTARY.

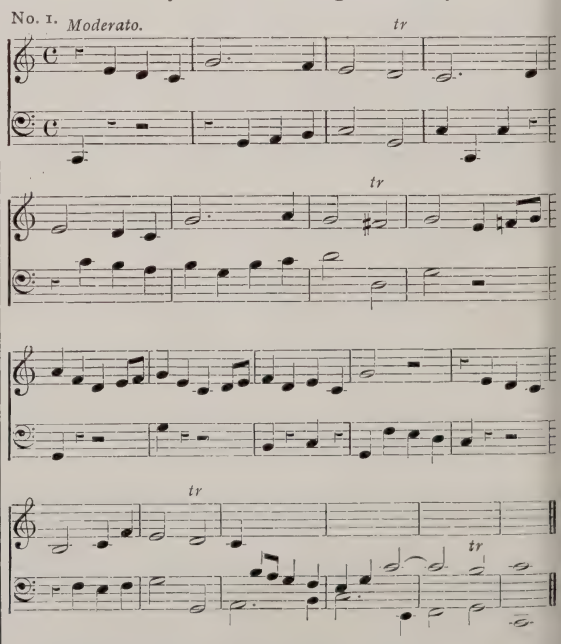
Mr. Joseph Dale (1750-1821) was a very prominent publisher of music in his day. He commenced his commercial career at a private house in Chancery Lane prior to the year 1778. Mr. Frank Kidson, in his 'British Music Publishers,' tells us that one of Dale's catalogues contains a note to the following effect :—

> As it is reported that Mr. Dale thinks it troublesome (as he does not keep a shop) to supply those who are not of the trade with books, he begs to say that this is not the case.

He subsequently removed to business premises in Oxford Street, having purchased the stock-in-trade of a Mr. Babb, which included a musical circulating library 'consisting of one hundred thousand books and upwards'! The British Museum Music Catalogue testifies to the industry of Mr. Dale as a composer, there being upwards of seventy entries under his name of pianoforte pieces alone, including two concertos for that instrument. Besides being a prosperous publisher and a considerable composer, Mr. Dale was no ordinary organist. In this capacity he officiated at the church of St. Anthony and St. John-the-Baptist, Watling Street. What more natural, therefore, than that he should direct the stream—if not the torrent—of his creative commodities in the direction of the king of instruments? This he did in his *Opera* XI., a set of 'Thirty Organ Pieces.' In the course of his ecclesiastical experiences, Mr. Dale doubtless encountered the hill of difficulty associated with the blower. This he met, somewhat ingeniously it must be admitted, in No. 1 of the aforesaid 'Thirty pieces,' to which he prefixed the following information :—

> In case of no Blower, the Organist may put down the Bellows himself and Play this No. 1 for a Voluntary upon the Stop Diapason.

Here is this very accommodating Voluntary :—



Perhaps some of our readers may like to put Mr. Joseph Dale's composition to the test.

A SWISS ORGAN.

At the pretty English Church of St. Mark, Lucerne—known as the Queen Victoria Jubilee Memorial Church—the erection of a new and adequate organ has supplied a long-felt want. The instrument was opened on May 26 by Professor F. J. Breitenbach, the gifted organist of Lucerne Cathedral, who gave a masterly rendering of various organ solos. The organ is a fine example of Swiss organ-building, and reflects the utmost credit upon the skilful workmanship of its builders, Messrs. Coll and Co., Lucerne.

The disposition of the instrument is unusual in that it is thus divided: *Great* in the north transept; *Choir* in the south transept; while the *Swell* and *Pedal* organs are placed at the west end of the church on either side of the window. The last-named sections stand at a distance of over 140 feet from the console, each being bracketed high up on the walls. The three reservoirs are placed in the roof of the church, while the main bellows (located in the tower) is blown by an electric motor. The pneumatic tubing, over seven miles in length, passes under the floor of the church and connects the soundboards with the console, which is situated in the south transept. The voicing of the reeds and gambas is characteristic and subdued, while the fluework is of rich and pleasing quality. The diapasons lack perhaps the roundness and strength associated with English work, otherwise the 'timbre' is excellent. The following is the specification, drawn up by the organist of the Church, Mr. S. H. March:—

GREAT ORGAN (6 Stops), IN NORTH TRANSEPT.

	Feet.		Feet.
Open Diapason	8	Fugara	4
Stop Diapason	8	Hohl Flöte	4
Gamba	8	Piccolo	2

CHOIR ORGAN (5 Stops), IN SOUTH TRANSEPT.

Dulciana (prepared for).		Spitz Flute	8
Salicional	8	Clarinet	8
Concert Flute	8		

SWELL ORGAN (8 Stops), AT THE WEST END OF THE CHURCH.

Horn Diapason	8	Flute Harmonic	4
Lieblich Gedacht	8	Principal	4
Aeoline	8	Hautbois	8
Voix Celestes	8	Cornopean	8

PEDAL ORGAN (3 Stops), AT THE WEST END OF THE CHURCH.

Bourdon	16	Principal	8
Violin Diapason	16		

COUPLERS.

Swell to Great.	Swell Sub Octave.
Swell Octave.	Swell to Great.
Swell to Choir.	Great to Pedal.
Swell to Pedal.	Choir to Pedal.
Swell Super to Great.	

ACCESSORIES.

Tremulant to Choir. Tremulant to Swell. 4 combination pistons to each organ. Free combination and sforzando pedal. Balanced swell pedal.

The action is tubular-pneumatic throughout. The sound-boards are connected with the console by more than seven miles of pneumatic tubing. The three wind reservoirs are placed in the roof of the church, and the main bellows, located in the tower, is supplied with three feeders and actuated by an electric motor.

THE NONCONFORMIST CHOIR UNION.

The sixteenth annual Festival was held on June 4 as heretofore at the Crystal Palace, under the conductorship of Mr. E. Minshall. The programme of the great concert—in which 4,000 singers took part—followed the usual lines of a mixture of sacred and secular choral compositions. These were interspersed with vocal solos contributed by Miss Stanley Lucas and Mr. Alexander Tucker, an organ solo by Mr. Fountain Meen, and selections performed by the orchestra of the Union conducted by Mr. T. R. Croger, who also holds the office of Hon. Secretary of the entire organization. In the morning a choir competition took place, the successful competitors in Class A being the Florence Road Choir, Brighton, conducted by a lady, Miss Bessie Wood; and in Class B by the Park Road choir, Rushden, conductor, Mr. Joseph Farey. A new sacred cantata entitled 'The Prince of Life,' composed by Mr. Arthur Berridge, was also sung (in the concert-hall) by a choir of 200 voices. Miss Jessie Wood and Miss May Willby were the solo vocalists in an ambitious work which evidently met with the approval of the audience.

WILLIAM HENRY LONGHURST.

The veteran and well-known organist bearing the above name died, we regret to record, at his residence, Harbledown, Canterbury, on June 17, aged eighty-four years. Born at Lambeth on October 6, 1819, he, as an infant of two years was taken to Canterbury where his parents then settled. Soon after his eighth birthday the boy entered the Cathedral choir, the solo boy at that time being George Job Elvey, afterwards of Windsor. So industrious and painstaking was young Longhurst that, when he was only sixteen years of age, the Dean and Chapter appointed him assistant-organist and teacher of the choristers. He held this subordinate post and that of lay-clerk for thirty-seven years, till January 26, 1873, when, on the death of Mr. T. E. Jones, he became organist of the Cathedral, a post he held till 1898, when he retired from active duty. Therefore Dr. Longhurst was actively connected with the music of Canterbury Cathedral—as chorister, assistant-organist, and organist—for the long period of *seventy* years! He was one of the earliest Fellows of the Royal College of Organists, and in 1875 he received from the Archbishop of Canterbury the degree of Doctor of Music. Dr. Longhurst composed an oratorio (MS.) on the subject of David and Absalom, in addition to anthems, services, glees, &c., and a cantata for female voices entitled 'The Village Fair.' It may not be without interest to mention that when Dr. Longhurst's father added 'German pedals' to the Canterbury organ in 1825 or 1826,—probably the first of their kind in Kent—Master Longhurst was made to crawl into one of the largest pipes and therein sing a little song. It is not every Cathedral organist who could say that he had so voiced one of his organ pipes, or that he had transformed a 'pedal open' into a *vox humana*.

The death of Dr. Longhurst will not create a vacancy in the organistship of Canterbury Cathedral, as Dr. H. C. Perrin was appointed to that office in 1898.

CHURCH MUSIC IN THE FEN COUNTRY.

At Ely Cathedral, on June 7, a choral Festival of parish choirs was held under the auspices of the Ely Diocesan Council of Church Music. The united choirs, which numbered 800 voices, were accompanied by an orchestra of 100 performers, the combination of vocal and instrumental forces producing a veritable pæan of sacred song. The music included an effective processional hymn, composed by Dr. A. W. Wilson, organist of the Cathedral, Barnby's Magnificat and Nunc Dimittis in E flat (the verse parts sung by the Ely Cathedral choir); while the anthems (three in number) were Garrett's 'It shall come to pass,' Sullivan's 'O love the Lord' (unaccompanied), and a selection from Mendelssohn's oratorio 'Christus.' Dr. E. W. Naylor had composed two orchestral pieces specially for the occasion, entitled a Religioso and a Marche Pontificale, and Mr. F. W. Morley conducted a Festival that was crowned with success.

At the services in King's College Chapel, Cambridge, on Sunday, June 12, the music was of a special nature. In the morning the Te Deum and Benedictus were sung to Garrett in E flat, and at the afternoon service the Canticles were sung to the same composer's setting in B flat. The anthem was 'Sing to the Lord,' by Smart, the fine bass solo being taken by Mr. Potter, one of the choral scholars of the choir, and the rendering of the choruses by the full choir showed the careful training they had received at the hands of Dr. Mann. The voluntaries were brilliantly played by Dr. Mann, that in the afternoon being Mendelssohn's First Sonata. The seating accommodation of the fine old building was taxed to the utmost.

'The ideal of a Cathedral choir' is the title of a thoughtful paper read by Mr. John B. Lott, organist of Lichfield Cathedral, at the Lichfield Cathedral Past-Choristers' Reunion on May 26. As a means towards the attainment of 'The ideal of the Cathedral choir,' Mr. Lott suggested the following motto: *As musicians, cultivate skill and reverence; as men, exercise mutual forbearance and kindness.* As the organist of Lichfield Cathedral truly said, this 'motto' is suitable for *all* 'Musical-Ministers.'

St. Asaph Diocesan Choral Festival was held on June 2 in the Cathedral, when Mendelssohn's 42nd Psalm ('As the hart pants') was sung by the united choirs numbering upwards of a thousand voices. The solos were sung by the Cathedral choir, and a small band, with the organ, furnished the accompaniments. Dr. Kendrick Pyne, organist of Manchester Cathedral, was at the organ, and Mr. W. E. Belcher, Cathedral organist, conducted.

The thirty-fourth Annual Festival of the London Gregorian Choral Association took place in St. Paul's Cathedral on June 9. The processional hymns were 'Lord, we love the habitation,' to the melody of 'Tibi Christi, splendor Patris,' 'Lift we now our hearts,' set to music by Dr. C. W. Pearce, and 'Father of Souls' set by Mr. Arthur Henry Brown. Tallis's responses were sung to strict Plain-song, and the anthem was Gounod's 'Sing praises unto the Lord.' Dr. Warwick Jordan presided at the organ.

The following papers on Church Music are announced to be read at the Church Congress to be held in Liverpool during October next:—

(*a*) The Congregation and the Choir ... ... Dr. H. Walford Davies and the Rev. C. H. Hylton Stewart.

(*b*) The Music of the Services—
Chanting ... ... Dr. A. M. Richardson.
Hymn-singing ... Dr. Basil Harwood.
Services and Anthems Dr. Varley Roberts.

During the absence of Mr. Alfred Hollins in Australia his gifted young pupil, Miss Gladys Dewar, is taking the services at St. George's United Free Church, Edinburgh, and is winning golden opinions by the efficient discharge of her deputy duties.

Mr. J. H. Maunder's sacred cantata 'Olivet to Calvary' was admirably performed at the Presbyterian Church of England, Elliston Street, Jarrow, on June 12, under the direction of the organist of the church, Mr. R. Oliver Elwen.

'The Methodist Hymn Book' has now been issued. We hope to notice this important contribution to Wesleyan service-music next month.

ORGAN RECITALS.

Sir Walter Parratt, St. George's Chapel, Windsor (Annual private recital to the Eton boys)—Fantasia in G major, *Parry*, and Prelude in the form of a Minuet, *Stanford*.

Mr. James M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Fantasia in D, *Silas*.

Mr. W. Prendergast, Winchester Cathedral.—Toccata in C, *Sweelinck*.

Mr. C. H. Moody, Ripon Cathedral.—Overture in C, *Thomas Adams*.

Mr. John Waddell, Holy Trinity, Richmond.—Sonata in the style of Handel, *Wolstenholme*.

Mr. S. Wallbank, Parish Church, Wilsden, Bradford.—O Sanctissima, *Lux*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Meditation in an old Gothic church, *Silas*.

Mr. F. E. Wilson, St. Lawrence Jewry.—Triumphal March, *Lemmens*.

Mr. W. Wolstenholme, St. Mary Magdalene, Hucknall Torkard.—Andante cantabile in D, *E. J. Hopkins*.

Mr. H. Matthias Turton, The Coliseum, Leeds.—Passacaglia in D minor, *Buxtehude*.

Mr. A. H. Tocknell, St. Mary's, Barrow Gurney.—Adagio in F sharp minor, *S. S. Wesley*.

Mr. P. Bonfield Akers, Millard Avenue Baptist Church, Chicago.—Marche Pittoresque, *Ernest R. Kroeger*.

Mr. F. Isherwood Plummer, Congregational Church, Southport.—Spring Song, *Hollins*.

Mr. H. Randall, St. Nicholas Church, Longparish.—Pastorale in E, *Lemare*.

Mr. Fred Gostelow, St. John-the-Baptist, Southover, Lewes (Dedication of new organ).—Scherzo symphonique, *Guilmant*.

Mr. George Grace, Holy Trinity, Taunton.—Cantilène and Verset, *Dubois*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Offertoire de Sainte Cécile, *Grison*.

Mr. Lloyd Hartley, Dawes Road Baptist Church, Fulham.—Grand Chœur in D, *Guilmant*.

Mr. Stephenson, St. Barnabas, Hove (Dedication of the organ).—Two choral preludes, *Brahms*.

Mr. Alfred Bentley, St. Lawrence Jewry.—Intermezzo, *Chipp*.

Mr. Chastey Hector, St. Michael's Church, Handsworth—Sonata in D flat (Op. 154), *Rheinberger*.

Mr. Frederick Huxtable, St. Matthew's, Morningside, Edinburgh.—Prayer and Cradle Song, *Guilmant*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Maurice E. Cooke, Parish Church, Mirfield, Yorks.
Mr. W. Meacham Haley, Ram's Episcopal Chapel, Homerton.
Mr. G. F. Hardesty, St. Stephen's Church, Hampstead.
Mr. Francis Henry Harper, All Saints' Parish Church, Wandsworth.
Dr. A. Eaglefield Hull, Parish Church, Huddersfield.
Mr. Montague F. Phillips, Christ Church, Wanstead.
Mr. H. J. Roxburgh, St. Alban's Church, Nottingham.
Mr. Samuel Rushton, Parish Church, Corfe Castle.
Mr. William Snow, Jun., Waterloo Road Church, Wolverhampton.
Mr. Clement K. Stuchbery, Wesleyan Church, Askew Road, Bayswater.
Mr. F. M. Taylor, St. Antholin's Church, Nunhead.

JOHANNES BRAHMS.*

Johannes Brahms! The man's name is like his music, broadly euphonious, strong and dignified. A composer with such a name could not produce trivialities. If one only thinks the matter over, is there not a certain close connection between composers' names and their music? Could the bearer of that weightiest, noblest, greatest name in music, Johann Sebastian Bach, have provided 'additional numbers' for 'musical comedies' if he had lived in London in the twentieth century? Imagination boggles at the thought. The units of Hans von Bülow's musical trinity — Bach, Beethoven and Brahms — are pretty accurately summed up in the stern and noble names which they bore.

Herr Kalbeck's great biography of Brahms—of which the first volume of 500 pages has recently been published—bids fair to become another addition to the series of exhaustive biographical and critical works for which German writers are noted. We shall be disappointed if it does not eventually prove as valuable in its way as Spitta's 'Bach,' Pohl's 'Haydn,' Jahn's 'Mozart,' and Niecks's 'Chopin.' Our author possesses many of the qualifications required for his task—his enthusiasm is unbounded; his knowledge seems more than adequate; his love of painstaking research is quite touching, and his candour might be embarrassing were it not so refreshing. That he is a partisan goes without saying. Admirers of Liszt and his devotees, and lovers of programme-music generally, may wince under the terrific strokes of Herr Kalbeck's two-edged sword when he goes forth to do doughty deeds for his hero's greater glory. Good hater of programme-music *à la* Liszt though he be, he never wearies of reading meanings and programmes into Brahms's own sonatas, serenades, and quartets, while on the other hand he knows how to distinguish between Liszt

*Johannes Brahms: Max Kalbeck. Erster Band, 1833-1862. Wiener Verlag, Wien und Leipzig. London: Breitkopf and Härtel.

the composer, for whom he has no affection, and Liszt the noble, captivating man and undisputed king of pianists. Taken as a whole, and making allowance for our author's bias and occasional indiscretions, the book is of great value and uncommon interest. The *Lehrjahre* and *Wanderjahre* of the young lion-hearted and lion-maned genius are described in great detail and with fascinating newness of information. The 'blond Johannes' is shown to us as a lovable creature. Much is already known of Brahms the man and master, and nothing but what redounds to his credit. The child in his case was the father of the man. Greatly as the man's sterling character has been admired, it is impossible, after reading Herr Kalbeck's volume, not to feel similar admiration for the youth.

Biographies have hitherto been all but silent regarding Brahms's mother—born Johanna Henrika Christiane Nissen. We now learn that she was the senior of her husband by no less than seventeen years, having been born in Hamburg in 1789; that with her married sister she kept a small shop—a so-called 'Dutch warehouse'—in the Ulrikus Street, Hamburg, where buttons, needles, thread, and linen goods were sold to the 'ladies' of the lowly neighbourhood. Christiane was not blessed with good looks, a pair of beautiful, soulful blue eyes excepted. A weakling from her childhood, she was compelled, as the result of disease, to limp through life. But within her frail body there dwelt a sturdy soul and a strong character. She not only supervised the household arrangements of the 'establishment,' but undertook the responsibility of looking after some rooms on an upper floor, let out to 'single gentlemen.' Hither came one Johann Jakob Brahms (born June 1, 1806, in Heide), a flügelhorn player in the Hamburg Civil Militia, in quest of board and lodging. He was made very comfortable, learnt to admire the blue-eyed, sweet-natured Christiane's womanly qualities, and committed a foolishness which, to quote our author, eventually turned out to have been a stroke of genius—the militia musician married Christiane on June 9, 1830. When a daughter was born to them, the little household quitted the shop in the Ulrikus Street and moved into the Bäckerbreitergang; but this abode proving too expensive, papa Brahms had to content himself with three small rooms in one of the darkest, narrowest lanes in one of the lowest, dirtiest quarters of the old Hansa town. Here, on May 7, 1833, near the haunts of thieves and vagabonds, in a room compared with which Beethoven's humble birthplace in Bonn seems an airy, comfortable hostel, the genius was born who has brought greater and deeper happiness into the lives of the genuine Brahms-lovers who know how to appreciate him, than almost any other composer, Bach and Beethoven perhaps excepted. The rooms actually occupied by the Brahms family cannot unfortunately be ascertained. The great master himself used to point to the left tenement on the first floor of the ramshackle abode in the midst of misery, and the testimony of contemporary dwellers in the house seems to confirm his view. However, as all the floors in the building are similarly divided into three-roomed tenements, Herr Kalbeck hesitates to accept these suggestions and rumours for facts.

Frau Brahms, we learn, was gifted with a remarkable memory, which enabled her even in her old age to learn by heart the whole of Schiller's poems. She was devoted to poetry, quick-witted and inventive, her hobby taking the form of designing original patterns for needlework; she was an adept at making the finest embroideries, and generally she seems to have been superior in intelligence to her young husband. There can be no doubt that it was from her the little 'Hannes' (as he was called at home) inherited his great qualities of heart and mind. Hannes was a puny child, though he was spared all the usual ills that children are heirs to. Up to the age of fourteen he was however afflicted with nervous headaches that tortured him for hours and days together. In after years he could boast that he had never had a day's real illness throughout his life. At the age of ten he was run over by a cab, when he narrowly escaped being killed, one of the wheels going over his chest. For six weeks he was an invalid.

As a little child he was shy and highly strung. A barefooted street-arab himself, he rarely joined his fellow street-gutterites at play, though he is said to have listened with rapt interest and delight to the songs with which they accompanied their games. He would neglect his favourite toys — tin soldiers fascinated him especially, even in after life—and quit the most engrossing game directly he heard his father practise one of the numerous instruments of which that worthy sire was more or less master,* and he remembered without difficulty any scraps of tune that came his way. Papa Brahms could not afford the luxury of a pianoforte; moreover, he had a bandsman's contempt for all 'mechanical' instruments. Little Hannes, on the other hand, displayed such a hankering after the keyboard that his father reluctantly took him to the house of a colleague who owned the coveted instrument. The boy soon convinced his papa that there was no need to teach him the notes. Looking away from the keyboard and out of the window, he named correctly any note that was sounded, so that his astonished father threatened him with dire punishment for merely 'guessing.' The little man had invented a system of notation of his own before he knew that such a thing existed!

Herr Kalbeck gives interesting particulars about the boy's first teacher, Otto Friedrich Willibald Cossel, and reproduces in facsimile the earliest known example of Brahms's writing. This is a New Year's letter in which the eight-year-old 'dutiful pupil' sends his 'beloved teacher' good wishes for 1842, thanks him for his kindness in getting him on so well in music, apologises for occasional laxity, and promises to do better in future.

It seems that we have to thank Cossel for frustrating a project which might have completely ruined the career of the budding genius. After the lad had created a sensation, at a concert in 1843, by playing a difficult pianoforte Study by Herz and joining his father and colleagues in Beethoven's Wind Sextet, an enterprising concert agent proposed taking the prodigy on tour to America. Not unnaturally the boy's parents greedily swallowed the golden bait that was dangled before their eyes, and it cost Cossel a great and real sacrifice to avert what he knew to be the worst possible danger that could threaten his gifted pupil's future. He decided reluctantly to part with the boy to whom he had become greatly attached, and to place him into worthier hands. Under the pretence that he could teach him nothing more, he pressed little Hannes upon the attention of the famous Eduard Marxsen, and, after many fruitless attempts, finally extracted the desired promise from that excellent but unwilling master before the parents had come to terms with their would-be 'manager.' As a result, and because the boy's people recognized the importance of allowing Hannes to study with so distinguished a teacher, the proposed tour in the land of dollars came to naught.

A. J. J.

(To be continued.)

* Johann Jakob Brahms is credited with protesting to a certain fault-finding conductor that 'a pure tone on the double-bass was a mere accident!'

THE GÜRZENICH CONCERT-ROOM, COLOGNE.

The Gürzenich, in which Elgar's 'Apostles' was performed on Whitsunday, is a fifteenth century building erected by the Town Council at a cost of 80,000 florins, from the plans of Johann von Büren. It was erected as a banqueting hall wherein to entertain distinguished visitors in a style befitting the wealth and power of the free city of Cologne. The Emperor Frederick III. was the first in whose honour the hall was thrown open for the purpose of a great festival. This occurred in 1475, Cologne being at the height of its prosperity. Similar festivals took place in 1486, 1505, and 1521. During the eighteenth century the great hall fell into decay and was used as a magazine. Restored in 1857 by Julius Raschdorff, it has since served as the principal concert and meeting hall of proud 'Colonia Agrippina.' Here the Lower Rhine musical Festivals have taken place triennially, and many masterpieces have been produced within those historic walls. One of the more recent was Richard Strauss's unique 'Till Eulenspiegel,' which received its baptism of fire appropriately in the Gürzenich, which sees more of the 'merry pranks' of a Continental carneval than any other hall in the Fatherland. The fine frescoes (shown in the photograph) are by the painters Camphausen, Roeber, Beckmann, and Bauer. They represent the great historical procession organized in honour of the Emperor William I. when he came to Cologne in 1880 with nearly the whole of the Sovereign princes of Germany to celebrate the completion of the famous Cathedral. The handsome wooden roof of the 'Festsaal' is supported by twenty-two massive and elaborately carved wooden columns. The gallery (there are no balconies) is so highly placed that the occupants can almost touch the roof. In fact, the Gürzenich is by no means an ideal concert-room, as regards either accommodation or acoustics, wherefore the desire for a new and up-to-date hall is being continually expressed in the local press and musical circles. There was something historically appropriate about the performance of an important English work in this hall, seeing that at the time of its foundation in the fifteenth century the trade between Cologne and London had assumed great proportions, and the Gürzenich merchants had warehouses at the London Guildhall. Another coincidence which tickled the fancy of the English visitors to the Festival was the fact that Cologne possesses two churches called respectively after 'The Apostles' and 'St. Gereon,' which recalled the titles of the distinguished English master's chiefest choral works.

We regret to place on record the death, at the age of forty-nine, of Mr. William Augener, which took place at Tunbridge Wells on June 19. He was the eldest son of Mr. George Augener, the well-known music-publisher, with whom much sympathy will be felt.

The death took place at Baden, near Vienna, on May 30, at the age of eighty-four, of Dr. Hermann Rollett, author of a pamphlet 'Beethoven in Baden,' to which and to its author reference was made by Mr. C. A. Barry in THE MUSICAL TIMES of February, 1903, p. 102.

The Baume (Manx) Scholarship at the Royal Academy of Music will be competed for in September, and will be awarded for promise in any branch of music by candidates between the ages of 14 and 22 years, subject to certain conditions. The successful candidate will be entitled to three years' free instruction at the Academy.

THE CRYSTAL PALACE.
1854—1904.

The Jubilee of the opening of the Crystal Palace was jubilantly commemorated on Saturday, June 11, by a 'Grand Jubilee Concert,' conducted by the veteran Sir August Manns, now in his eightieth year. Sir August—who played an E flat clarinet in the band at the opening of the 1851 Exhibition building upon its re-erection at Sydenham—has been connected with the Palace for nearly half-a-century, in fact during the whole time of its existence, except for one year between November, 1854, and October, 1855; since the latter date he has worthily held the important post of musical director. The chief feature of the Jubilee Concert was a performance of Mendelssohn's 'Hymn of Praise,' to which succeeded a miscellaneous selection. The solo vocalists were Madame Albani, Miss Agnes Nicholls, Miss Muriel Foster, Mr. Ben Davies, and Mr. Santley, with Mr. Walter W. Hedgcock at the organ.

It may not be without interest to turn to the accounts of the opening ceremony, by Queen Victoria and the Prince Consort, on June 10, 1854. Mr. (afterwards Sir) George Grove was the first secretary of the Crystal Palace Company, and, with characteristic enthusiasm, he conceived the idea of an Ode being written for the inauguration of the fairy-like structure—the words of the Ode to be written by Tennyson and set to music by Berlioz! Grove went off to see Tennyson at Farringford, but the poet did not take to the proposal: he was much happier in explaining to his genial and knowledge-gathering visitor the difference between a cowslip and an oxlip:—

As cowslip unto oxlip is
So seems she to the boy.

This he did—as Grove told the writer of the biographical sketch of him which appeared in THE MUSICAL TIMES of October, 1897—'by picking one of each in the copse behind the house, and showing me how that one stood erect and the other drooped its head.' To return to the Crystal Palace. Mr. J. W. Davison, in the *Musical World*, wrote a rather sarcastic leading article on the music at the opening ceremony. He said: 'How much was expected, how much was promised, and how little was done, are now matters of history.' 'J. W. D.' went on to remark:—

> In the ranks of the chorus, Lablache, and a host from the Italian and German operas, occupied conspicuous places. No end of amateurs from the provinces who profess to be singers or players, and no end of amateurs both provincial and metropolitan who profess nothing of the kind, were stationed in the orchestra. Some of the directors of the Philharmonic Society (the *old* Philharmonic—Mr. Costa does not 'recognize' the *new* Philharmonic, any more than he 'recognizes' the music of Sterndale Bennett) were among the chorus, for what purpose, and through what interest, we are unable to say. All we have to urge on this head is the somewhat important fact, that those amateurs who—no matter through what influence—took part, or presumed to take part, in the chorus, and those persons who were there without doing active service, *entailed a loss of two guineas each on the Company of the Crystal Palace;* since, but for the position accorded them among the vocalists and instrumentalists, they must have purchased season tickets, in order to be present on the grand occasion. How many such *were* 'privileged,' we leave to the committee of the Sacred Harmonic Society, who monopolized the job, to answer.

It is no wonder that Davison put the question: 'After all that has been said and done, in anticipation, of what was the programme ultimately composed? Here it is,' he says:—

> The National Anthem—solos by Mdme. Clara Novello.
> The 100th Psalm.
> The Hallelujah Chorus.
> The National Anthem—solos by Mdme. Clara Novello.

J. W. D. then lets himself go in the following protesting outburst:—

> That was all. And how were these pieces executed, which were considered so difficult that the committee of the Sacred Harmonic Society were compelled to engage an Italian conductor to direct them? With one exception—the magnificent singing of Clara Novello, an Englishwoman, whose clear and powerful *soprano* resounded through the Palace, and filled it to the extremities with delicious sounds, which reverberated again and again, until the ears of the '40,000' were so ravished, that they forgot they could see nothing, and every heart was bursting with loyalty and patriotism—with this one exception, it was wholly unworthy of the occasion. The Hundredth Psalm, as more than one informed us, who had assisted at both ceremonies, was better sung at the Dublin Exhibition last year. The 'Hallelujah,' the sublimest of all hymns of exultation and thanksgiving, was taken so slow that in some parts it might very well have served for a dirge. Moreover, the new brass band of foreigners, conducted by Herr Schallehn, a foreigner, was seldom in time and always out of tune with the choir; and the parts for all sorts of brass instruments, added to the score by some bold and uncompromising hand, helped rather to mystify than augment the effect of Handel's tremendous pæan, which, had an English musician been appointed conductor, would have been left alone in its glory. In one place, we thought, the brass band came in a bar too soon; but, of course, that must have been an error of apprehension or a fault of hearing. Let it pass for as much and no more.
>
> Such was the effect of the '1,700' vocalists and instrumentalists, organized by 'the greatest musical society,' and marshalled by 'the greatest musical conductor' throughout the length and width of Europe, with the object of illustrating, by a musical performance on an unprecedented scale, one of the grandest and most auspicious events in the history of the world. The National Anthem was prodigious—simple, impressive, and sublime, as the National Anthem must be on every solemn occasion where the pulse of a nation beats in response to those words of loyalty, devotion, and love of country in the person of its highest representative, the Sovereign. But then, there was Clara Novello—that high and exquisite, that thrilling, piercing, long-sustained B flat, one note, itself a melody no lark or nightingale could match, is still ringing in our ear, 'the trumpet of a prophecy' of peace and love and plenty to the world!—there was Clara Novello, with the throat of a bird, the voice of an angel, and the enthusiasm of a patriot. And then the '40,000' beyond the barriers, some with rough and honest, some with sweet and touching, others with as good and powerful and well intoned voices as any of the '1,700' set before Her Majesty, echoed and re-echoed the heart-moving strains, till 'God save the Queen' was as the one universal cry of a mighty people, declaring its freedom, its honour, its greatness, its power, its large heart that yearns to the world, and its love for the gracious and illustrious lady whose mild and affectionate sway is at once its happiness and its appeal.

If J. W. D. started his article in the 'wrote sarcastic' mood, he finished in tones of loyalty: perchance the voice of Clara Novello touched his heart-strings in a patriotic place.

Reviews.

The History of American Music. By Louis C. Elson.
(New York: The Macmillan Company; London: Macmillan and Company, Limited.)

In The Musical Times of February, 1900, we passed favourable judgment on a dainty book entitled 'The National Music of America and its sources.' The author of that interesting little volume, Mr. Louis C. Elson, now comes before us in an admirably got-up quarto tome—forming one of a series entitled 'The History of American Art'—treating very exhaustively of the rise and progress of American music. Its 380 pages may be almost equally divided into (*a*) history and (*b*) persons, though each is a complement of the other. The wide scope of this History may be estimated from its chapter headings: (1) The religious beginnings of American music; (2) Early musical organizations; (3) Instrumental music and American orchestras; (4) Musical Societies and Institutions; (5) Opera in America; (6) The Folk-music of America; (7) National and patriotic music: while chapters 8 to 12 treat of American Composers. The remaining sections are devoted to Organists, choir, and chorus leaders; American women in music; Musical criticism and authorship; The musical education of the present; and Qualities and defects of American music: a General Bibliography and an excellent Index complete the work.

From the foregoing outline of contents it will be seen that Mr. Elson's handsome volume is quite encyclopædic in its nature, and therefore it is impossible to do justice to its merits in the space at our disposal. We hope however to call further attention to the book on one or more future occasions. In the meantime we may sample these entertaining and instructive pages with a few references thereto. The author traces the first beginnings of American music to the Psalm-singing of the Pilgrim Fathers who, easily satisfied souls, were content with five tunes for their Psalmody. The first American composer is stated to be William Billings (1746-1800), who was born and who died at Boston. We learn that he was a self-taught musician; as an apprentice to a tanner, he seems to have neglected his regular work, in some degree, for the avocation of composition. He wrote his earliest attempts at harmony with chalk upon the sides of leather in the tannery. The old adage 'Nothing like leather' evidently had a limited, though useful, application in the opinion of Mr. Billings. This tanner-musician was also something of a poet, and a thorough patriot to boot. Rhymingly saith he:—

Let tyrants shake their iron rod
And Slavery clank her galling chains,
We'll fear them not; we trust in God,
New England's God for ever reigns.

Another specimen of his poetry shows that though born in the New country, Billings felt no animosity towards the Old:—

O, praise the Lord with one consent,
And in this grand design,
Let Britain and the Colonies,
Unanimously join.

It is interesting to find this love for the mother-land showing itself now and then. For instance, at 'A public concert of vocal and instrumental music' given for the benefit of a Mr. Flagg (a very patriotic name, by-the-way) at Boston in 1769, we find in an advertisement this information: 'The vocal part to be performed by Four Voices, and to conclude with the *British Grenadiers.*' That the Bostonians were ever enterprising is recorded in an 'order for an oratorio' given to Beethoven by a Boston banker. This was in 1823. Mr. Elson tells us: 'At that time Beethoven was about to begin a work to be entitled "The Victory of the Cross" for a Viennese society, and he determined to send this work (which he afterwards abandoned) to Boston.' We are not surprised to learn that Beethoven was delighted with this commission from across the ocean.

Considering the dominating influence of Opera in New York in the present day, it is interesting to turn to the accounts of its early days. The real beginning of Opera in New York dates from 'the fall of 1825,' when 'there came to the city a well-equipped opera troupe under the management of Manuel Garcia, himself a tenor of high rank. Garcia brought with him his family, each member of which was an important singer, his son being a bass, his wife a soprano, and his daughter (afterwards Madame Malibran) a great contralto.' Mr. Elson says that the orchestra at that memorable season (1825-26) was a large one for the period—7 violins, 2 violas, 3 violoncellos, 2 double-basses, 2 flutes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, and 1 pair of drums. He quotes a newspaper criticism upon one of the earliest performances:—

> The violins might be a little too loud; but one soul seemed to inspire and a single hand to guide the whole band throughout the magic mazes of Rossini's most intricate flights, under the direction of Mr. de Luce; while M. Etienne presided in an effective manner at a fine-toned piano, of which every now and then he might be heard to touch the key-note by those whose attention was turned that way, and just loud enough to be heard throughout the orchestra, for whose guidance it was intended.

But the temptation to quote from these most interesting and researchful pages must be strenuously resisted. The work, which appears to be admirably done, is invaluable as a book of reference, and the general reader may spend some pleasant hours in reading Mr. Elson's well-told story. The profuse illustrations (twelve of which are full-page photogravures), facsimiles, &c., 114 in number, add to the attractiveness of an excellent compilation.

VIOLIN AND PIANOFORTE MUSIC.

Romance in A. For Violin and Pianoforte. By Theodore S. Holland.

In the Spring. For Violin and Pianoforte. By John E. West.

Three Dances from 'The Tempest.' By Arthur Sullivan. Arranged for Violin and Pianoforte by C. Egerton Lowe.

[Novello and Company, Limited.]

The Romance has always been a favourite form of composition with violinists, and it is an interesting and instructive study to trace its gradual development from the simple song of bygone days to the soul-stirring rhapsodical fantasies of the present age. The Romance in A by Mr. Theodore S. Holland lies well between these extremes, and may be cited as an excellent and commendable specimen of the Romance in its modern form. The opening theme, quiet and dignified, at once enlists one's sympathy, and its development is so skilfully and spontaneously worked out that interest never flags. Towards the close the re-appearance of the first subject at a higher octave on the E string—an idea often productive of a weak and cheap effect—is prepared with so much dignity and passes so deftly into a charming and expressive *Coda* that nothing but the most pleasing impression is created thereby. The violin part contains no special difficulty, but the pianoforte accompaniment requires a dexterous—or, rather, *ambidextrous* accompanist. The Romance may be recommended to soloists, and is welcome not only for its own merits but as a possible advent of greater things from the same pen.

'In the Spring,' by Mr. John E. West, is a pretty idea, containing much to charm and please both player and listener. Its difficulties are few, save for an octave here and there not too easily approached, and a few *pizzicato* chords. The accompaniment and happy harmonies are those of the skilled artist.

Three Dances from Arthur Sullivan's orchestral music to 'The Tempest' were recently published as pianoforte solos, and they have now been further arranged for violin and pianoforte by C. Egerton Lowe. For their due performance a fair amount of technical skill is required from both executants, especially in light staccato playing; but, well-handled, they should prove effective and acceptable pieces. The themes are fully characteristic of the dainty grace and charm for which their composer was so celebrated, and all three Dances readily and effectively lend themselves to their present adaptation.

(*Continued on page* 461.)

O how great is Thy goodness.

ANTHEM FOR BASS SOLO AND CHORUS.

FROM THE CANTATA, "THE RAINBOW OF PEACE."

COMPOSED BY THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

Andante con moto.

ACCOMP. ♩ = 104.

f *mf* *f*

BASS SOLO. *mf* *a tempo.*

O how great is Thy . .

cres. e rit. *ff* *a tempo. mf*

good-ness, O how great is Thy . .

f

CHORUS. SOPRANO.

mf

O how great is Thy . . good-ness,

ALTO.

mf

O how great is Thy good-ness,

TENOR.

mf

O how great is Thy . . good-ness,

BASS.

mf

O how great is Thy good-ness,

cres. *mf*

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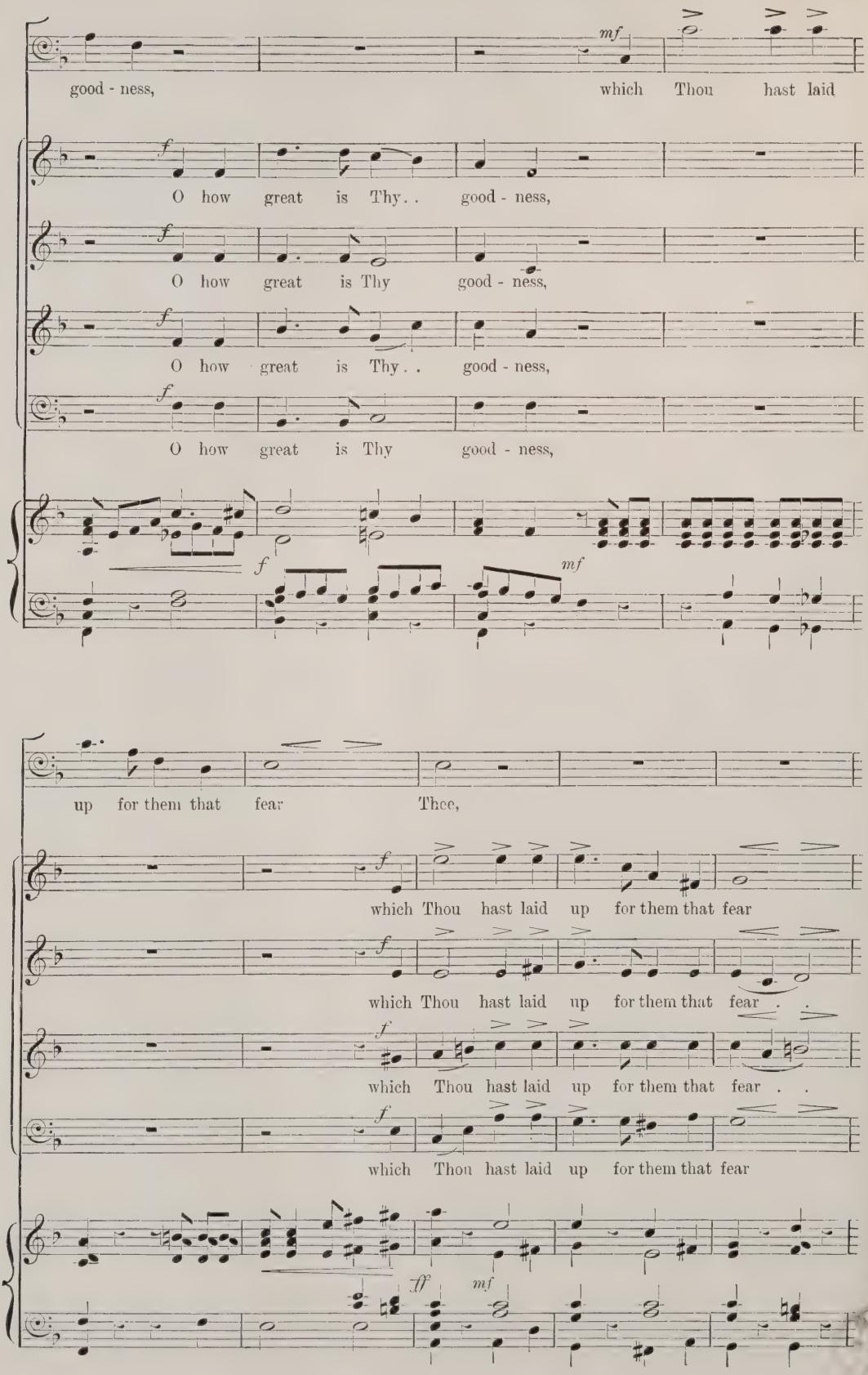

mf
good - ness, which Thou hast laid
f
O how great is Thy . . good - ness,
f
O how great is Thy good - ness,
f
O how great is Thy . . good - ness,
f
O how great is Thy good - ness,
f
mf
up for them that fear Thee,
f
which Thou hast laid up for them that fear
f
which Thou hast laid up for them that fear . .
f
which Thou hast laid up for them that fear . .
f
which Thou hast laid up for them that fear
ff
mf

mf *cres.*

O how great is Thy . . good-ness, O how

p

Thee, O how great is Thy good-ness,

p

Thee, O how great is Thy good ness,

p

Thee, O how great is Thy good-ness,

p

Thee, O how great is Thy good-ness,

mf *dim.* *p* *cres.*

f

great is Thy . . good-ness, O how great, . . .

cres. *f*

O how great is Thy good-ness, is Thy

cres. *f*

O how great is Thy good-ness, is Thy

cres. *f*

O how great is Thy good-ness, is Thy

cres. *f*

O how great is Thy good-ness, is Thy

f *cres.*

. . O how great, . . .

good-ness, is Thy good - ness, which Thou hast laid up for them that

good-ness, is Thy good - ness, Thou hast laid up for them that

good-ness, is Thy good - ness, Thou hast laid up for them that

good-ness, is Thy good - ness, Thou hast laid up for them that

sf *cres.* *sf* *sf* *ff*

mf

which Thou hast wrought for them,

dim.

fear . . Thee, which Thou hast

dim.

fear . . Thee, which Thou hast

dim.

fear . . . Thee, which Thou hast

dim.

fear . . Thee, which Thou hast

dim. *mf* *mf*

f

that trust, for them, for

f

wrought for them, for them that trust in Thee, for them that trust in Thee,

f

wrought for them that trust in Thee, that trust in Thee,

f

wrought for them that trust in Thee, that trust in Thee,

f

wrought for them that trust in Thee, that trust in Thee,

f

poco rall. *f* *dim.* *Allegro moderato.*

them that trust, . . that trust in Thee. . .

poco rall. *f* *dim.* *p*

for them . . that trust in Thee. . .

poco rall. *f* *dim.*

for them . . that trust in Thee. . .

poco rall. *f* *dim.* *p*

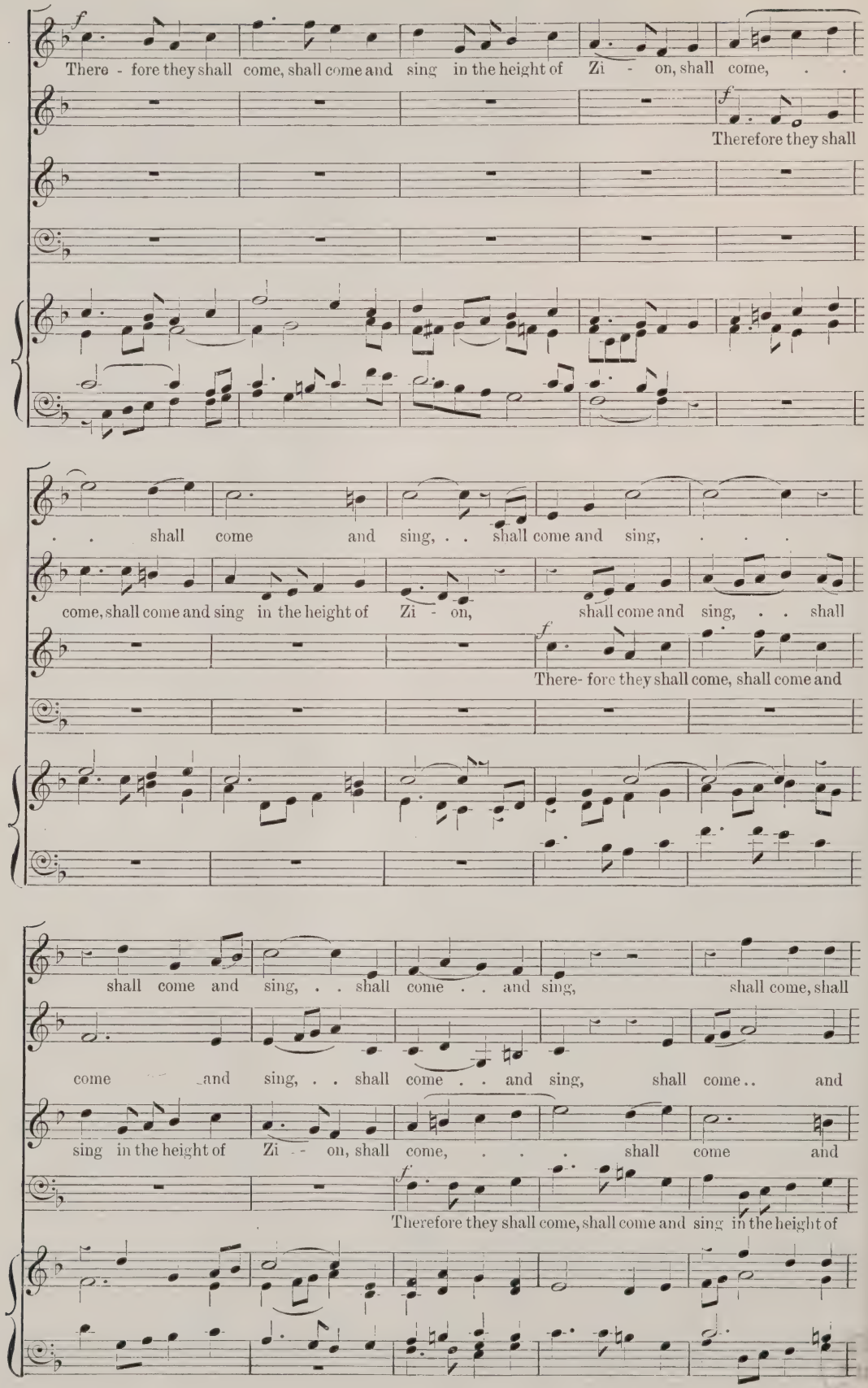
for them . . that trust in Thee. . .

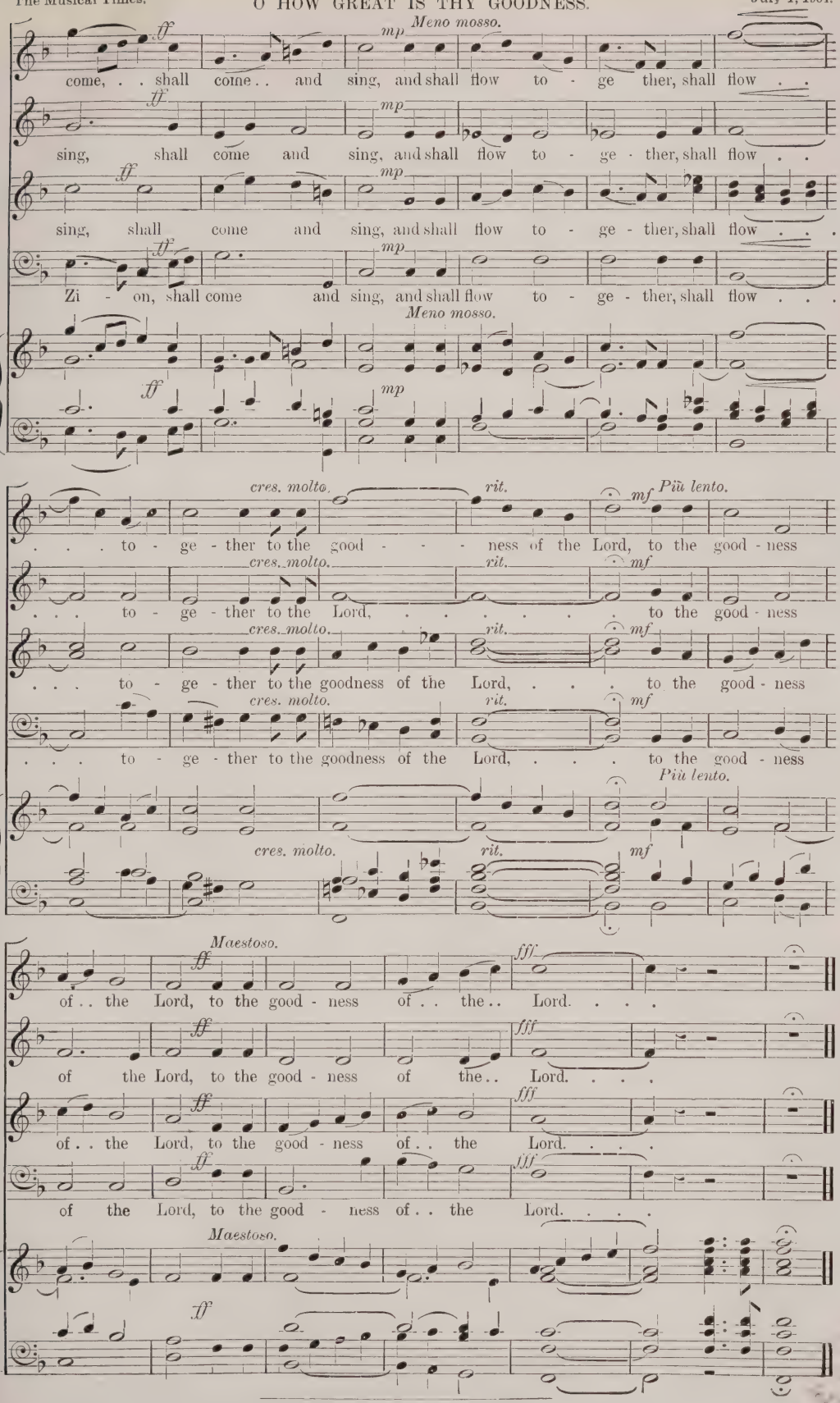
poco rall. *f* *dim.* *p*

for them . . that trust in Thee . .

Allegro moderato.

poco rall. *f* *dim.* *p* *f*


There - fore they shall come, shall come and sing in the height of Zi - on, shall come, . .
Therefore they shall
. . shall come and sing, . . shall come and sing, . . .
come, shall come and sing in the height of Zi - on, shall come and sing, . . shall
There- fore they shall come, shall come and
shall come and sing, . . shall come . . and sing, shall come, shall
come and sing, . . shall come . . and sing, shall come . . and
sing in the height of Zi - on, shall come, . . . shall come and
Therefore they shall come, shall come and sing in the height of


ff
mp
Meno mosso.
come, . . shall come . . and sing, and shall flow to - ge ther, shall flow . .
sing, shall come and sing, and shall flow to - ge - ther, shall flow . .
sing, shall come and sing, and shall flow to - ge - ther, shall flow . . .
Zi - on, shall come and sing, and shall flow to - ge - ther, shall flow . . .
cres. molto.
rit.
mf
Più lento.
. . . to - ge - ther to the good - - - ness of the Lord, to the good - ness
. . . to - ge - ther to the Lord, ... to the good - ness
. . . to - ge - ther to the goodness of the Lord, . . . to the good - ness
. . . to - ge - ther to the goodness of the Lord, . . . to the good - ness
Maestoso.
fff
of . . the Lord, to the good - ness of . . the . . Lord. . . .
of the Lord, to the good - ness of the . . Lord. . . .
of . . the Lord, to the good - ness of . . the Lord. . . .
of the Lord, to the good - ness of . . the Lord. . . .

THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

The Musical Times is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "growed" to about seventy pages every month.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, The Musical Times has no reason to fear the result. The following have been some of the writers during recent years:

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past seven years. Upwards of *sixty* Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of Musical Times Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of The Musical Times. A series of articles on English Cathedrals and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of The Musical Times have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. The Musical Times has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

Between July, 1897, and June, 1904.

Madame Albani.
The Rt. Hon. the Lord Alverstone, G.C.M.G.
Dr. Arne.
Professor Armes.
Thomas Attwood.
Sir W. Sterndale Bennett.
Dr. Blow.
Dr. Boyce.
Sir Frederick Bridge.
Dr. Brodsky.
Dr. Henry Coward.
Dr. F. H. Cowen.
John B. Cramer.
Dr. Croft.
Dr. W. H. Cummings.
Mr. Edward Dannreuther.
Mr. Ben Davies.
Sir Edward Elgar.
Signor Esposito.
Dr. Eaton Faning.
Miss Muriel Foster.
Mr. Edward German.
Mr. Alfred Gibson.
Sir John Goss.
Dr. Greene.
Sir George Grove, C.B.
Sir John Hawkins.
Mr. George Henschel.
Dr. Henry Hiles
Mr. A. J. Hipkins.
Mr. Alfred Hollins.
Dr. E. J. Hopkins.
Dr. Joachim.
Prof. Karl Klindworth.
Dr. C. H. Lloyd.
Mr. Edward Lloyd.
Dr. Edward MacDowell.
Mr. Walter Macfarren.
Sir Alexander Mackenzie.
Dr. McNaught.
Sir August Manns.
Sir George C. Martin.
Professor Niecks.
Vincent Novello.
Prof. Horatio Parker.
Sir Walter Parratt.
Sir Hubert Parry, Bart.
Professor Prout.
Mr. Alberto Randegger.
Dr. Hans Richter.
Mr. George Riseley.
M. Emile Sauret.
Henry Smart.
Sir John Stainer.
Sir Charles Stanford.
Dr. Richard Strauss.
Sir Arthur Sullivan.
Mr. Franklin Taylor.
Mr. John Thomas.
Rev. Precentor Troutbeck.
Herr Felix Weingartner.
Samuel Wesley.
Dr. S. S. Wesley.
Herr August Wilhelmj.
Henry Willis.

The Musical Times *is published on the 1st of every month. Price 4d. Annual Subscription, post free, five shillings.*

London: NOVELLO AND COMPANY, Limited.

REVIEWS.—(*Continued from page* 452.)

The Diversions of a Music-lover. By C. L. Graves.
[Macmillan & Co., Limited.]

The name of the author of this book is a sufficient guarantee that the reader will spend a profitable and, we may add, amusing hour in perusing the pages of these Diversions. The volume consists of twenty essays, of which fourteen are serious and the remainder humorous. They have previously appeared in various journals, including THE MUSICAL TIMES, but Mr. Graves is a writer that one can always pleasantly re-read, because what he has to say he says so well. His versatility has full scope in these pages. As a specimen of his irresistible fun we give some extracts from the paper on 'Studies in Musical Criticism—The Irrelevant,' evidently written from the point of view of a ladies' newspaper:—

> Dearest Dolabella,—You will, I am sure, be dying to hear about the dresses worn at the *Creation*—the oratorio, I mean—which was given by the Sacred Philharmonic Society at the Mendelssohn Hall last night. My dear Dolabella, Alpatti's dress was a perfect dream of delight. Just fancy: the bodice of crushed Cape gooseberry satin, veiled in accordion-pleated chiffon—so appropriate to a musician!—of an Esterhazy brown tint. You know, of course, that dear old Haydn was a music-master, or something or other, to one of the Esterhazys in the fifteenth century—or was it the seventeenth? . . . I was rather surprised to notice that Mr. Edward Davies, the tenor, only wore two studs in his enamelled shirt-front; but I am told that it renders the production of his high A's much easier. . . . I had so much to do in 'memorising' the dresses and nodding to friends that I had really no time to listen to the music, which was, of course, played and sung to perfection. And now, dear, let me give you the original recipe for a tomato omelette; you will find it excellent after singing, bicycling, or a 'Mental Science' lecture:—Take ten tomatoes, and soak them in boiling water for one and a-half hours; then stew them for one and a-half more, adding a pint of cream, three blades of mace, six peppercorns, and a pair of pangofflins. Now take them carefully from the liquor and place them gently but firmly in a hair sieve, rub them through, and fry in hot, clean lard, arrange on a napkin, and give liberally to the poor. Ever, dearest Dolabella, your doting cousin, Araminta.—P.S. On looking casually at my programme I find that there is no contralto in the *Creation*, so I must have seen Miss Buttson somewhere else.

Wit and wisdom are happily blended in the pages of these delightful diversions of a music-lover. That the book will find many readers is a foregone conclusion.

Old English Organ Music. Edited by John E. West.

1. Overture in C—*Thomas Adams.*
2. Introduction and Fugue in C minor—*Dr. Ben Cooke.*
3. Voluntary in G minor—*John Stanley.*
4. Prelude and Fugue in E minor—*T. A. Walmisley.*

[Novello and Company, Limited.]

There is so much unorganlike music in vogue nowadays that the above sterling pieces are doubly welcome. It was a happy thought on the part of Mr. John E. West to edit a series of these old-time compositions and make them available for playing on modern instruments. Thomas Adams was not only one of the most remarkable organists of his day, but as an extempore player he was unrivalled. His Overture in C is a favourite of Sir Walter Parratt's, and worthily so. The Introduction and Fugue of Dr. Ben Cooke, a former organist of Westminster Abbey, is a spirited composition that would prove very effective in the hands of a skilful player, of whom there are now so many, and no one could fail to be impressed with the stately chords and harmonic progressions of the concluding ten bars. John Stanley, the famous blind organist of the Temple Church in 1734 and Master of the King's Musick, is laid under contribution for No. 3 of this series, a Voluntary in G minor—an old title that is very elastic in its meaning, as those who tackle the *allegro moderato* section of this piece will bear testimony. The last of this quartet of pieces is the beautiful Prelude and Fugue in E minor, composed in 1839 by that gifted musician Thomas Attwood Walmisley for Vincent Novello's 'Select Organ Pieces.' We remember hearing it in St. George's Chapel, Windsor, on one occasion, when the interpreter thereof remarked upon its natural beauty, and no wonder. The piece is one that should be in the repertoire of all organists who can appreciate a good thing in the way of legitimate organ music. The brief biographical notes prefixed to each composition contribute to the usefulness of this interesting series of 'Old English Organ Music.'

THE SIXTEENTH CINCINNATI FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

New York, June 4, 1904.

The Sixteenth Biennial May Music Festival at Cincinnati took place on the four days from May 11 to 15 inclusive. Like all its predecessors back to the first, which was held in 1873 (there was an interregnum in 1877 to allow time for the erection of the Springer Hall, which was built for the Festivals), the Festival under notice was conducted by Mr. Theodore Thomas, and like many of its predecessors it was distinguished by the participation of English artists. There was a full quartet of these singers—Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Watkin Mills, and they gave a very good account of themselves, especially in Elgar's 'Dream of Gerontius,' which Mr. Thomas had made the central feature of the meeting. In the other choral works—which were Bach's Mass in B minor, Beethoven's Solemn Mass in D major, and the same composer's Choral Symphony—the contralto solos were sung by Madame Schumann-Heink instead of by Miss Foster.

The Festival choir numbered 423 voices, divided as follows: sopranos, 166; contraltos, 136; tenors, 46; and basses, 75. These figures do not indicate that the choir was perfect in balance, nor was it; but the disproportion between the men's voices and the women's was not so great in effect as might be thought, for the reason that the male choristers were decidedly superior to the females in training and experience. For ordinary purposes the orchestra numbered ninety men, but this was increased to 130 players for the Bach Mass, Mr. Thomas repeating with some significant modifications his experiment of two years ago with the instrumental parts of the work, multiplying the wind instruments in all the choral accompaniments. The nucleus of the Festival band was the Chicago Symphony Orchestra, which has been under Mr. Thomas's direction for thirteen years, and which, after being threatened with disruption, has finally been put upon what is hoped will prove a permanent basis, as has been explained in previous letters. Cincinnati has a permanent Symphony Orchestra of its own, but Mr. Thomas cannot bring himself to believe that it is part of the purpose of the Festivals to promote any local institution except the chorus, and nearly all of the reinforcements were brought from Chicago. Under the circumstances it is scarcely necessary to say that the ageing of Mr. Thomas (he is now in his 70th year) periodically provokes speculation as to the future of the Festivals. Personal equation plays an important part in their management.

The programmes which Mr. Thomas prepared for this Festival were uncompromising in their severity. Beethoven's Mass and Symphony occupied one evening; 'The Dream of Gerontius' was associated with the between-acts music to 'Grania and Diarmid' by Edward Elgar; Richard Strauss's 'Death and Transfiguration'; the great *scena* from 'Fidelio,' sung by Miss Agnes Nicholls; and the 'Imperial Hymn,' written by Berlioz for a function at the Paris Exhibition of 1855. The instrumental introit to the Bach Mass was the Suite in B minor for strings and flute, which under the circumstances made a peculiarly lame and impotent beginning for the Festival. At the first of the miscellaneous afternoon concerts there were two symphonies (Mozart in E flat and Beethoven in F, No. 8), besides eight other

numbers—one Elgar's 'Enigma' Variations, another the prelude and finale to 'Tristan und Isolde.' At the Saturday afternoon concert one of the numbers was the 'Unfinished' Symphony by Anton Bruckner, another Brahms's Rhapsody for contralto solo, male chorus, and orchestra, two others the prelude to 'Die Meistersinger' and 'Till Eulenspiegel's Merry Pranks.' Even then there was more. A New York or Boston audience would have run away from such a plethora; but the festival spirit saved the day in Cincinnati. The choral work, which had been prepared by Edwin W. Glover, chorus master, was superior to that heard at any of the three or four Festivals preceding, in spite of the magnitude of the undertaking, and the orchestral work was distinguished by brilliancy, precision, and beauty of tone, but not by warmth and eloquence of reading. The Festival differed also from its immediate predecessors for a decade past in proving a financial success. The receipts were nearly 36,000 dollars, which sum sufficed to meet all the expenses.

On the evening before 'The Dream of Gerontius' was performed at the Festival—that is to say, on the evening of May 13, Elgar's work was brought forward at a Festival at Ann Arbor, Mich., under the direction of Professor A. A. Stanley, of the University of Michigan. This Festival was one of a series at which the Boston Festival Orchestra took part in Syracuse, N.Y., Richmond, Va., Spartanburg, S.C., Champaign, Ills., Ann Arbor, Mich., Albany, N.Y., and Springfield, Mass. At the majority of these meetings the 'choral' part of the programme consisted of an opera given in concert form—'Faust,' 'Aïda,' and 'Carmen' being the works thus exploited. Operas in concert dress are a pitiful sop to Cerberus from an artistic point of view, but find justification in the eyes of some on the ground that it is only thus that communities never visited by opera companies can hear the music of works whose fame fills the world. But that such a combination as 'Carmen' and 'The Dream of Gerontius' should be possible in a town boasting one of the largest Universities in the world with a chair of music, is at once anomalous and humiliating. At the Albany Festival, given under the direction of Arthur Mees, who was long associated with Mr. Thomas in the Cincinnati enterprise, there was nothing of this sort. Bruch's 'Odysseus' was given on the first day, Haydn's 'Creation' and the 'Dies Iræ' from Berlioz's 'Messe des Morts' on the second.

H. E. Krehbiel.

THE LOWER RHINE MUSICAL FESTIVAL AT COLOGNE.

(BY OUR SPECIAL CORRESPONDENT.)

It is nearly a month since I heard 'The Apostles' at Cologne, and I am still under the stirring influence of a performance which spoke as eloquently for Herr Steinbach's command over his forces as for the composer's mastery of his technical means. I have heard better choirs and superior chorus singing at English Festivals, but never a performance of the orchestral score of a choral work so finished in every detail and so exhaustive as regards the spiritual significance as that given at Cologne on Whitsunday. How much depends upon the orchestral score of a work like 'The Apostles'! It is as important for a proper appreciation of the oratorio as it is in Wagner's 'Tristan' or 'Parsifal' for the understanding of those great works. The true enjoyment of a superb score such as Elgar's can only come with a perfect performance of what is traditionally called 'the accompaniment,' but what is in reality, as in the later works of Wagner, the most important factor in the composer's scheme. As I sat under the spell of Herr Steinbach's magic unfolding of the beauties of a score of which he is a most enthusiastic admirer, I experienced true enjoyment, and that a great part of the audience felt similarly impressed, their wonderful devotional silence during the progress of the work, as well as their enthusiasm after both parts, amply testified. If I had heard nothing else at Cologne I should not have grudged the long journey thither, because it gave me that rarest experience of a critic, an altogether new standard to be applied to performances of modern oratorio.

As a matter of fact I heard a good deal of excellent music, *e.g.*, there were quite phenomenal performances of Beethoven's Seventh and Brahms's Fourth Symphonies. The latter much maligned work especially received a reading full of life and feeling, of strength and beauty. Herr Steinbach is famous as a Brahms conductor, and I heard the same symphony under him last year in London. But on the present occasion, with an orchestra of 150 performers, he surpassed himself, and I feel more inclined than ever to agree with those German critics who call this the greatest symphony since Beethoven. Then we heard a glorious performance of Bach's 'Brandenburg' Concerto, No. 3, played by thirty-six violins, twenty-four violas, eighteen violoncellos, and twelve basses. The last movement was actually encored! and no wonder, for I can only repeat it was phenomenal, not on the score of the jumboism suggested by the number of executants, but on artistic grounds, viz., tone, finish, and spirit. The audience were delirious with delight, and over Bach! The great Sebastian was also represented by the humorous cantata 'Der Zufriedengestellte Æolus,' which I candidly confess bored me with its long succession of 'comic' airs and endless recitatives. The work requires quite a special treatment at the hands, or rather mouths of the singers, and such treatment was not forthcoming. Brahms's 'Triumphlied,' and four lovely quartets (Op. 92 and Op. 64) for solo voices and the 'Emperor' Concerto, superbly played by M. Paderewski, completed the programme of the second concert which, as will have been noted, was devoted to the three great musical B's—Bach, Beethoven, and Brahms.

Dr. Richard Strauss's 'Taillefer,' a ballad for soli, chorus, and orchestra, was the great attraction of the third concert. It is laid out on would-be popular lines. The voice parts are comparatively straightforward and diatonic, but in the dramatic situations the orchestral writing is as complex as ever. The music bounds along with the strepitous swing of 'Don Juan' and 'Heldenleben' towards the climax, for which the poem was evidently chosen by a composer who loves to work in the Ercles vein. This is the scene of the 'Battle of Hastings.' I will not try to describe it, but content myself with the remark that, compared with this 'Battle of Hastings' the battle of Charlottenburg—otherwise Strauss's studio—in 'Heldenleben' is the merest lullaby. Max Bruch's 'Sanctus' for two soprano soloists, double chorus and orchestra (Op. 35) is a fine though scarcely inspired piece of sacred music, massively planned, richly scored, dignified and impressive. It was well sung and warmly received. The original version of 'Lohengrin's Erzählung' was an interesting novelty. The additional twenty-four lines of poetry contain some beautiful music in the style of what precedes it, but there can be no doubt about Wagner's wisdom in cutting them, since the climax, dramatically and therefore musically, is Lohengrin's declaration 'Sein Ritter, ich-bin Lohengrin genannt.' Herr Knote sang the Scena magnificently. Ernst von Wildenbruch's striking poem 'Das Hexenlied' (The Witch's Song) was recited by Dr. Ludwig Wüllner, and his intensely dramatic and exquisitely modulated interpretation was one of the most perfect, as it was certainly one of the most moving, efforts of the whole Festival. Herr Max Schillings's accompanying melodramatic music betrays the hand of an earnest and talented artist. It creates the requisite atmosphere, and helps to intensify the effect of some of the most affecting situations. Moreover, it is well scored in dark, gloomy colours. Weber's 'Euryanthe' Overture, Haydn's E flat Symphony (B. and H. No. 3), and the final scene of 'Die Meistersinger' completed the gigantic programme.

Altogether a delightful Festival, one which meant another triumph for an English master and, moreover, for one of the greatest of living conductors, General-Musikdirektor Fritz Steinbach, of whom a photograph is given on p. 445.

PHILHARMONIC CONCERTS.

The performances given under Dr. F. H. Cowen's direction respectively on June 2 and 16, at Queen's Hall, call for praise and congratulation rather than criticism. On the former date the chief feature was a magnificent interpretation of César Franck's fine Symphony in D minor, a noble work which has too long been mute. Worthy of record also is Mr. Charles Draper's brilliant playing in

the solo part of Sir Charles Stanford's Clarinet Concerto in A minor (Op. 80), Mdlle. Annie de Jong's violin playing in Dvorák's seldom-heard Concerto (Op. 53), and the reappearance of Miss Muriel Foster after her American-Canadian tour, who sang in Brahms's Rhapsody for contralto solo, male choir, and orchestra. The chorus parts in the last-named work were sung by the gentlemen of the Alma Mater Choir, consisting of past students of the Royal Academy of Music, the general finish of their interpretation testifying to excellent training.

Tschaïkovsky's Fantaisie, 'Francesca da Rimini,' Dr. Cowen's Indian Rhapsody, and Brahms's Symphony in D (No. 2), presented effective contrasts at the concert of June 16, and all, without exception, were rendered in a manner that bore witness to the versatility of the instrumentalists as well as to the insight of their conductor. Perhaps the most memorable performance was that of M. Raoul Pugno in Beethoven's Pianoforte Concerto in C minor, which elicited the most enthusiastic applause. How refreshing the music, and how delightful the delicacy of the pianist's touch and the charm of his interpretation!

THE ROYAL OPERA.

M. SAINT-SAËNS'S 'HÉLÈNE.'

'Hélène,' the latest dramatic creation of M. Saint-Saëns, was originally produced at Monte Carlo in February last and was mounted at Covent Garden Theatre for the first time in England on June 20. Although it is not a work that will add to the fame of the composer, yet every page of the score bears witness to skilful craftsmanship. It is described as a 'Poème lyrique en un acte,' but although this in a measure disarms criticism concerning its lack of dramatic action, it does not condone the paucity of melodic inspiration and the feeble character of the greater part of the music. The 'poem' opens with a brief prelude of little musical interest save that it foreshadows the principal themes. When the curtain rises the exterior of the Palace of Ménélas is seen, while from within is heard a chorus, led by Paris, in praise of the king. This scene only lasts a few minutes, and gives place to a rocky seashore. Hither Hélène comes to escape from the suit of Paris, and in a long monologue she reviews her position, finally coming to the conclusion that the only way to preserve her honour is to drown herself. The music in this portion is always refined, and in one section possesses considerable charm, but it never gives adequate expression to the agonized words put by the composer—who is his own librettist—into the mouth of Hélène. As she is about to take the fatal plunge an apparition appears of Venus surrounded by her nymphs on an enchanted island. The Goddess of Love, for reasons which students of mythology will remember, bids Hélène surrender herself to Paris, and does so to graceful strains supported by a pretty chorus of nymphs. The way is thus prepared for the entrance of Paris, who proves such a fervent and persistent suitor that Hélène ultimately confesses her love for him. Towards the close of this scene the music, becoming more intense, is worked up to a dramatic climax by the sudden appearance of Pallas, who in dignified accents warns the lovers of the consequences of their proposed flight, and in order to impress them, shows a vision of Troy in flames. The composer here had a fine opportunity, but he has treated the incident in a classical style, and no attempt is made to musically illustrate the scene of conflagration, except by some harmonious-descending choral passages, sung behind the scenes, which sound curiously incongruous to the picture of devastation set before the spectator. Paris refuses to be influenced by any peeps into futurity, and Hélène, not to be outdone in disregard of consequences, yields herself to him, and in the final tableau the lovers are seen sailing away over the sea. Before they start, however, they sing a duet, which is the most distinctive portion of the work, the chief phrase being the nearest approach to inspiration in the score.

The title-part was created by Madame Melba at Monte Carlo, and she manifestly sang the music at Covent Garden with a determination to do it full justice. It cannot be said, however, that the music is well suited to her style, or that it is always grateful to sing. The rôle of Paris was sustained by M. Dalmores, whose vivacity warded off threatening monotony. The address of Pallas was magnificently delivered by Madame Kirkby Lunn, and Miss Parkina sang prettily as Venus. The orchestral portion was admirably rendered under M. Messager's direction, who conducted at M. Saint-Saëns's special request. The scenery, specially painted by Mr. Harry Brooke, was most picturesque, and in the lobbies it seemed to excite more admiration than the music! At the fall of the curtain there was a prolonged effort to get M. Saint-Saëns on the stage, but he firmly declined to appear.

ROYAL COLLEGE OF MUSIC.

A DVORÁK 'IN MEMORIAM' CONCERT.

We feel disposed to cry shame upon London concert-givers for having utterly ignored the death of Antonin Dvorák, that bright genius whom but a few years ago English music-lovers were delighted to honour. Therefore, considering this neglect, the admirers of the great Bohemian composer owe special thanks to the Royal College of Music for arranging an *In memoriam* Dvorák concert which took place in the College concert hall on June 14. On the whole the concert proved to be one of the best and most enjoyable ever given at the Institution.

The programme opened with the 'New World' Symphony, one of those priceless treasures of art which are a perfect joy and a true happiness whenever heard. It was played with immense gusto, and in a manner all but perfect. The mournful, beautiful melody of the slow movement seemed an appropriate lament for the dead composer, and to touch us more deeply than ever in consequence. No Funeral March could have conveyed so 'personal' a note to the audience as this exquisite open-air 'requiem,' this suggestion of the deepest stillness of night—a stillness as of death—before the birth of dawn. Another splendid performance was that of the brilliant 'Carneval' Overture. Beatrice Dunn sang the favourite air 'Where art thou, father dear,' from 'The Spectre's Bride' fluently and with a pleasing, light, and well-produced soprano voice, which is not yet sufficiently developed in its lower register, however, to do complete justice to the piece. Adelina Leon is another notable addition to the remarkable list of prodigies which this year of grace has produced. To hear a young girl of apparently thirteen or fourteen years of age master the enormous difficulties of Dvorák's Violoncello Concerto—and master them with apparent ease, good tone, perfect intonation, and absolute command of the fingerboard—is nothing less than astounding. We wish we could speak well of the chorus-singing in the 'Patriotic Hymn,' that powerful little choral work which Dvorák 'dedicated with feelings of deep gratitude to the English people.' But truth to tell, it was pointless and ineffective. To hear the short, crisp *fortissimo* phrases near the end, 'One Home is yours,' sung lackadaisically, with the final crotchet prolonged into anything up to a semibreve according to the fancy of the individual singers, was a surprise. We had foolishly imagined that students of a school of music knew the value of a crotchet. What is the cause of such lassitude? Are these precious students 'above' the 'common' practice of choral singing? If so, let them read their esteemed Director's splendid panegyric of such singing in his 'Art of Music' and mend their ways.

THE MAGPIE MADRIGAL SOCIETY.

This socially and musically select body gave a most enjoyable invitation concert at St. James's Hall on June 1. The programme book gives the names of 68 sopranos, 48 altos, 32 tenors, and 41 basses, a total of 189 performers, many of whom are well-known members of society. It says much for the enthusiasm for the practice of choral music that so many ladies and gentlemen in leading social positions should determine to devote time to rehearse as they must have done to secure so good a result as was exhibited on the present occasion. It was no light task to prepare twenty unaccompanied part-songs and madrigals, some of which were in six parts and two in eight parts, and in addition the difficult chorus part of 'Die Vätergruft' (Peter Cornelius),

which of course was also sung unaccompanied. The tone of the voices is distinctly good. There is no thrilling ring of resonance in the *fortes* like that heard from the best 'farther north' choirs, but the blend is always musical and refined. There were certainly no exaggerations in the expression; indeed one rather yearned at times for more vivid colouring. The lack of great contrast was felt in such pieces as 'The Knight's Tomb,' that fine, if somewhat sepulchral part-song by Sir Charles Stanford, the point of which is missed if it is not treated dramatically.

Then, with a keen recollection of the electrifying effect of Parry's 'Come, pretty wag,' as rendered by many crack choirs, one felt that the 'Magpie' audience which thronged the hall could not have realised the potentialities of this remarkable piece. But if this reluctance to exhibit high colour deprived some of the modern pieces of their legitimate effect, it must be acknowledged that such 'artistic' restraint was admirably adapted to exhibit the charms of the old madrigals, which were most daintily and delightfully performed. Palestrina was represented by 'Non son le vostre mani.' Giovanelli by 'Mi sfidate,' Orazio Vecchi by 'Il bianco a dolce cigno,' and Antonio Scandelli by 'Von einem Hennlein.' The latter piece was piquantly sung and intensely amused the audience. An English version would, we believe, make this curiously modern part-song (Scandelli died in 1580) a welcome addition to the repertory of choral societies in this country. Highly painstaking and expressive performances of the five unaccompanied part-songs (Op. 104) by Brahms were given. 'Im Herbst' was especially impressive. The concert had the advantage of the assistance of Mr. Plunket Greene, who sang the solo part in 'Die Vätergruft' and five of the recently issued 'English Lyrics,' by Sir Hubert Parry. Miss De Angelis, a young and highly promising singer, also sang solos. Mr. Lionel Benson as usual conducted. The high repute of the Society is largely due to this gentleman's fine taste and skilful training.

MR. B. HOLLÄNDER'S ORCHESTRAL SOCIETY.

M. YSAYE LEADS BEETHOVEN'S C MINOR SYMPHONY.

The second concert of Mr. B. Holländer's Orchestral Society took place at the Kensington Town Hall on June 1. The programme included Beethoven's C minor Symphony, Mozart's 'Zauberflöte' Overture, and Max Bruch's Second Violin Concerto (Op. 44), in which works both conductor and orchestra completely justified the high opinion of their qualities expressed in our last issue. The concerto was played in his grandest manner by M. Eugène Ysaye. He was also heard in his own 'Chant d'hiver,' a strange effusion, in which the chill, melancholy loneliness of some vast, snow-clad expanse of moorland seems suggested by means of vague, meandering melodic phrases and even vaguer, far-fetched harmonic devices. The piece cannot be called pleasing, and yet it haunts the memory by reason of the pensive poetry pervading it. In response to a great display of enthusiasm, M. Ysaye played one of Beethoven's Romances as an encore, and the enthusiasm broke forth with redoubled vigour when he took his place at the first desk to lead the Symphony, standing up like the rest of the violinists. He 'led' to some purpose, for the first and last movements went with an impetuosity that was absolutely startling. It was a memorable performance. Mr. Percy Pitt's Symphonic Prelude, 'Le Sang des crépuscules,' which completed the programme, is an extraordinary, immensely clever work, but so gloomy and weird in its prevailing mood, and so heavily scored, that we confess to our inability to form an opinion of its qualities after a bewilderingly resonant performance. The short season came to a close on June 22, when two important works were performed for the first time in England, viz., M. C. Saint-Saëns's Second Violoncello Concerto (Op. 119), and Mr. Holländer's own 'Dramatic' Symphony 'Roland' (Op. 24). The French master's work is most effectively written for the instrument, and in many *cantabile* passages gives the soloist an opportunity for displaying his choicest singing tone. The solo instrument stands out well from a background of a rich orchestral texture; the thematic material is interesting, and handled with M. Saint-Saëns's usual mastery, and altogether this effective Concerto proves that the versatile hand of the distinguished Frenchman has lost none of its cunning. Mr. Joseph Hollman played the solo part with the dash and brilliancy, and with the large and warm tone for which he is famed. We blame Mr. Holländer for having neglected to provide his audience with a synopsis of his Symphony, for we doubt whether one Englishman in a thousand could give an intelligent account of the legendary lore that has been woven round the giant figure (he was eight feet high!) of the redoubtable paladin and nephew of Charlemagne, who asked for the hand of Aude, daughter of Sir Gerard and Lady Guibourg, as a reward for slaying Angoulaffre, the Saracen giant, but before gaining the object of his desires fell into an ambush in the valley of Roncesvalles, in the Pyrenees, and was killed, with the flower of French chivalry (A.D. 778); whereupon his lady-love died of a broken heart. Mr. Holländer gave his audience the titles only of the four movements of his work. Thus the Symphony is programme music, but how closely the details of the story have been followed there was nothing to show. For instance, Roland's most famous deed was to blow his enchanted horn ere he died. He blew it so loudly that Charlemagne heard it many leagues away. But the paladin's heroic bugling effort broke the veins of his neck, with fatal results. Now there are some terrific blasts upon Mr. Holländer's brass, but whether they are meant to describe this tragedy nobody could say. Leaving aside, then, the question of appropriateness to an undisclosed programme, and judging the work as abstract music, we find a lack of continuity; the big, broad sweep of a symphonic movement is only felt in the splendid *scherzo* named after Roland's trusty sword, 'Durandal,' which movement is consequently by far the most effective. In the remaining portions the halting and re-starting, the losing and picking up of threads which is also so marked a feature in Liszt's symphonic works, tends to break the chain by which our attention should be secured. There stand to Mr. Holländer's credit, however, such excellent assets as long-spun themes of true symphonic importance, impressive climaxes both of dynamic and emotional ebullition, excellent scoring, especially for the brass, deft workmanship whenever he allows himself to be carried away by his ideas as upon some wide river 'rolling rapidly,' and finally the rare quality of individuality which is felt both in the thematic material and in the scoring. The Symphony was splendidly played and well-received. A wonderfully brilliant, rhythmically perfect performance of Berlioz's 'Carnaval Romain' Overture, a short Wagner selection and some songs sung by a Spanish contralto, Madame Marie Gaÿ, completed a highly interesting programme. We are glad to hear that Mr. Holländer will give a second series of concerts in the autumn. May all success attend his artistic endeavours.

THE GIRLS' SCHOOL MUSIC UNION.

The first general meeting and Conference of the Girls' School Music Union was held on May 28, at the Church of England High School for Girls, 6, Upper Baker Street, Lady Mary Lygon, the President of the Union, was in the chair; and among those present were Dr. W. H. Cummings. Mr. J. A. Fuller Maitland, Dr. C. H. Lloyd, Dr. Arthur Somervell, Miss L. B. Strong (Baker Street High School), Miss Wakefield, a large number of music mistresses, and Miss Cecilia Hill, Hon. Secretary, whose address is The Cedar House, Salt Hill, Slough.

Miss Cecilia Hill said that the objects of their organization were the advancement of music in secondary schools for girls and the discussion of matters connected therewith. She thought that as they had so many members in different parts of the country it would be desirable to establish local branches or centres in various districts. This would do much to keep alive the interest in the Union and, above all, further the objects for which it was established. They all realized the immense value of teachers reading in all subjects, and music was not a subject to be disregarded in that respect. They suffered from want of access to the literature of music; and she suggested that the Union should be invited to sign a giant petition to Mr. Carnegie, who had lately expressed his deep appreciation of music, asking him for a suitable sum to found and completely equip a library of

music. In conclusion she proposed that combined concerts should be arranged to be given by several hundreds of the best musicians from the different schools.

The discussion upon the proposed institution of branch societies disclosed the presence of many representatives of famous schools from all parts of the kingdom, who with one consent insisted upon having a free hand in the management of their local centres without interference from headquarters. It seemed to be the general opinion that the study of music in secondary schools is in a shockingly backward state, yet evidences of the highest musical culture amongst the conferees were not wanting, and a number of references to work actually being done in some schools proved that there are bright particular exceptions to the general benightedness deplored.

Miss Strong animadverted upon the tendency to regard 'music' as consisting of pianoforte playing only, to the exclusion of the study of other instruments and of the theory of music, and especially of singing. This is referred to in the resolution passed at the meeting, but it was evident throughout the proceedings that 'music,' to the majority present, was but a euphemism for pianoforte performance. Dr. Somervell made some passing reference to school singing in his paper. He said that, while he was not opposed to part-singing in schools, he preferred good unison singing to bad part-singing, a dictum with which everybody will agree.

Miss Cecilia Hill's proposal to approach Mr. Carnegie with a petition for the formation of a library of music and works upon music for the use of the Union was negatived, and the suggestion that a concert on a Handel Festival scale—consisting of choral and orchestral music performed by pupils from the schools affiliated to the Union—should be given was not very well received. Amusement was created during one of the discussions by a lady delegate who hoped that the teaching of musical form in schools would not be insisted upon. If teachers were expected to make their charges understand 'binary' and 'ternary' form she 'really did not know,' she added pathetically,' 'what would occur!' Dr. Cummings, with the courage of his position, said that whenever an ill-taught pupil presented herself at the Guildhall School of Music he discovered nine times out of ten that she had been taught by a lady! Miss Wakefield suggested that only children with ascertained musical ability should be taught music. This idea met with a decidedly unfavourable reception, there being a general feeling that it is not safe or fair to decide that a child is unfitted for musical study without affording its faculties a chance of development. Mrs. Curwen suggested that Miss Wakefield was not speaking seriously, but the latter stood to her guns, and said that if they did as she suggested they would save themselves a lot of unnecessary trouble, and the world at large a corresponding amount of aural agony.

Papers were read by Mr. Arthur H. Peppin (Clifton) on 'Ideals of Music Teaching'; by Mr. Basil Johnson (Rugby) on 'School Orchestras'; by Dr. Arthur Somervell on 'A plea for the more educational treatment of music in girls' schools'; and by Mr. A. Rose on 'The use and abuse of examinations.' In the evening Miss Cecilia Hill was 'at home' to her friends at the Portman Rooms, when an enjoyable selection of music was performed.

Competitions.

MANCHESTER.

The Manchester and District Nonconformist Choir Union, who manage their affairs with great spirit and energy, held their Fourth Annual Choral and Solo-Singing Competition at Belle Vue, Manchester, on June 18. There were satisfactory entries, and the liberal attendance of the public bore witness to the widespread interest taken in the scheme. Thirty-two soloists and thirteen choirs competed. In the principal choral class Heywood Congregational Choir (Mr. W. H. Jewell) was first, the test-piece being the somewhat exacting part-song 'I love the jocund dance' (Corder). In other sections Moss Side Baptist Choir (Mr. J. W. Turner) and Denton Hope Congregational Choir (Mr. Jas. Hardy) were successful. The test-pieces in these classes were 'Weary wind of the west' (Elgar), and 'The chase' (German). Dr. W. G. McNaught adjudicated. The Union announce a special united concert to be given in the Free Trade Hall on November 5 by 600 voices, under Dr. T. Keighley, who is one of the ablest and most useful members of the organization. The Secretary is Mr. A. Swindells.

THE SOUTHPORT VOCAL UNION.

This body has achieved remarkable successes at competitions under the guidance of Mr. J. C. Clarke. On Whit Monday they gained the first prize of £25 at Llanwrst, and later on in the day another first prize at Prestatyn. At the former event Mr. Clarke was 'crowned' by Prince Christian. Elsewhere we record the appearance of the choir at the Lytham competitions. The list of this choir's successes during the last two or three years is a long one, and is probably a record.

LYTHAM.

Lytham is a seaside resort on the Lancashire coast. A few years ago some of the more optimistic residents started a musical competition on the Morecambe-Blackpool lines. At first the entries were small, but this year, at the competition held on June 9, 10, 11, there were 153 separate entries, including 1,073 competitors. The institution has therefore amply justified its existence. The test-pieces chosen were of an excellent type, and all the arrangements were carried out with good judgment. On the children's day there was some first-rate singing, both prepared and at sight, and an effective performance of the cantata 'The Spider and the Fly' (Bridge) was given under the baton of Mr. Whittaker, of Blackpool. The third day was devoted to 'open' competitions. The Warley Road Congregational Choir, Blackpool, under Mr. Whittaker, gained a first place in the mixed-voice choir section. The male-voice choir competition attracted some of the best northern choirs, including the Manchester Orpheus, the Southport, Colne, Habergham, Nelson Orpheus, Lancaster, and four others. Manchester (Mr. Nesbitt) came out first, Southport (Mr. Clarke) following only one mark behind. The test-pieces were 'Music all powerful' (Walmisley), and 'Peace' (Bridge). The four leading choirs united under the baton of Mr. Nesbitt to give a very impressive performance of Walmisley's majestic piece. Mr. Granville Humphreys and Mr. W. Granger adjudicated. The promoters of the Festival are to be congratulated upon their success. The further expansion of the scheme depends upon the possibility of the powers-that-be in the town building a commodious hall.

SWALEDALE.

A distinctive feature of the 'Swaledale Tournament of Song,' which took place at Richmond (Yorks) on June 1 and 2, was the prominence given to instrumentalists. At present however it is chiefly the budding pianist that is in evidence, and on the opening day at Richmond Mr. T. Tertius Noble, the adjudicator, passed in review no fewer than twenty-nine junior pianists, while on the second day six adult ones submitted themselves to his judgment. The younger players showed in a large proportion of cases the result of that loose method of teaching that is the bane of English music, in which the elements of technique are ignored in haste to get to 'pieces.' The violinists were rather better, but less numerous. The redeeming feature of the senior pianoforte competition was that the candidates made a fairly good show in playing at sight, which very properly is made an addendum, though a voluntary one, to these instrumental classes, and it was satisfactory to note how many competitors essayed it.

The village choirs passed through a highly practical test, in the singing of anthem, chant, and hymn, and here one felt the full value of competition. Conducted as it was in a fashion that was at once reverent and business-like, the possible objections to such a competition were minimized, if not quite done away with. The larger societies of Richmond and Northallerton, which always keenly contend for the mastery at these 'tournaments,' furnished some really excellent performances of Macfarren's 'Orpheus with his lute.'

There were many male-voice quartets, and they reached a creditable standard all round, while the choirs of female voices sang very pleasantly.

The Tournament ended with the best concert ever given at these Swaledale Festivals. The Hon. Lucien Orde-Powlett conducted a most creditable performance of Stanford's 'Revenge,' and the small but very efficient orchestra added to the effect of the work as well as appearing to advantage in two or three orchestral pieces. Miss Ethel Henry-Bird and Miss Charlotte Lawson were the vocalists, and their excellent singing was all the more enjoyable from the strong contrast existing between them.

London and Suburban Concerts.

MISS MAY HARRISON.

Recalls innumerable, twenty bouquets and flower baskets, a live Persian kitten in a flower-bedecked cage, a Japanese dwarf-tree in a liliputian glasshouse, and a sea of happy faces belonging to proud relations and friends were the 'reward' of little Miss May Harrison, who made her first public appearance as a violinist at an orchestral concert given on May 31 at St. James's Hall. She is a healthy-looking sturdy child of thirteen, and a born fiddler. Her teaching has been of the best and her tone is strong and of beautiful quality. Even in this *annus mirabilis* of prodigies she must be counted a revelation, an earnest perhaps of the rare gifts lying latent in many out-of-the-way corners of the British Empire. A new Spring seems approaching for musical England. A Marie Hall, a May Harrison, to mention but two of the most gifted performers would have seemed impossible a decade ago. To-day we may regard their wonderful achievements as the inevitable parallel of the striking development shown in the department of creative art in our country. Miss Harrison's programme put her gifts to a terribly severe test. Commencing with Bach's E major Concerto—of which she gave a beautifully smooth and 'musical' performance—she proceeded to Mendelssohn's lovely Concerto, and after mastering that difficult task in excellent style, attacked Bach's great Chaconne with the assurance of a mature player. It was a performance of such remarkable finish, both from the executive and interpretative points of view, that it sufficed to stamp the player a genuine wonderchild of whom anything and everything may be expected. We are glad to hear that Miss Harrison is not to be exploited by agents, but will be allowed to pursue her studies quietly. Mr. Henry J. Wood conducted the Queen's Hall orchestra in the Concertos, and a number of smaller works, including Sir Edward Elgar's delicious 'Dorabella' Intermezzo from the 'Variations.'

LUND STUDENTS' CHORAL UNION.

The performance given by the 'Lund Students' Choral Union' on June 7 at Queen's Hall is a memorable feature of last month, and it is to be regretted that only one appearance in England was possible owing to the party being on their way to the St. Louis Exhibition. The choristers, fifty-three in number, are all students of Swedish universities. Not only have they been trained to sing with exhilarating verve and precision, but their repertoire is most interesting. Amongst the most striking of Swedish and Norwegian part-songs—all of which were sung unaccompanied—was a setting by F. A. Reissiger of lines based upon the saga of Olav Trygvason, the Norseman given to marrying and to securing converts to Christianity at the sword's point. The inconsistency of his behaviour naturally brought him trouble and ultimately his death. The part-song opens with the men of his fleet patiently waiting his return from an expedition to secure a new wife. They wait in vain, for he has been slain in a sea fight, and this dramatic incident is most effectively treated by the composer. Two songs, respectively named 'Sten Sture,' by August Körling, and 'Den Store Hvide Flok,' by Edvard Grieg, contained baritone solos which were well sung by Herr John Forsell, described as 'operasänger.' Other part-songs worthy of mention were 'Fredman's Epistel,' by C. M. Bellman, and 'Under Könn och Syren,' by Herm Palm. We shall be glad to hear these Swedish singers again, and we hope they will soon pay us another visit.

GLUCK'S 'ORFEO.'

The performance of operatic works in concert form is not as a rule to be commended, but it is better to hear Gluck's 'Orfeo' in the concert-room than not at all, especially when Miss Giulia Ravogli undertakes the rôle of the husband more than 'faithful unto death,' and the Leeds Choral Union is available to express the woes of Hades and the delights of Elysian fields. Such were the conditions that prevailed on June 3 at Queen's Hall, and the result was an enjoyable evening. The other soloists were Miss Lydia Nervil, who sang sympathetically as Eurydice, and Miss Martha Cunningham, who appeared as Amor. Mr. Alfred Benton secured excellent choral effects, but the orchestra was less satisfactory.

The high esteem in which Mr. Henry R. Bird is held by music lovers caused a very large audience to assemble at St. James's Hall on June 10 when, assisted by his daughter Miss Ethel Henry-Bird, the accompanist *par excellence* gave his annual concert. In two of Schumann's Romances, and in two 'Lieder ohne Worte,' Mr. Bird showed his skill as a solo pianist, and Miss Henry-Bird was heard in the air 'Depuis le Jour,' from Charpentier's 'Louise' and 'Non, je ne veux pas chanter,' from Nicole Isonard's 'Le Billet de Loterie,' rendering both songs in a manner which showed that this young vocalist is steadily advancing in her art. Miss Ada Crossley fully deserved the applause she received for her delightful interpretations of Brahms's 'Von Ewiger Liebe,' Martini's 'Minuet,' and a charming setting by Mr. Roger Quilter of Tennyson's 'Now sleeps the crimson petal.' The other vocalists were Mr. Gervase Elwes, Mr. Kennerley Rumford, and Mr. Denham Price. Miss Marianne Eissler and Mr. Herbert Fryer respectively contributed pianoforte and violin solos, and Mr. Henry R. Bird accompanied the songs with his usual perfection.

The Oxford Musical and Dramatic Association, formed in 1898 with the praiseworthy object of providing entertainments of a good class for the inhabitants of Bethnal Green, gave a concert on June 7 at St. James's Hall, under the patronage of the Princess of Wales, who graced the concert with her presence. This excellent Society has a choir and orchestra of considerable dimensions, which gave proof of being carefully and diligently trained. Schubert's cantata, 'The Song of Miriam,' was the principal item in the programme, and its interpretation was most meritorious. Mrs. Henry Wood was the soloist, and has seldom been heard to greater advantage. The ensemble singing of the Excelsior Boys' Choir was a specially interesting and commendable feature. Mr. Gervase Elwes sang 'The Preislied' from 'Die Meistersinger,' and the enjoyment of the evening was further enhanced by the singing of Madame Dale and Miss Muriel Foster. The concert was under the capable direction of Mr. Cuthbert Kelly, the conductor of the Society.

The popular and accomplished contralto Miss Ada Crossley made her first appearance since her return from Australia and New South Wales at St. James's Hall on June 2. This artist's voice seems to have acquired greater charm during her sojourn in her native land, and her renderings of three delightful songs, entitled 'Unmindful of the roses,' 'Oh! what comes over the sea?' and 'When I am dead, my dearest,' accompanied by their composer, Mr. Coleridge-Taylor, were most enjoyable. One of the concert-giver's best efforts was her interpretation of Schubert's 'Young Nun.' A group of songs by Mr. G. Clutsam proved attractive, and were sung with taste and discernment. Mr. Percy Grainger contributed some pianoforte solos, and took part with M. Jacobs in some pleasing 'Scandinavian Scenes' for pianoforte and violin, composed by Mr. Grainger. The violinist's rendering of M. Saint-Saëns's 'Rondo Capriccio' is especially worthy of praise. Mr. Clutsam accompanied most of the songs.

Much interest pertained to Miss Winifred Christie's orchestral concert on June 21 at St. James's Hall, for the young artist has been studying for the past five years at the Royal Academy of Music, where she has been a pianoforte pupil of Mr. Oscar Beringer and succeeded in gaining the Liszt Scholarship. Miss Christie's attainments may be surmised from the fact that she elected to be heard in the Pianoforte Concertos of Beethoven in G and Tschaïkovsky in B flat minor, and in Liszt's 'Hungarian' Fantasia. The young artist was most successful in Beethoven's work, in which her pure, sympathetic and legitimate style was heard to the greatest advantage. At present Miss Christie's readings of vigorous passages are deficient in boldness, but in other respects her playing is most pleasure-giving. The orchestra was conducted by Dr. Cowen, who secured effective support to the concert-giver, and an excellent performance of his vivacious Overture 'The Butterfly's Ball.' The beautiful singing of Miss Muriel Foster further increased the enjoyment of the large audience.

Mr. Joseph Holbrooke's series of 'Modern Chamber Concerts' well merit generous support, for they give a hearing to the works of British composers. Perhaps it is scarcely wise to give an entire programme of novelties, as the strain on the attention is too great. At the concert given on June 8, the selection opened with a Pianoforte Quintet in E flat by Mr. Joseph Speaight, which contained a strong and well-knit first movement. A set of Six Lyrical Pieces for String Quartet, by Mr. Richard H. Walthew, is worthy of the attention of amateurs; but the best work brought forward was a String Sextet (Op. 16) by Mr. Holbrooke himself—a terse, bright, and interesting composition, which merits publication. There were several new songs, amongst which 'When you come' and 'Bonjour,' by Mr. Norman O'Neill, proved to be charming as rendered by Mrs. Henry J. Wood.

A large and fashionable audience, which included the Princess Christian and the Duchess of Connaught, attended M. Johannes Wolff's concert on June 10, at the Æolian Hall. The popular violinist received valuable assistance from M. Saint-Saëns, who was represented in the programme by four compositions, and who took part with M. Wolff in the Second Sonata for Violin and Pianoforte, the violinist in this work showing his appreciation of the composer's intentions. The French master also accompanied Miss Ada Crossley in two of his songs, and played the organ part in his Romance for Violin with accompaniment for that instrument, the pianoforte part being played by Mr. F. A. Sewell. M. Saint-Saëns also contributed a Prelude and Fugue composed by himself. It should be added that Miss Ada Crossley sang with her usual charm.

Mr. David Bispham's vocal recital at St. James's Hall on June 13 was attended by a large and appreciative audience. The singer was most successful in his rendering of Loewe's weird ballad 'Edward,' and Hugo Wolf's charming song 'Auf dem grünen Balcon' and Richard Strauss's expressive 'Sehnsucht' were also most expressively sung. Mr. David Bispham introduced two new songs severally entitled 'To Daffodils,' and 'Star of my Night,' composed by Madame Dora Bright, who accompanied the singer. The words of the latter, by the Hon. Mrs. Alfred Lyttelton, are set in the gifted composer's most earnest manner, the accompaniment being a study in itself. The 'Pirate song,' by Mr. H. F. Gilbert, and 'Lady Moon,' by Mr. Arthur Bruhns, also merit record.

Miss Sybil Keymer, yet another child violinist, gave her first recital at St. James's Hall on June 9. Previously to this it may be remembered she had been heard at a Stock Exchange concert at Queen's Hall. That she is remarkably gifted is unquestionable, but she is too young to appear in public. Her playing of Mendelssohn's Concerto was remarkably fluent for a performer of such tender years, and in other pieces she showed great executive ability. The newly-constructed Queen's Hall Orchestra, under the conductorship of Mr. Henry J. Wood, gave an excellent account of itself.

Miss Winifred Robinson imparted distinction to her concert on June 3, at Bechstein Hall, by giving the first performance in London of Borodin's String Quartet in A. The work, dating from 1875, was arranged by the composer as a pianoforte duet, in which form it was first published. The first two movements are over-developed, but the principal themes are expressive. The *scherzo* is bright, but the *finale* is the strongest and most characteristic section of the Quartet. The executants were Misses Winifred Robinson, Amy Inglis, Sybil Maturin and Dorothy Densham, whose playing was crisp and intelligent. The finished singing of Miss Beatrice Spencer formed a pleasing feature of the afternoon's music.

Master Vecsey has now given seven violin recitals, at each and all of which he has proved himself to be a wonder-child. All that was said about him in these columns last month must be fully confirmed. On July 2, at Queen's Hall, the little fiddler is to make his first appearance (in England) with the orchestra. A word of praise is the just due of Herr Alfred Schmidt-Badekow, who has not only accompanied Vecsey with true artistic restraint, but has contributed some acceptable pianoforte solos.

Mrs. Norman O'Neill included in the programme of her pianoforte recital at Æolian Hall on June 11, a set of Variations on an Irish folk-tune for two pianofortes, by her husband. It proved to be a remarkable composition. The tune is a fine example of its class, and the Variations are masterly. The Variations were admirably played by Miss Fanny Davies and Mrs. O'Neill, and should attract the attention of professional pianists.

Amongst numerous concerts which, although excellent, do not call for detailed criticism are Mdlle. Szalit's pianoforte recital at Bechstein Hall on June 6, Herr Kubelik's violin recital at Queen's Hall on June 11, Madame Nora Clench's concert at Æolian Hall on June 13, and Mr. Dolmetsch's 100th concert of 'Antient Musick' on June 15 at Clifford's Inn.

The concert given by the Vienna Male-voice Choir is noticed on page 444.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The close of the session of the School of Music connected with the Birmingham and Midland Institute was marked by a series of performances which afforded evidence of good work done during the year. At the concert of chamber music given on June 11 the programme comprised Beethoven's String Quartet in G (Op. 18, No. 2), and Pianoforte Quartet (Op. 16), arranged from the Quintet for Pianoforte and Wind Instruments; and Schumann's Pianoforte Quintet (Op. 44). Some dozen students took part in the very creditable rendering of these pieces. In addition, Maurer's Concertante for four Solo Violins (with pianoforte) was brightly given by the Misses Wadeley, Hodgkinson, Burman, and Fuller; Miss K. G. Thomas played a Suite Poétique by René de Boisdeffre, and Mr. H. Caville gave a brilliant rendering of Rode's Seventh Violin Concerto. The pianists were Mrs. Charles Gaunt and Mr. G. H. Manton, the latter a young professor of the Institute. On June 15 the Choral and Orchestral Concert took place in the Town Hall. The Students' Choir (Ladies) sang Berlioz's Ballad 'Ophelia' (from 'Tristia,' Op. 18), a chorus from Gaul's 'The Ten Virgins,' and Mackenzie's 'Come, sisters, come.' Mr. Gaul conducted the performance of his music, and had a great reception. The orchestra, mainly composed of students, but aided by professional players in some departments, gave an admirable rendering of Elgar's 'Froissart' Overture, and accompanied the choral and solo numbers. Miss Winifred Morris created something like a sensation by her interpretation of the solo part of Beethoven's Pianoforte Concerto in E flat, showing extraordinary promise. Mr. P. L. Dyche, a young violoncellist, gave a good account of Max Bruch's 'Kol Nidrei,' playing with good tone and neat execution.

The prize song from 'Die Meistersinger' was tastefully given by Mr. W. J. Ottery. Mr. Granville Bantock conducted.

In the lecture theatre of the Institute, on June 18, the concluding function took place. It was a performance of Gluck's 'Orpheus' with all stage accessories. The opera was beautifully mounted, and the well-drilled chorus sang splendidly. The principals were Miss Eva Dickinson, Orpheus; Miss Daisy Hoskins, Euridice; and Miss Estelle Lermit, Amor. All did well, but the representative of the titular part deserves special praise. The whole was the finest display yet given by the School, and it was fully appreciated by the large audience. Mr. Bantock conducted with masterly skill.

The musical matinées at the Society of Artists came to a conclusion on June 11, and Mr. Oscar Pollack began a series of concerts the same evening in the Exhibition Hall of the Botanical Gardens. At the matinée Mr. William Sewell's male-voice choir gave several pieces, and Mr. Sewell's Ladies' Choir appeared at the evening concert.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the National Literary Society and the Moore Memorial Committee, a concert was given at the Royal University Hall on May 28 in memory of the poet Thomas Moore. The programme consisted entirely of those Irish melodies which are indissolubly connected with the name of our national poet. Mr. Plunket Greene was the particular attraction of the evening, the other artists taking part in the concert being Madame Cosslett-Heller, Miss Agnes Treacy, Mr. J. Walsh, Mr. J. C. Doyle, Miss Mabel Love (violinist), and Miss Annie Lord (pianist). Madame Cosslett-Heller's Irish Ladies' Choir and Mr. Vincent O'Brien's Choir also assisted. The object of the concert was to provide funds for the proposed restoration of the poet's grave, and to place thereupon a suitable monument. As the hall was filled to its utmost capacity, a large sum must have been gained for this purpose.

On June 8 the University of Dublin Choral Society gave their final concert for the season in the Examination Hall of Trinity College. The Society, which is entirely amateur,—with the exception of a few members of the orchestra—gave a very satisfactory rendering of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' under the conductorship of Mr. Charles Marchant. Mr. Dan Jones (tenor), Mr. John Horan, Jun. (baritone), and a lady member of the Society, were the soloists.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The stage of the Tyne Theatre was in the possession of the Newcastle Amateur Operatic Society during the week beginning June 6, when adequate and creditable performances were given of Gilbert and Sullivan's operas, 'Trial by Jury' and 'H.M.S. Pinafore.' Madame Mimi Beers, Misses Elsie Downing, Margaret Herries, and May West, and Messrs. Maurice Pearce, W. D. Spark, G. K. Vietch, J. R. Liddell, E. J. Potts, W. E. Storey, and R. Pearson were entrusted with the principal characters, and Mr. R. Smith conducted.

One does not usually expect good music to receive much attention at popular seaside resorts, therefore it is very pleasant to note that at the Tynemouth Palace-by-the-Sea variety entertainments do not entirely exclude more serious interests. With an orchestra of thirty-five performers, Handel, Wagner and Gounod evenings were recently given, and Beethoven's Fifth and Schubert's 'Unfinished' Symphony were included in other programmes. It is to be hoped that this may lead to further developments in the same artistic direction.

A successful pianoforte recital was given in Sunderland on June 13 by Mr. Henley Pratt, organist of St. George's Presbyterian Church. The recitalist was assisted by Mrs. Alfred Wall and Mr. Alexander Webster (vocalists), and Mr. Alfred Wall (violinist).

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The principal concert of this term was that given by Dr. Joachim and his colleagues Messrs. Halir, Wirth, and Hausmann, in the Town Hall on May 4, when the programme consisted of Brahms's String Quartet in A minor (Op. 51, No. 2), Haydn's Quartet in E major (Op. 54, No. 3), and Schubert's Quintet in C major (Op. 163), the second violoncello part in the last-named work being played by Mr. Percy Such. It is hardly necessary to say that the performance of the whole programme was most artistic.

The first concert of the "Eights" took place in Balliol College Hall on May 21, Miss Fanny Davies being the pianist, Herr and Frau Dulong the vocalists, and Dr. Walker accompanist. Among the pieces charmingly played by Miss Davies were the two Canons in A flat and B minor by Schumann, and Bach's A minor Fugue. She also played several pieces by the older Netherland writers. Several Swiss folk-songs were nicely rendered by the two singers.

The Exeter College Concert took place on May 24, the most important items being Beethoven's 'Prometheus' Overture and Mozart's 'Jupiter' Symphony, excellently given by the band under Mr. J. S. Heap's direction. Miss Bridson played in good style Paganini's Violin Concerto in D minor, and amongst the songs given by Mr. Charles Saunders was 'Why beats with rapturous thrill?' from the cantata 'Maid of Astolat,' by the late Dr. Swinnerton Heap, father of the conductor of the concert.

The Keble Concert on May 26 again consisted chiefly of songs and part-songs interspersed with orchestral pieces. Miss Beatrice Dunn and Mr. McInnes were the soloists, the former being very successful in 'Mignon's Song' by Goring Thomas, and the latter in 'Boot, saddle, to horse and away,' by Graham Peel. A thoroughly excellent rendering of Weber's 'Oberon' Overture was given under the baton of Mr. F. Shaw.

The Queens' College Concert followed the next evening, when a new cantata for men's voices, 'Mucius Scævola,' composed by Dr. H. A. Harding, was given with orchestral accompaniment. The two solo parts of Mucius and Porsenna were well sustained by Mr. J. Reed (tenor) and Mr. A. Kerry (bass). The cantata, though very difficult in places, proved a well-written work. In the second part of the programme mention should be made of a fine rendering by the orchestra of Mendelssohn's 'Fingal's Cave' Overture under Dr. Iliffe's baton, in which the band worked 'with a will' to give it an adequate rendering. Purcell's 'Knotting Song' was charmingly sung by Mr. Reed, and a dainty part-song, 'Cupid and Campaspe,' written by Mr. R. F. Dale, was excellently rendered. It should be added that Mr. Dale has been a member of the Queens' Society for upwards of forty years.

On June 8 in the Sheldonian the Professor of Music, Sir Hubert Parry, lectured upon 'Types of Audience and their Influence,' being a continuation of his previous discourse on the same subject. The audience—though not so large as it ought to have been—was very appreciative and enthusiastic, and evidently took great interest in the way our genial Professor always handles his subject.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A special performance of 'The Dream of Gerontius' was given by the Sheffield Musical Union on May 31, in aid of the Sheffield University Women's Endowment Fund. Anything appertaining to the popular University scheme just now finds a sympathetic response, and the Albert Hall was well filled. The prestige of the Musical Union and Dr. Coward, its enthusiastic chief, added further attraction to the event. Musically, too, the concert was a complete success. So well had the choir been prepared for its London appearance that a single rehearsal sufficed for this fresh interpretation of Sir Edward Elgar's music. The choristers were in fine form, the histrionics of the demon chorus and the beauty and grandeur of 'Praise to the Holiest' once more thrilling and moving the large audience; but the chief choral success was won in the exquisite

'Be merciful, be gracious.' The Sheffield orchestra gave an admirable performance of the intricate score. In the second part of the programme, Parry's 'Blest pair of Sirens' was finely sung. The soloists were Miss Marie Brema, Mr. Gervase Elwes, and Mr. Joseph Lycett. The first and last named contributed songs, to the accompaniment of Mr. J. A. Rodgers. Dr. Coward conducted with care and judgment, and Mr. W. S. Jessop rendered excellent service at the organ.

Among the other musical doings of the past month have been a well prepared and impressive performance of Maunder's 'Olivet to Calvary,' under the direction of Mr. J. W. Ibberson, at Fulwood Wesleyan Chapel, and a capital performance of Mendelssohn's 'Hymn of Praise' at Abbeydale Congregational Church on June 12, admirably given under Mr. Harold E. Tuck.

Mr. Henry J. Wood has accepted the conductorship of the Sheffield Amateur Musical Society in succession to Mr. F. Schöllhammer who has resigned, after having rendered excellent service in that capacity for thirty-five years. Mr. J. A. Rodgers has been appointed deputy conductor, and Mr. J. W. Phillips retains the office of organist and accompanist.

Foreign Notes.

BERNE.

The fifth gathering of Swiss composers was announced for June 25 and 26. Three concerts were to be given: one of orchestral, a second of chamber, and the last of choral music, the programmes to be devoted entirely to Swiss composers, among whom were J. Lauber, Hans Huber, Volkmar Andreæ, Georg Haeser, Henri Marteau, Fritz Niggli, E. Munzinger, F. Hegar, and F. Klose.

BEZIERS.

Gluck's 'Armide' is announced to be given in the ancient theatre at Orange on August 28 and 29.

BOLOGNA.

The Liceo Musicale, one of the most important institutions in Italy, was founded in 1804. Mattei was its first professor in counterpoint, and among his pupils were Rossini, Morlacchi, and Donizetti. The city intends worthily to celebrate the hundredth anniversary of the foundation, and a special commission has been appointed to formulate a scheme. The Liceo possesses, by-the-way, a rich library of autographs, rare books, and ancient instruments.

BRESCIA.

Signor Puccini's 'Madame Butterfly' was withdrawn by the composer after its failure at La Scala. It has now been given here, and according to all accounts was received with enthusiasm. Madame Krusceniski appeared in the title-rôle. The composer has made radical changes in the work.

DETMOLD.

The monument to Lortzing was unveiled in the Theatre Square on June 9. The ceremony commenced with the composer's Festival Overture, and in the evening a performance of his 'Czar und Zimmermann' was given at the theatre.

DRESDEN.

The Mozart Society recently offered 20,000 marks for a monument to Mozart in the form of a fountain with three female figures typifying Earnestness, Grace, and Geniality—qualities which eminently characterize the creations of the great master. None however of the designs sent in met with approval. The monument has now been entrusted to Hermann Hosäus, of Charlottenburg.

GRAZ.

The castle of St. Johann, purchased in 1895 by Frau Amalie Friedrich Materna (the first Brünnhilde) for the sum of £3,800, was sold by auction on May 28, when it was acquired by Frau Hedwig Beer for £1,700!

MUNICH.

Herr Felix Mottl, who has been appointed royal Bavarian general music-director, enters upon his duties on October 1. Meanwhile as 'Gast' he conducted a performance of 'Die Meistersinger' on May 29 with brilliant success.——A committee has been formed with Herr von Perfall as president, to arrange for a tablet, worthy of the composer, to be placed on the birth-house of the late Joseph Rheinberger. Professor Erdmannsdörfer, Dr. A. Sandberger, Herr Ludwig Thuille are among the members of the committee. An appeal will be made to various societies and to the numerous pupils of Rheinberger to assist in thus honouring his memory.

PARIS.

A statue of César Franck will shortly be unveiled here, the work of the sculptor M. Alfred Lenoir. It will face the church of St. Clotilde, of which the gifted composer was for many years organist.——At the Grand Opéra the score has been discovered of 'Don Sanche,' an opera in one act, composed by Liszt at the age of fourteen, and produced there on October 17, 1825. The work was supposed to have been destroyed in the fire of 1873. The music of 'Don Sanche' is of little or no value, but the opera is an interesting relic of the great pianist.——Gluck's 'Alceste' has been revived at the Opéra Comique, and with great success, with Madame Litvinne in the title-rôle, M. Beyle as Admète, and M. Luigini as *chef d'orchestre*.——'Armide' is to be given next season at the Opéra, with Madame L. Bréval as Armide and M. Alvarez as Renaud.

PRAGUE.

A cycle of the late Antonin Dvorák's stage works is to be given here, and by way of conclusion the composer's 'Requiem,' produced at the Birmingham Festival of 1891, will be performed.——Herr Karl Knittl has been appointed Dvorák's successor as director of the Conservatoire.

ST. PETERSBURG.

June 1 was the hundredth anniversary of the birth of Michael Glinka, the great national Russian composer whose 'Life for the Czar' won for him universal popularity in his own country and high esteem abroad. The anniversary was to have been celebrated with special pomp in this capital, but owing to the war in the far east the commemorative festival, by order of the Czar, has been postponed.

As a gratifying result of Sir Alexander Mackenzie's visit to Canada last year the choir formed for that occasion at Brandon (Manitoba) gave a Festival on June 1 and 2. The chief feature of the programme on the first evening was Elgar's 'Banner of St. George,' which was admirably sung, the splendid tone of the choir, and their attack and alert response to the conductor being particularly noticeable. On the second evening Cowen's 'Rose Maiden' was given with no less ability, and Mr. F. B. Fenwick who conducted is to be heartily congratulated on the successful result of his efforts as choir-trainer. There was an excellent orchestra led by Herr Carl Reidelsberger, and the able solo vocalists who assisted and contributed to the miscellaneous part of the programmes were Miss Clara Williams, Mrs. Alma Johnson Porteous, Mr. Alvin Davies, and Mr. Harry Phillips. The good seed sown by Sir Alexander Mackenzie last spring has thus speedily borne fruit in the most satisfactory manner.

The London Sunday School Choir gave their usual summer concert at the Crystal Palace on June 22, and met with the customary success. The children's concert, given by a choir of 5,000 singers under Mr. Rowley, much pleased the audience. Later in the day the adult choir sang under the skilful direction of Mr. Whiteman. The programme included Cooke's 'Strike the lyre,' Jackson's 'O the flow'ry month of June,' Sullivan's 'I will mention,' and other pieces, all of which were effectively performed. An orchestra, under the direction of Mr. D. W. Davis, played some selections and strengthened the accompaniments.

Mr. H. G. Holmes was the organist. There was also a choral competition for a challenge shield. Five choirs competed, and the prize was awarded by Dr. Turpin to the Willesden District Choir, conducted by Mr. J. S. Waddell.

The forty-seventh annual Festival of the Tonic Sol-fa Association was held on June 18 at the Crystal Palace with the customary success which has so long attended these gatherings. At the first of two gigantic concerts, a choir of young folk, 5,000 strong, was conducted by Mr. S. Filmer Rook, while later in the day the adult singers, under the experienced direction of Mr. Leonard C. Venables, gave a good account of themselves in Mendelssohn's 42nd Psalm and other pieces with and without orchestral accompaniment. Miss Nannie Tout sang the solos in the Psalm and gave an excellent interpretation of Weber's 'Softly Sighs,' and Mr. C. Hugh Rowcliffe rendered good service at the organ.

The annual Festival of Church Sunday Schools took place at the Crystal Palace on May 28, when a varied programme of music was sung by a juvenile choir of 5,000 voices, conducted by Mr. R. J. Mines, with Mr. F. W. Belchamber at the organ.

The St. Michael's Choral Society gave their fourth annual concert at the Marlborough Rooms on June 2, under the able direction of Miss Old, who also contributed two solos. The choir and orchestra were fully efficient.

His Majesty the King has been pleased to confer the Royal Victorian Order on Dr. Hans Richter in token of the great and invaluable services, extending over very many years, rendered by him to musical art in all countries.

Dr. Henry Hiles has been appointed Principal of the Virgil Piano School. In that capacity he will give a series of twelve lectures upon music during the month of August.

Messrs. Challen and Son have acquired the patent rights in the 'Ardeton Piano, or perfect practice clavier,' to which we called attention in our April issue.

Herr Wilhelm Backhaus has been appointed a professor of the pianoforte at the Royal Manchester College of Music.

In the article on Winchester College in the June issue of The Musical Times two regrettable errors have to be corrected owing to the waywardness of a proof. The name of the assistant-master of music is Mr. H. V. Jervis-Read (p. 369, col. 2). In the descriptions of the view on p. 365, for 'Science Schools,' read 'The Memorial Buildings.' The building on the extreme left of the picture is 'Sick House.'

Country News.

BRIEFLY SUMMARIZED.

Bedford.—Dr. Harding's dramatic cantata 'Mucius Scævola' was recently performed by the Musical Society in the Corn Exchange, with full orchestra and chorus (numbering 250 performers), under the direction of the composer. The members of the Society have presented Dr. Harding with a handsome solid silver tea service in commemoration of the production.

Chelmsford.—The Chelmsford Association of Church Choirs held their annual festival service at St. Mary's Church on June 14. There were about 300 vocalists. Good quality of voices, good tone, and tasteful expression were noticeable throughout the service, which included Sir Hubert Parry's Service in D and Dr. Eaton Faning's anthem 'O how amiable.' Dr. G. F. Huntley presided at the organ, and Mr. F. R. Frye (choirmaster to the Association) conducted a successful service.

Cromer.—The Musical Society gave their second concert this season on June 14 in the Town Hall. The miscellaneous programme included the choruses Schumann's 'Gipsy Life,' 'Hymn to Diana' (Thouless), 'Ye Mariners of England' (Pierson), and Mendelssohn's part-song 'Early Spring.' The solo vocalists were Miss Jessie Potter, who was specially successful, Mr. Martin Pierce, and Mr. Elliot Hooper; and Mr. E. Lake contributed clarinet solos. Mr. Ernest Harcourt conducted.

Gilmorton.—Mr. Bruce Steane's sacred cantata the 'Ascension' was successfully given (for the first time in the district of Leicester) in All Saints' Church on June 9. The choruses were excellently sung, and mention should be made of the efforts of Miss Ada Preston, who rendered valuable service in training the sopranos in the choral work. Mr. H. Matthews was the conductor.

Ripon.—The annual concert at the Diocesan Training College took place in the Common Room on June 3, when the College Choir, augmented by some male voices from the Cathedral and the Choral Society, gave a finished rendering of Brahms's 'Song of Destiny' and Somervell's 'The Power of Sound.' The accompaniments were adequately played by a professional orchestra, and Mr. C. H. Moody, Cathedral organist and lecturer in the College, conducted.

Answers to Correspondents.

E. S.—(1) The late Herr Carl Oberthür, the distinguished harpist, was born at Munich, March 4, 1819, and died in London—where he settled in the year 1844—on November 8, 1895. He was a pupil of Elise Brauchle and G. V. Roeder. For a time he played in the orchestra, under Costa, at Covent Garden, but he achieved fame as a teacher and by his solo performances at concerts both in England and abroad. His compositions (upwards of 200 in number) included an opera 'Florio von Namur' (produced with success at Wiesbaden); a Grand Mass 'St. Philip de Neri'; Overtures 'Macbeth' and 'Rübezahl'; trios for harp, violin and violoncello; 'Loreley,' a legend for harp and orchestra; a quartet for four harps; and a vast number of original compositions and arrangements for his own instrument. (2) The harp compositions of Hasselmann and Verdaile can be obtained of Messrs. Novello.

C. F.—Beethoven's 'Mount of Olives' is an English version of his oratorio 'Christus am Oelberge.' The word 'Hallelujah' does not occur in the original (German) version of the noble chorus in C, but it is thoroughly Halleluiac in sentiment. The work was first performed in this country on February 25, 1814, under the direction of Sir George Smart, at one of the Lenten oratorio performances at Drury Lane Theatre. There are, or have been, several English versions of the text: by Arnold (?), Oliphant, Bartholomew, and Troutbeck; also by Dr. Hudson, of Dublin, in 1842, in which the story is changed to that of David, and the title to 'Engedi.'

Leigh.—A teaching connection is generally made rather than bought. Of course if you obtained a church organ appointment such a post might bring you work in pianoforte tuition; but as you have so good a qualification as the Licentiateship of the Royal Academy of Music, 'have done a good deal of teaching away from home, prepared successfully for examinations, have splendid testimonials and press notices for concert work,' you are surely on the right track for making a teaching connection. Go steadily on, putting plenty of enthusiasm in your work, and in due time you will reap the reward of well-doing. Be wary of agents.

J. C. C.—Thomas Clark is said to have been born in Canterbury, though there is no confirmation thereof. But he died in that city (on May 30, 1859, aged eighty-four), where he had acted as leader of psalmody at the Wesleyan Chapel and afterwards of the Unitarian Chapel—he was certainly not organist of the Cathedral. A prolific (amateur) composer of hymn-tunes, he issued over twenty sets in different forms. These tunes would now be regarded as 'old-fashioned.'

H. A.—It is, we fear, impossible to say when Mozart's three great Symphonies (in E flat, G minor, and C major) were first performed in England. Even a prolonged search among the files of old London newspapers (advertisements) at the British Museum might be fruitless in result. It must be a long time ago that they were 'neglected' in this country—a century at least. We hope soon to print in THE MUSICAL TIMES one or more of the late Sir George Grove's analyses of this splendid trio of Symphonies.

J. A. J.—Your inquiry as to the probable success of an invention for turning over leaves of music is one that should be addressed to a firm who deal in such things. If you could prove your statement that the little machine could be produced at half-a-guinea and sold at a guinea, and that the public could not do without it, there would not be wanting those who would be willing to pocket unlimited half-guineas by way of profit.

DETTA.—We are not aware of any 'particular method of pianoforte playing' at the institution you name; each professor follows his own plan, and his work and that of his pupils is judged by results. 'Doctors differ' even in the teaching of instruments, and who shall decide? Mr. Matthay's book 'The Act of Touch' will give you unlimited food for thought.

R. R. H.—Your better plan would be to ask the author of the book in question how he reconciles 'two flatly contradictory statements of opinion'; though you must bear in mind that one of those opinions is that of the author himself, while the other is the opinion of someone else. Under these circumstances we may be excused from giving an opinion.

J. S. F.—Settings of Mr. Rudyard Kipling's poems other than by the composers you mention are 'Hymn before action' (also arranged for two tenors and two basses), by H. Walford Davies; 'Follow me 'ome,' by M. F. Bell; and 'The Flag of England,' for soprano solo and chorus, by Sir Frederick Bridge.

H. T. T.—Your requirement of a small table instrument for 'guidance in tuning chime tunes' might be met by the purchase of a Metalophone. This instrument (of metal plates) is made in various sizes, ranging from eight to fifteen notes. It can be supplied, at a cost of a few shillings, by Messrs. Metzler and Co., Great Marlborough Street.

L. R. A. M.—With pleasure. In Loeschorn's pianoforte study in C sharp minor (Op. 195), bar 18, the last note but one in the bass is A *natural*. The natural sign has been prefixed to the lower A; but it would have been safer to contradict the sharp sign of the upper note, that which you question.

MARGUERITE.—We cannot differentiate between the standards of examination for musical degrees in various Universities. Moreover, we cannot give the reason why ladies are not permitted to take degrees at Oxford. Some people think the prohibition unreasonable, but ——!

H. P.—The most complete account of 'Adeste Fideles,' the words and music, is that contained in 'The Music of the Church Hymnary' by Messrs. William Cowan and James Love (Henry Frowde). The history of this tune still, however, remains very obscure.

QUAVER.—The term 'heavy' associated with vocalists is not of avoirdupois application. A man may be a light tenor and yet make serious demands upon a weighing-machine, while a very thin member of the community might come under the designation of a heavy bass.

MARTHA.—You ask us to 'name one or two pianoforte pieces published at four shillings suitable as a pupil's first piece.' We venture to think you have named too high a price.

G. H.—The *Rheinische Musik und Theaterzeitung* is a musical journal published at Cologne. The office is at Stolkgrasse 27. You would probably be able to subscribe for it to be sent regularly.

GAMBA.—Thanks, but we have not space, much less inclination, to take up controversial matters.

A correspondent writes: 'A book on the Schumann method of pianoforte teaching is that entitled "Hints on tone and technique" by Madame Amina Goodwin.'

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CONTENTS.

1. Yea, cast me from heights of the mountains (Ja, stürzt mich vom Steilhang des Felsen).
2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
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The Musical Times.
AUGUST 1, 1904.

THE TERCENTENARY EXHIBITION OF THE MUSICIANS' COMPANY.

[SECOND ARTICLE.]

This exceedingly interesting Exhibition, opened by the Prince and Princess of Wales on June 27, and held at Fishmongers' Hall, closed its doors on July 16, to the regret of those who derived so much enjoyment and profit from viewing its varied treasures. The word 'unique' can be applied to more than one section of the exhibits. For example, there were to be seen copies of each of the first six music editions of the metrical version of the Psalms, known as Sternhold and Hopkins :—

Geneva, 1556.	Lent by	Mrs. Christie Miller, from the Britwell Library.
Geneva, 1558.	,,	Mr. J. E. Aylward.
Geneva, 1561.	,,	The Dean and Chapter of St. Paul's Cathedral.
London, 1560.	,,	Christ Church, Oxford.
London, 1561.	,,	The Society of Antiquaries.
London, 1561.	,,	Mrs. Christie Miller.

That Geneva was the place of publication of the earliest of these Psalters is due to the fact that the Protestants had taken refuge there during the troublous times which then agitated England. The title of the first of the above Psalters—that printed at Geneva by John Crespin in 1556—may be given :—

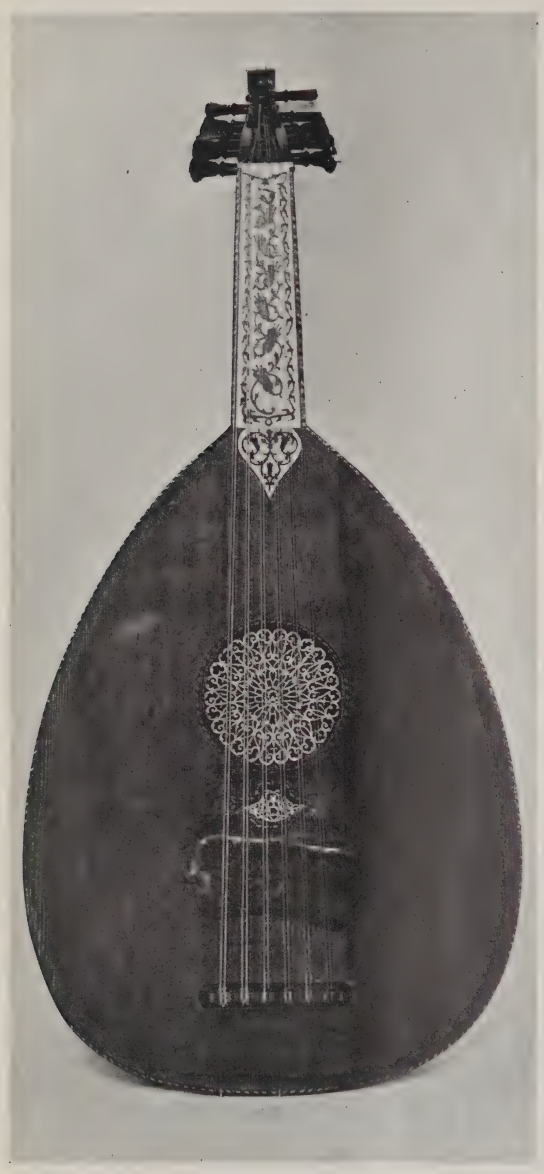
> One and fiftie Psalmes of David in Englishe metre, whereof 37 were made by Thomas Sterneholde, and the rest by others. Conferred with the hebrewe, and in certeyn places corrected as the text and sens of the Prophete required.

The chief interest to us in this tiny tome lies in the fact that it contains the first instalment of those reverential old 'Church tunes' which have found a place in the worship-song of the people from that day to this, a period of nearly 350 years. Some of the pious rhymings of Mr. Thomas Sternhold and his metricalizing colleagues strike us as being something more than quaint. A stanza of the 124th Psalm, for example, is quite cannibalistic in its expressiveness. Here it is :—

> The raging streames
> most proud in roaring noise,
> Had long ago
> over-whelm'd us in the deepe.
> But loved be God,
> which doth us safely keep
> From bloudy teeth,
> and their most cruell voice,
> Which as a prey,
> to eat us would rejoice.

In addition to the foregoing Psalters the case contained the 'Goostly psalmes' of Coverdale (1539?)

AN ITALIAN VIRGINAL OF THE SEVENTEENTH CENTURY.
(In the possession of Mr. Charles Van Raalte, and photographed by his kind permission.)



A TWELVE-STRINGED LUTE.

(*From the collection of Mr. T. W. Taphouse.*)

exhibited by Queens' College, Oxford; the Crowley Psalter (1549), from Brasenose College, Oxford; and Seager's Psalms (1553), from Emmanuel College, Cambridge. We give the titles of the last two of these rare and ancient books:—

> The Psalter of David newely translated into Englysh metre in such sort that it maye the more decently, and wyth more delyte of the mynde, be reade and songe of al men. Whereunto is added a note of four partes, wyth other thynges, as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde. M.D.xlix. the xx. daye of September. And are to be solde in Eley rentes in Holburne.

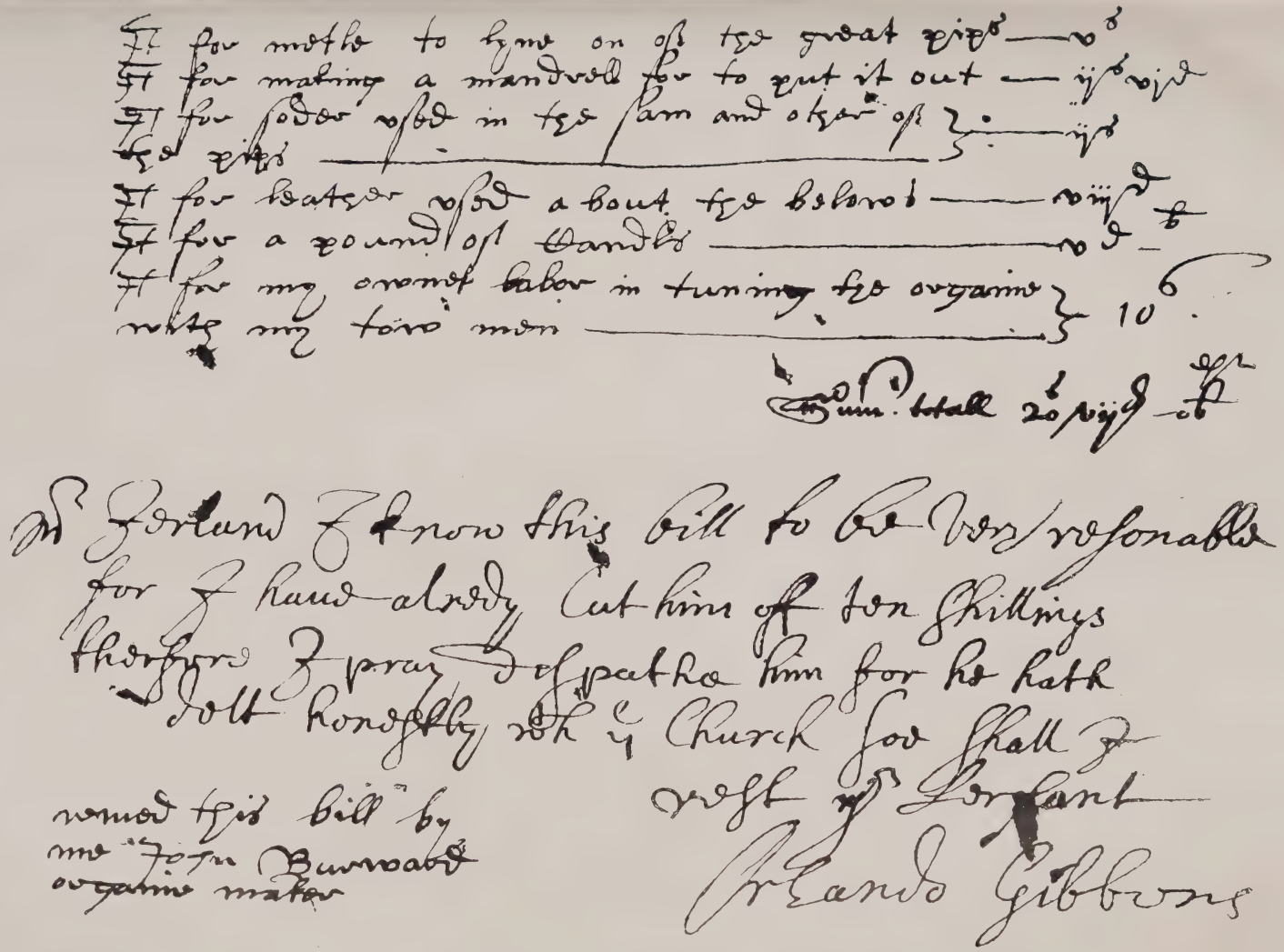
The 'added note of four partes, wyth other thynges' furnishes a peculiar note to the title-page of this Psalter. The other title reads:—

> Certayne Psalmes select out of the Psalter of Dauid, and drawen into Englyshe Metre, with Notes to euery Psalme in iiij parts to Synge, by F. S. Imprinted at London by wyllyam Seres, at the sygne of the Hedge Hogge. 1553.

In this Psalter 'drawen into Englyshe Metre' by Mr. Francys Seager—he gives his full name in the dedication to Lord Russell—the music is so arranged that all the four voices may sing from the same book at one time. Each part is printed separately with the words underneath the music notes; and as the music for the two upper voices is on the left-hand page, and that for the lower voices on the opposite leaf, all four singers can turn the page together. One curious feature of these 'Certayne Psalmes' is this: while the music (unbarred) is continuous throughout, the actual number of tunes is only *two!* one of which is repeated twelve times, the other seven. The subject of the evolution of English Psalmody—from the ancient metrical versions to the modern hymn-tune—is one of great interest. Would that we had a John Stainer to treat it thoroughly!

While in this ecclesiastical vein we naturally turn to a case containing some interesting old documents lent by the Dean and Chapter of Westminster. One of these manuscripts—of which we give a facsimile on page 503—contains the only known signature of Orlando Gibbons, who held the organistship of Westminster Abbey from 1623 to 1625. The document shows Gibbons in a new capacity, as a taxing-master of an organ-builder's account. 'I know this bill to be very resonable,' writes the great Orlando, 'for I have already cut him off ten shillings, therefore I pray despatch him, for he hath delt honestly with ye church.' Another organ-building document, dated July 20, 1694, relates to some additions to the Westminster Abbey organ. It contains the signatures of Henry Purcell (organist from 1680 to 1695) and Bernard Smith, better known as Father Smith. The eminent organ artificer contracts to supply for the sum of £200 'a double sett of keys and four new stops,' to be added by 'enlarging the case backwards.' Twenty-four years later Christopher Shrider (as he signs himself) periodically tuned the Abbey organ, for which he received the sum of 'forty shillings p. annum.' He therefore made a 'proposal' to the Dean and Chapter whereby they should allow him 'ten pound for mending and cleaning, and for putting ye said Organ into good order; that being but a small sum for ye Repairs there wanting, and then to fix a salary of five pound p. annum.' (This is dated December 1, 1718). 'I believe this to be true and the proposals very reasonable,' is the endorsement on the document by the organist of the Abbey—then a no less distinguished occupant of the organ-loft than Dr. William Croft.

Among a number of interesting documents, portraits, &c., kindly lent by Messrs. Artaria, the well-known music-publishers of Vienna, is a very



ORGAN BUILDER'S BILL, CONTAINING THE RARE SIGNATURE OF ORLANDO GIBBONS.

(In the archives of the Dean and Chapter, and reproduced by kind permission.)

'unbuttoned' letter written by Beethoven to 'Sir John Falstaff,' a nickname the jocose composer had given to his friend Ignaz Schuppanzigh, the celebrated violinist. The letter is not one of the best specimens of irreproachable caligraphy even of German characters, but it has been deciphered by that enthusiastic Beethoven scholar, Mr. J. S. Shedlock, who has kindly made the following translation for this article :—

Very best Falstaff,

I should feel obliged by your sending me a copy of each of the two works for pianoforte and flute with variations. As to the receipt, you will receive it to-morrow, so please let me have them without delay.

Please remember me to Artaria, and thank him for his kindness in arranging to pay in advance, but I have received my money from abroad, and therefore need none now.

Farewell, knight Falstaff, don't be too much of a scape-grace; read the Gospel, and reform.

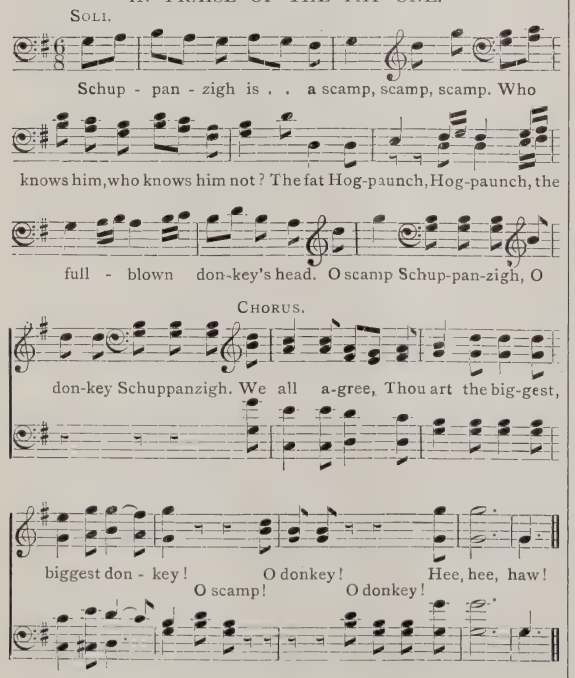
For the rest we are yours most affectionately,

Beethoven.

To Sir John Falstaff, at Messrs. Artaria and Co.

Thayer tells us that Beethoven kept up a singular kind of friendship with Schuppanzigh. So useful were they to each other that their friendship developed into a great mutual liking, if it did not amount to actual affection. A good-looking man, Schuppanzigh became, as the years went on, very stout, hence the Falstaff joke of Beethoven, who once wrote to Graf Brunswick in these words: 'Schuppanzigh is married. They say his wife is as fat as himself. What a family!!' The 'great joker,' as Grove calls Beethoven, found more than one opportunity for practising his 'rough drollery' upon his corpulent friend, Schuppanzigh. On a blank page of Beethoven's Pianoforte Sonata in D (Op. 28), the composer scrawled the following asinine composition :—

IN PRAISE OF THE FAT ONE.



Turning from Beethoven to Wagner we find the latter master represented by the original text of 'Tristan,' penned in the neatest of hands and in strong contrast to the erratic and almost undecipherable 'pot-hooks and hangers' of Beethoven. A London letter of Wagner's, lent by Lady Cusins and addressed to Mr. G. F. Anderson, then Treasurer of the Philharmonic Society, is of special interest. It is of the year 1855, that memorable season when Wagner conducted the concerts of the Philharmonic Society. In this communication (which we give translated from Wagner's Germanized French) it would seem as if Berlioz did not like to ask for tickets himself, as he was then conducting the concerts of the *New* Philharmonic Society, given at Exeter Hall. At all events, Wagner writes on June 25, 1855, the date of the last concert conducted by him :—

My dear Mr. Anderson,

Mr. Berlioz begs for two tickets for the Concert this evening. If you will have the goodness to give them to him, you can send them to me with my tickets, as I shall be seeing Mr. Berlioz again. Failing that, his address is 13, Margaret Street.

Au revoir for the last time this evening,

Yours sincerely,

Richard Wagner.

It is not difficult to read between the lines of the last sentence of this letter.

The following is an interesting extract from a letter written in October, 1884, by Dvorák to Mr. Alfred Littleton, wherein the Bohemian master says (in his own English) :—

That you were at Paris you have written me, but that you have bought the new oratorio 'Life and Death' by Gounod for the nice sum of 100,000 franks, I got informed from the Wiena and Prague papers only yesterday. Pray do not pay Mr. Gounod, who truly does not need it, so immense sums, for what could be left for me?

In future I would ask you to write me only English letters.

As far as I have gone through the new oratorio of Mackenzie's, I can tell you that I enjoyed it very much, and do not think to err that it is his best work. Receive my best thanks for it.

Gounod's 'Mors et Vita' was composed for and produced at the Birmingham Musical Festival of 1885, and as Dvorák's 'Spectre's Bride' was also written for that occasion, the reference to 'what could be left for me?' is pretty obvious. The Mackenzie oratorio which Dvorák did 'not think to err that it is his best work,' was 'The Rose of Sharon,' produced at the Norwich Musical Festival of 1884.

No biographer of Handel has recorded that the great master ever drew up an organ specification, but we are enabled to give an instance of his handiwork in that capacity. The Earl Howe exhibited nine letters written by Handel to his Lordship's ancestor, Charles Jennens, of Gopsall, who compiled the word-book of the 'Messiah.' Eight of these communications have been printed, but not the ninth, which is the last in order of date. By the kind permission of Lord Howe we are enabled to print this interesting letter for the first time, and in doing so to make known how practical

A CHAMBER ORGAN OF FLEMISH MANUFACTURE, DATED 1602.
(Exhibited by Mr. William Howard Head, and photographed by his kind permission.)

A RICHLY INLAID GUITAR.
(From the collection of Sir George Donaldson, and photographed by his kind permission.)

Handel was in the matter of designing an organ for his friend and patron Charles Jennens, Esquire, of Gopsall Hall, Leicestershire. Here is the letter :—

Sir,

Yesterday I received your Letter in answer to which I hereunder specify my opinion of an organ which I think will answer the ends you propose, being everything that is necessary for a good and grand organ, without reed stops, which I have omitted, because they are continually wanting to be tuned, which in the country is very inconvenient, and should it remain useless on that account, it would still be very expensive, altho' that may not be your consideration.

I very well approve of Mr. Bridge who without any objection is a very good organ builder, and I shall willingly (when he has finished it) give you my opinion of it. I have referr'd you to the Flute stop in Mr. Freeman's organ, being excellent in its kind, but as I do not referr you in that organ, the system of the organ I advise is (viz.)

The compass to be up to D and down to Gamut.

Full octave. Church work.

One row of keys, whole stops and none in halves.

Stops

An open Diapason — of metal throughout to be in front
A stopt Diapason — the Treble Metal and the Bass Wood
A Principal — of Metal throughout
A Twelfth — of Metal throughout
A Fifteenth — of Metal throughout
A great Tierce — of Metal throughout
A Flute stop — such a one as in Freeman's organ.

I am glad of the opportunity to show you my attention, wishing you all Health and Happiness,

I remain with great sincerity and respect,
Sir,
Your most obedient and most humble servant,
George Frideric Handel.

London. Sept. 30.
1749.

Handel's reference to 'Church work' in his specification seems to imply that the organ was intended for the private chapel at Gopsall, but nothing is known on this point.

From the fine collection of portraits we select for illustration (p. 508) an oil-painting of Henry Lawes (1595-1662), lent by the Music School Collection, Oxford. It is the fashion in some quarters to decry 'those old Johnnies,' thus showing a shallowness of mind that no impressionist criticism can atone for. We owe not a little to those who have played so important a part in the evolution of the art, and who deserve to be honoured, though they did not write philosophic music that jars upon the ear and requires no end of explanation. In the case of Henry Lawes, he was 'the first Englishman who studied and practised with success the proper accentuation of words, and who made the sense of the poem of paramount importance.' (Mr. J. A. Fuller Maitland, in the 'Dictionary of National Biography.') Moreover, as Lawes's settings of Psalms published in 1637 and 1648 are without bars, and his Ayres of 1652 and 1653 are furnished with these necessary interpretative adjuncts, it is probable that Henry

Lawes was the first to adopt the invention. We often hear of the laws of harmony: would that we had more of the Lawes of melody—a number of Harrys, with their 'tuneful and well-measured song.'

A companion portrait—also from the Music School Collection—is that of William Lawes, elder brother of Henry. One of the musicians in ordinary to Charles I., William Lawes was also a Gentleman of the Chapel Royal, an office he held from 1603 to 1611, when he resigned, but in the latter year he was again re-admitted 'without paie.' He was a prolific composer: an anthem by him is in Boyce's Cathedral Music, and some of his instrumental music is in 'Courtly Masquing Ayres' (1662). William Lawes joined the Royalist army on the breaking out of the Civil War, and, although he was made a commissary by Lord Gerrard, in order to exempt him from danger, his active spirit disdained that security, and he was killed by a stray shot at the siege of Chester in the year 1645. The place of his burial is unknown, but the following punning epitaph upon him has been preserved:—

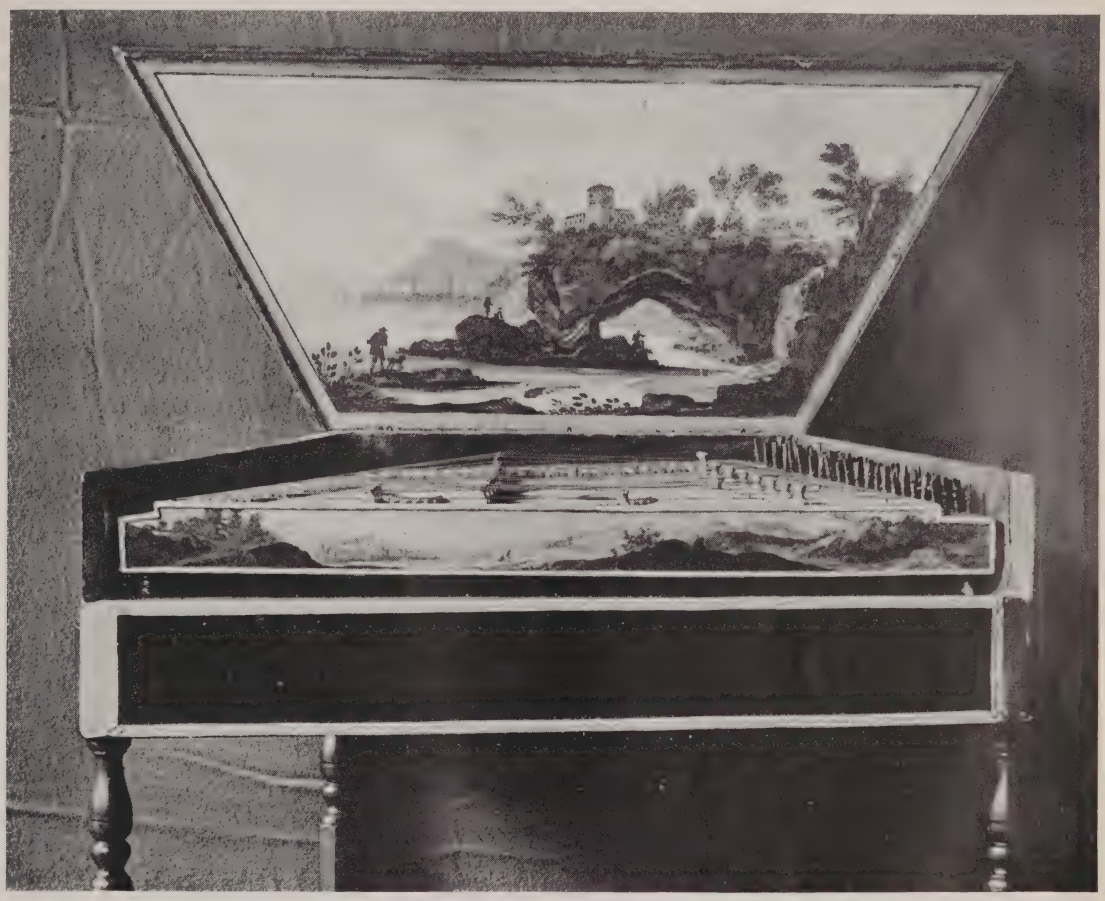
Concord is conquered—in the Urn there lyes
The master of great Music's mysterys:
And in it is a Riddle, like their Cause,
Will Lawes was slain by those whose Wills were Laws.

No more complete collection of English Madrigals has hitherto been brought together than that contained within the walls of Fishmongers' Hall last month. The Exhibition Catalogue showed very few blanks compared with the long list given by Rimbault in his 'Bibliotheca Madrigaliana.'* We give the title of one of the earliest of these old part-books, for it must be remembered that in those days vocal part-music was not printed in score:—

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson.

Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the black Horse. 1590.

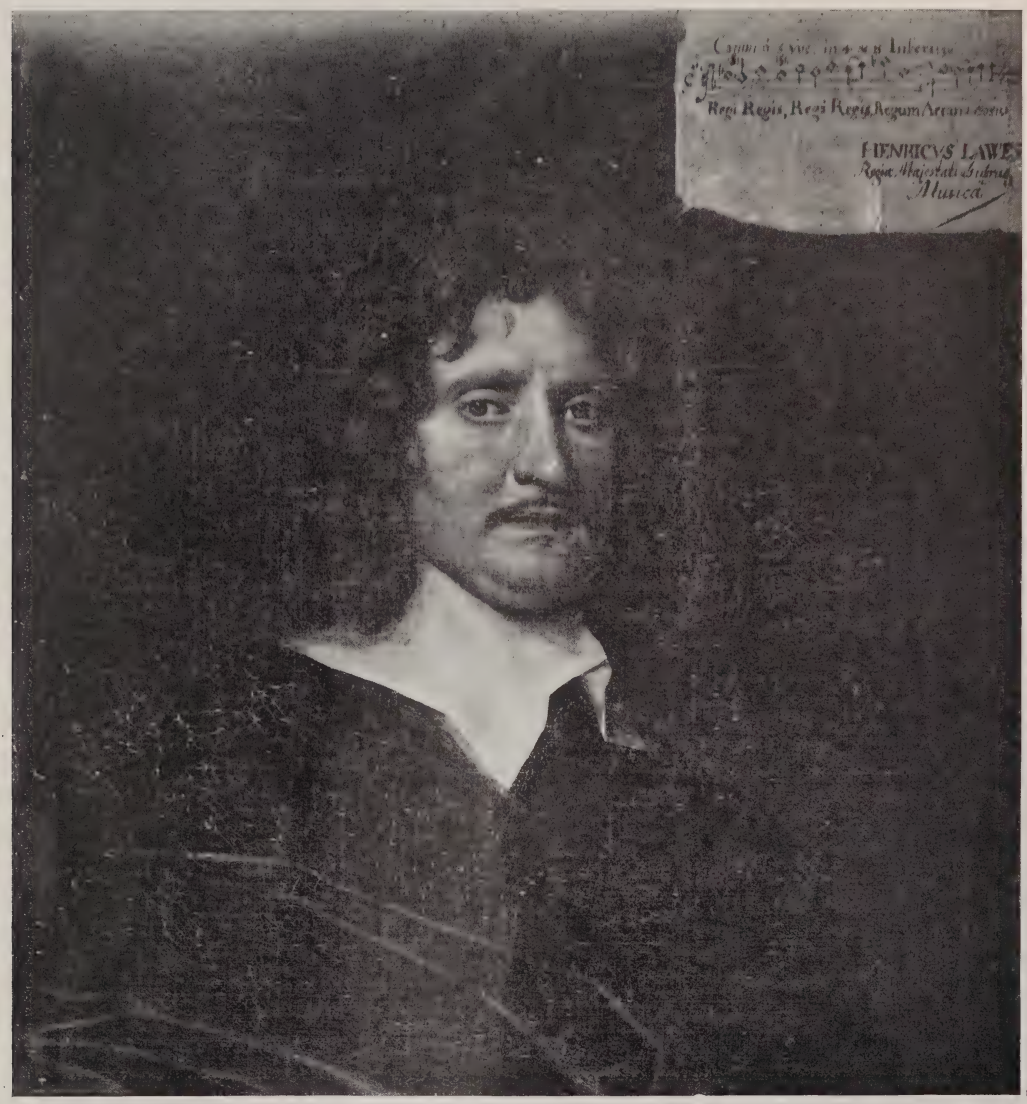
In this 'First sett of Italian Madrigalls Englished'—of which twenty-three out of the twenty-eight compositions are by Luca Marenzio—Byrd supplies



A DECORATED DULCIMER.

(From the collection of Mr. Arthur F. Hill, one of the Honorary Secretaries of the Exhibition.

* 'Bibliotheca Madrigaliana: a Bibliographical account of the Musical and Poetical Works published in England during the sixteenth and seventeenth centuries, under the titles of Madrigals, Ballets, Ayres, Canzonets, etc., etc. By Edward F. Rimbault, LL.D., F.S.A. . . . . London . . . MDCCCXLVII.



HENRY LAWES.
(Photographed, by permission, from the painting in the Music School Collection, Oxford.)

two settings of the same words, 'This sweet and merry month of May,' one of them in four parts, the other in six. Converso's 'When all alone my bonny (pretty) love' finds a place in this collection, published more than three hundred years ago.

A folio volume of MS. music from the library of Christ Church, Oxford, contains the following interesting inscription:—

> Ben: Rogers his Booke Aug. 18, 1673, and presented me by Mr. John Playford, stationer in the Temple, London.
>
> This score booke was done formerly by that rare musician, Mr. Orlando Gibbons, and this book is of great value to the composer.

The riches of Mr. James E. Matthew's library were worthily represented at the Exhibition by some valuable books. Of these we mention five. The first is the 'Ballet Comique de la Royne' (Paris, 1582) of Balthasar Beaujoyeulx, the adopted name of one Baltazarini, a sixteenth-century Italian musician. As he appears to have been the first to introduce the Italian dances into Paris, he can claim to have been the founder of the ballet, and through the ballet, of the opera. The work above mentioned (from which several extracts are given by Burney in Vol. III. of his 'History') formed part of the entertainment in 'Circe' written for the marriage of the Duc de Joyeuse with Marguerite de Vaudemont de Lorraine, sister of the Queen of Henri III. of France. In the preface Beaujoyeulx states that the music was by Beaulieu and Maistre Salmon. The familiar air known as 'Gavotte de Louis XIII.' is taken from this Ballet. About the end of the sixteenth century there lived at Langres, in France, a priest of the name of Thoinot Arbeau, an anagrammatic form of his actual patronymic Tabourot. He was the author of an

extremely rare book, of which Mr. Matthew possesses a fine copy, entitled: 'Orchésographie et Traicté en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercise des danses' (1588). The volume, which contains a large number of French dance-tunes with words fitted to the melody, is one of great interest and value in the history of dance music. No less valuable are Mr. Matthew's scarce copies of the word-books of the operas 'L'Euridice' (1600) and 'La Dafne' (1602), the librettos by Ottavio Rinuccini, music by Jacopo Peri, Father of the opera.

The rarest book in Mr. Matthew's library is a magnificent copy of the 'El Melopeo' of Pedro Cerone, which, although written in Spanish, was the work of an Italian and published at Naples in 1613, in a folio volume of about twelve hundred pages. The author, born at Bergamo, became a priest, and, visiting Spain, joined the Chapel Royal of Philip II. and his successor Philip III. The kingdom of Naples and that of Spain were then under the same ruler, and thus the services of Cerone were transferred to Naples, and there his book was published. It is supposed that the king must have borne the whole or a part of the expense of printing it, and that he made the use of the Spanish language a condition of his assistance. The tradition is that the entire edition was shipped to Spain, that the ship was wrecked, and the whole of the copies lost with the exception of thirteen which had been retained in Naples. We are ignorant of the authority for this story, but the work is undoubtedly among the scarcest in musical literature. Fétis speaks of the difficulties which both he and Padre Martini met with in obtaining copies, and of the want of success which attended Dr. Burney in the search.

WILLIAM LAWES.

(Photographed, by permission, from the original painting in the Music School Collection, Oxford.)

Bright and gay, owing to some highly-coloured frontispieces, was the case containing certain Song Books from the splendid collection made by the

THE KING'S VIOLA.
(Photographed by gracious permission of His Majesty.)

late Sir John Stainer, now the property of his son, Mr. J. F. R. Stainer, one of the honorary secretaries of this Exhibition. The following four titles, selected from the books exhibited, will speak for themselves :—

The Muses Banquet ; or, a Present from Parnassus. Being a Collection of such English and Scots Songs as are well worth preserving ; songs that are perfectly decent, that have some scope and design, and that tend either to improve the Mind, mend the Manners, or make the Heart merry. Reading, Printed by C. Micklewright, for T. Carnan, at the Bible and Sun, in St. Paul's Churchyard, London. 1752.

Monstrous Good Songs, Sentiments and Toasts, humorous Medlies, Cantatas, Catches and Glees, for the year 1794, as sung at all Public places of amusement. Dedicated to the Sons of Mirth and Jollity.

Tegg's Comic Song Book. Being an excellent Collection of Comic, Laughable, Queer, Rum, Facetious, and Whimsical Songs, with many Originals. The whole calculated to curl up the corners of the mouth, and cheer up the cockles of the heart in these hard Times. 1819.

Fairburn's Everlasting Songster. Being an extensive collection of One Thousand Naval, Love, Comic, Hunting, Bacchanalian, Sentimental, Scotch, and Irish Songs. With Toasts and Sentiments. *circa* 1825. (Coloured vignette and front : 'The Vicar and Moses.'

We may now make mention of some of the instruments, beautiful in appearance even in their old age. The King lent an Italian viola made by Aptonius and Hieronymus Amati of Cremona, date about 1630, and reduced from a viol. This, the King's viola,—which, by gracious permission of His Majesty, we have been allowed to photograph—is ornamented with three paintings on the back: to the left is a figure of St. John the Baptist with the Lamb ; in the centre a coat of arms ; to the right another figure nearly obliterated by use. It has also two inscriptions round the sides: 'Ecce Agnus Dei' and 'Guila Maria Bernardi.' An elaborately carved violin (see illustration on page 512) was lent by the Earl and Countess of Warwick. This exquisite instrument, of English manufacture and made of boxwood, is carved with woodland scenes. Its date is 1578 ; but it is quite possible that the wood-carving is some centuries older than the upper portion of the instrument, and that it really dates from about 1330. This violin may therefore be a reconstruction of an older instrument of the violin species. It is not without historic interest in that it is said to have been given by Queen Elizabeth to the Earl of Leicester: the arms of both these exalted personages are engraved in silver on the finger-board. A fine specimen of the Lute genus is the twelve-stringed instrument of Italian make from the collection of Mr. T. W. Taphouse. The delicately designed rose is of ivory with a jewel in its centre. (See the illustration on page 502.) When we know what extraordinary transformations were made by Orpheus when he played the lute, it seems provoking that we have no definite knowledge of how that gentleman tuned his instrument. The tuning difficulty connected with the lute is no mere modern obstacle to performance thereupon. For example, nearly two hundred years ago Mattheson wrote : 'If a lute-player have lived eighty years he has probably spent about sixty

years tuning his instrument.' The lute comes next to the viol in the number of times it is mentioned by Shakespeare. Let us turn to 'The Taming of the Shrew' and see what the immortal bard has to say concerning the tuning of the intractable instrument :—

Bianca (to *Hortensio*).
Take you your instrument, play you the whiles ;
His lecture will be done, ere you have tun'd.
Hor. You'll leave his lecture, when I am in tune ?
Lucentio. That will be never : tune your instrument.
. . . . . .
Hor. Madam, my instrument 's in tune.
Bian. Let 's hear ; [*Hortensio* plays.] O fie! the treble jars.
Luc. Spit in the hole, man, and tune again.
. . . . . .
Hor. Madam, 'tis now in tune.
Luc. All but the base.
Hor. The base is right ; 'tis the base knave that jars.

The guitar is a modern representative of the numerous family which includes the lute. Sir George Donaldson—an enthusiast in his devotion to all old instruments—lends a magnificent guitar, of which an illustration will be found on page 506. This richly inlaid instrument, said to have belonged to the ill-fated King Henry IV. of France, was made by Joachim Tielke, of Hamburg, a famous sixteenth-century artist in the manufacture of stringed instruments of the guitar and viol da gamba type.* From Tielke's workshop also came (in 1539) the Quinterna (or Chiterna) belonging to the Victoria and Albert Museum (South Kensington), a photograph of which is given in the opposite column. This exquisite instrument is of tortoise-shell, incrusted with mythological subjects in ivory, and set with precious stones. The Quinterna (or Chiterna) is thus described in Stainer and Barrett's 'Dictionary of Musical Terms' :—

A species of guitar not unlike a violin in shape, having three, or four, or five pairs of catgut strings, and sometimes two single strings covered with wire in addition, played with the fingers, not with a plectrum.

The dulcimer is the prototype of the pianoforte, although the strings are set in vibration by small hammers held in the hands : the substitution of keys to do the work of the hand-held hammers makes a long step in the evolution of the keyboard instrument of to-day. A trapeze-shaped little instrument, not more than three feet in its greatest width, the dulcimer is laid upon a table or frame as shown in the photograph (on page 507) of Mr. Arthur F. Hill's prettily decorated specimen.

The etymology of the term Virginal is thus given by Blount in his Glossographia (1656) : 'Virginal (virginalis), maidenly, virginlike ; hence the name of that musical instrument called Virginals, because maids and virgins do most commonly play on them.' A 'proverb' said to have been formerly inscribed on a wall of the Manor House of Leckingfield, Yorkshire, *temp.* Henry VIII. (1485-1509), reads thus :—

A slac strynge in a Virginall soundithe not aright,
It doth abide no wrestinge it is so loose and light ;
The sound-borde crasede, forsith the instrumente,
Throw misgovernance, to make notes which was not his intente.

* For further information concerning the Tielke family and the instruments made by them, see Miss Stainer's excellent Primer 'A Dictionary of Violin Makers.'

A typical and valuable specimen of this old-world keyboard instrument is that belonging to Mr. C. Van Raalte. Of Italian manufacture, it dates from

QUINTERNA (OR CHITERNA).
FROM THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.
(*Photographed by permission.*)

the seventeenth century, the interior of the cover being painted with amorini dancing, as shown in the photograph on page 501.

A very charming chamber-organ, of which we give a photograph on page 505, was lent by Mr. W. Howard Head. It bears the date 1602, and a quotation from the 150th Psalm, of which the English translation is :—

Praise the Lord with stringed instruments and organs.

This instrument is probably of Flemish origin, and appears to have been made for the then Earl of Montrose, whose armorial bearings form a prominent feature, and whose initial 'J' (for John Graham) is so treated in the ornamentation of the case that the monogram forms also an 'M' (for Montrose) under a coronet. Moreover, the plugs of the elaborately carved wooden pipes are made to resemble, as far as possible, the Scotch thistle, a pretty and prickly compliment to its first owner. The organ, in spite of its three centuries of age, is in a perfect playing condition, while the tone is of that softened sweetness characteristic of most old-world instruments. Its compass is from E to C, forty-five notes; the stops, three in number, are stopped diapason, flute, and regal, the last-named being only twenty-six notes in compass—B to C. There is also a tremolo which, used in conjunction with the regal stop, produces very much the effect of a vox humana. There is no draw-stop action of the usual kind, but the slides are worked direct, a carved knob being affixed at the end of each slide. As there are no pedals, the performer is also able to discharge the duties of organ-blower. This handsome organ has always been known as 'Queen Elizabeth's,' or 'Princess Elizabeth's'; but there is every reason to think that the latter is the correct version in regard to a former ownership, as the daughter of Charles I. died at Carisbrooke Castle, and the instrument was for very many years domiciled in, and associated with, the Isle of Wight.

Dotted Crotchet.

The following is a list of the interesting series of lectures given, with musical illustrations, day by day during the continuance of the Exhibition, with the names of the lecturers whose discourses were greatly enjoyed by large and appreciative audiences :—

June 28. The Evolution of the Pianoforte. Mr. T. L. Southgate.

June 29. Our English Songs. Dr. W. H. Cummings.

June 30. The early English Viols and their Music. Dr. Henry Watson.

July 1. Madrigals, Rounds, Glees, and Part-Songs. Dr. E. Markham Lee.

July 2. The Recorder, Flute, Fife, and Piccolo. Mr. J. Finn.

July 4. Music in England in the Year 1604. Sir Frederick Bridge. (This lecture was repeated on July 16.)

July 5. Our Dances of Bygone Days. Mr. Algernon S. Rose.

July 6. The Masque and Early Operas. Mr. A. H. D. Prendergast.

July 7. The English Opera School. Dr. F. J. Sawyer.

July 8. Our Cathedral Composers and their Works. Dr. G. F. Huntley.

July 9. The Single and Double Reed Instruments. Mr. D. J. Blaikley.

July 11. The Water Organ of the Ancients, and the Organ of To-day. Rev. F. W. Galpin.

July 12. The Regal and its Successors : The Harmonica. Mr. T. L. Southgate.

July 13. The Violin Family and its Music. Mr. W. W. Cobbett.

July 14. The Brass Wind Instruments. Mr. John E. Borland.

July 15. Some Notes on Early Printed Music. Mr. Alfred H. Littleton.

July 16. Music of the Country Side. Sir Ernest Clarke.

AN ELABORATELY CARVED VIOLIN.

Exhibited by the Earl and Countess of Warwick.)

DR. CHARLES BURNEY (1726—1814).

A BIOGRAPHICAL SKETCH.

(*Continued from page 439.*)

As the last payment to Burney as organist of St. Margaret's Church, King's Lynn, was made at Michaelmas, 1759, it may be assumed that he left the Norfolk town at that time or soon afterwards. It should be observed that Burney's organistship at King's Lynn coincided with the last seven years of Handel's life. Had the historian of music lived in London instead of in the country at that time, it is more than probable that we should be in possession of much information concerning the eventide of the great composer's career.

Upon his return to London Burney resided in Poland Street, leading off Oxford Street, then called Oxford Road. At that time Poland Street, now a dingy thoroughfare, could boast of aristocratic inhabitants — to wit, the Duke of Chandos, Sir Willoughby Aston, Lady Augusta Bridges, while the Cherokee King took lodgings almost immediately opposite the Burney habitation, to the great delight of the children. Papa Burney, then aged thirty-four, became a fashionable and busy teacher of music. His industry was no less remarkable than his powers of endurance, for he gave lessons from 8 a.m. till 11 p.m., wrote until 4 a.m., rose three hours later, and yet he lived to the age of eighty-eight! When Lady Tankerville wished to resume her lessons in her old age, the many-pupilled teacher said that his day, from eight in the morning, was completely filled up. 'Come to me, then, at *seven*'! replied the vivacious old dame, with the result that, twice a week, Burney must have arrived at her ladyship's residence with the morning's milk. Hetty, or Esther, Burney's eldest daughter, used to astonish her father's guests by her skilful harpsichord playing. She made a prodigy appearance in public on April 23, 1760, at the 'little Theatre in the Haymarket.'*

And here we may refer to the other members of this exceedingly clever family—of whom no fewer than five have found places in 'The Dictionary of National Biography.' Of the sons, James entered the Royal Navy. He achieved fame in his profession and sailed twice round the world with Captain Cook. Beloved by Charles Lamb, he is depicted by Southey as 'smoking after supper, and letting out puffs at one corner of his mouth and puns at the other.' Humour, by-the-way, was—and is—a marked characteristic of the Burney family. Perchance this merry-heartedness may have conduced to their longevity. Charles, the second son, became eminent as a classical scholar, Greek being his special subject. The fame of Fanny, afterwards Madame D'Arblay, is too well known to be enlarged upon; while Susannah and Sarah (a daughter by a second marriage) were endowed with considerable literary gifts. 'All, *all* very clever girls. Sense and *witta* inhabit *here*,' remarked Pacchieroti, in his broken English. 'All I meet with at Burney's house are superior to other people. I am myself the only *Bestia* that enters the house. I am, indeed, a *truly* Beast,' by which the great singer probably meant nothing more than is conveyed by the French word *bête*.

A shadow came across the happy home-life of the Burneys by the death, in 1761, of the mother of the family. Not much is known of Burney's career immediately after his great loss, except that he sought to mitigate his grief by attempting a prose translation of Dante's 'Inferno.' On June 10, 1763, there was performed at Ranelagh Gardens 'An Ode on Saint Cecilia's Day, adapted to the Ancient British Musick'—the salt-box, Jew's harp, hurdy-gurdy, marrow-bones and cleavers, &c. For this burlesque production, written by Bonnell Thornton, Burney had previously composed the music. 'It was performed,' he says, 'at Ranelagh in masks to a very crowded audience. Beard sang the salt-box song, which was admirably accompanied on that instrument by Brent, the celebrated singer; Skeggs on the broomstick as bassoon, and a remarkable performer on the Jew's harp—"Buzzing twangs the iron lyre." Cleavers were cast in bell metal for this entertainment. All the performers of the Old Woman's Oratory, employed by Foote, were, I believe, employed at Ranelagh on that occasion.' A visit to Paris in 1764, in order to place his daughters at school there, not only helped to revive Burney's spirits at the loss of his wife, but enabled him to become acquainted with Rousseau's 'Le Devin du Village.' At the suggestion of Garrick, Burney, on his return to London, translated and adapted the work to the English stage. Under the title of 'The Cunning Man' it was performed at Drury Lane Theatre, November 21, 1766, during Rousseau's visit to England, but without success. Jullien concocted one of his earliest quadrilles on tunes from 'Le Devin,' and the hymn-tune known as 'Rousseau's Dream' is derived from an instrumental movement headed 'Pantomime'!

Burney married a second time on October 2, 1767, his bride being the wealthy widow of a Lynn wine-merchant. For a time the marriage was kept secret; but Mrs. Burney No. 2—'something of a blue-stocking to boot,' as the sole biographer of Madame D'Arblay observes—soon took her place as the mistress of the Poland Street home. Two years later—on June 23, 1769—Burney took the degree of Doctor in Music at the University of Cambridge. His 'exercise,' an anthem, was performed in the Music School, and 'received with universal applause,' while Dr. Hayes lent his robes 'with very good grace.' The principal vocalist on that occasion was Miss Jenny Barsanti, a pupil of the newly-fledged doctor. Burney's exercise had the distinction of being performed at three subsequent Musical Festivals held at Oxford, and also in the Katharienkirche, Hamburg, under the direction of C. P. E. Bach, son of the immortal John Sebastian of that illustrious ilk. 'An Essay towards a history of comets' belongs to this year, but an attack of rheumatic fever caused Dr. Burney to forsake his studies in astronomy.

* See The Musical Times, July, 1904, page 445, for some detailed particulars of Hetty Burney's début.

About this time he began seriously to attack the subject of his 'History of Music' by systematically classifying the material he had accumulated at Lynn and subsequently in London. Fanny became amanuensis and keeper of the records. In order, however, to adequately carry out his intentions in regard to the 'History,' Burney felt that a visit to the Continent was necessary. Well provided with letters of introduction, he left England in June, 1770, for a six months' tour in Italy, France, and Switzerland, the object of his journey being to gather information concerning ancient music and to study the actual condition of the art by personal observation. Rousseau and Diderot at Paris became interested in the project and rendered valuable aid. At Ferney he had a chance interview with Voltaire who, although seventy-eight and wasted to a skeleton, was working ten hours a day and writing without spectacles! On his return to England Burney sought the quietude of Chessington Hall, Ewell, the residence of his friend, Samuel Crisp, where he prepared for publication the diary of his tour—a volume which appeared with the following title:—

> The Present State of Music in France and Italy: or The Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music. By Charles Burney, Mus.D.
>
> Ei cantarono allor fi dolcemente,
> Che la delcezza ancor dentro mi suona.
> Dante, Purg. Canto 2 do.
>
> London: Printed for T. Becket and Co. in the Strand. MDCCLXXI.

One of the readers of this successful book was Dr. Johnson, who, in writing his own 'Journey to the Western Islands of Scotland,' said that he had in his eye 'that clever dog, Burney.'

During the absence in 'furrin parts' of her lord and master, Mrs. Burney removed from Poland Street to a more commodious residence in Queen Square, Bloomsbury, then situated almost in the country. The new house afforded a delightful prospect of Highgate and Hampstead, two northern heights which Miss Fanny Burney spelled 'Hygate and Hamstead'! Encouraged by the success of his first Continental journey, Burney began to learn German in order to equip himself for another tour—this time in Germany and the Netherlands, whither he started in July, 1772. His peregrinations extended as far as Vienna, and included Dresden and Berlin. A curious incident occurred during his return to England on a stormy day in December, 1773. On the way from Calais to Dover he became so exhausted with sea-sickness that he fell asleep in his berth, and was taken back again to the French port from whence he had come!

A severe illness followed upon this dual experience of *mal de mer;* but with his unfailing energy he dictated to his daughters, from his bed, an account of the Continental experiences so far as his prostrate condition permitted. This, the second book of travels, appeared in May, 1773, entitled 'The present state of Music in Germany, the Netherlands, and United Provinces,' &c. (two vols.). The publication contained 'Proposals for printing, by subscription, a General History of Music, from the earliest ages to the present period. By Charles Burney, Mus.D., F.R.S.' The original idea was to issue the work in *two* volumes at the price to subscribers of two guineas—'one guinea to be paid at the time of subscribing, and the other on delivery of the second volume, in sheets.' When the German Tour was published (in May, 1773), Burney said that unless he should have 500 subscribers by the following Christmas, he would entirely withhold the issue of the 'History.' In the same year (1773) he was elected a Fellow of the Royal Society, and in the following year he projected the establishment of a Public Music School, to be located at the Foundling Hospital and for the training of the musically-gifted children in that charitable Institution. Strong opposition to the proposal necessitated its abandonment, though Burney deserves credit for his zeal in the cause of musical education. In this respect, at least, he was much in advance of his time.

An interesting event in the family life of the Burneys was their removal from Queen Square, Bloomsbury, to the habitation formerly occupied by Sir Isaac Newton, No. 35 (then No. 1) St. Martin's Street, Leicester Square. The house, which still stands, had (and has) on its left-hand side the chapel in Orange Street, where the Rev. Augustus Montague Toplady then preached. Moreover, his world-famed sacred lyric, 'Rock of Ages, cleft for me,' made its first appearance in the *Gospel Magazine*, March, 1776, of which Toplady was editor, at the time that the Burneys were, so to speak, his next-door neighbours. Much good music and abundance of brilliant conversation were made within the walls of the St. Martin's Street house. Under that hospitable roof not a few of the shining lights of literature and art gathered together in genial and intellectual intercourse. Among those who often 'dropped in' were Garrick and Dr. Johnson. The great lexicographer—with whom at King's Lynn Burney had become acquainted through correspondence—was a frequent and welcome visitor. Music had no delights for Dr. Johnson, who used to speak slightingly of the art until he knew Burney. One day, however, Mrs. Thrale read aloud to him the following extract from the preface to Burney's 'History of Music,' then in manuscript:—

> The love of lengthened tones and modulated sounds, seems a passion implanted in human nature throughout the globe; as we hear of no people, however wild and savage in other particulars, who have not music of some kind or other, with which they seem greatly delighted.

'Madam,' said Dr. Johnson, after a little pause, 'this assertion I believe may be right,' and then, after see-sawing a moment or two in his chair, he forcibly added, 'All animated nature loves music—except myself'! On another occasion Mrs. Thrale said: 'Pray, Dr. Burney, will you be so good as to tell me what that song was which Savoi sang at Bach's concert, and which you did not hear?' Burney genially replied that, though he lived in the house once occupied by Sir Isaac Newton, he was

no diviner of such things, and he had not had time to consult the stars; but being anxious to draw Dr. Johnson—then deeply absorbed in an encyclopædia—into conversation, Burney ventured to interrupt him with Mrs. Thrale's 'conjuring request' relating to Bach's concert. Johnson, entering into the humour of the situation, good-naturedly put away his book, and, rocking his chair as usual, drolly said: 'Bach, Sir? Bach's concert?—and pray, Sir, who is Bach? Is he a piper?' In this Johnsonian connection with the subject of our biographical sketch, we may quote the following extract from Madame D'Arblay's 'Memoirs of Dr. Burney.' She is describing a social gathering at Mrs. Thrale's, at Streatham, from which her father had to leave hurriedly:—

"Dr. Burney," said Mr. Murphy [one of the guests], "is indeed a most extraordinary man. I think I do not know such another. He is at home upon all subjects, and upon all is so highly agreeable. I look upon him as a wonderful man."

"I love Burney!" cried Dr. Johnson, emphatically: "my heart, as I told him—goes out to meet Burney!"

"He is not ungrateful, Sir," cried the Doctor's bairne, "for heartily does he love you!"

"Does he, Madam?" said the Doctor, looking at her earnestly: "I am surprised at that!"

"And why, Sir?—why should you have doubted it?"

"Because, Madam," answered he gravely, "Dr. Burney is a man for everybody to love. It is but natural to love *him!* . . . I question if there be in the world such another man, altogether, for mind, intelligence, and manners, as Dr. Burney."

That Burney had the same feelings towards Dr. Johnson is shown in some lines he wrote in the year 1776. Here they are:—

This year I acquaintance began with the Thrales,
Where I met with great talents 'mongst females and males:
But the best thing that happen'd from that time to this,
Was the freedom it gave me to sound the abyss,
At my ease and my leisure, of Johnson's great mind,
Where new treasures unnumber'd I constantly find.
Huge Briareus's hands, if old bards have not blunder'd,
Amounted in all to the sum of one hundred;
And Johnson,—so wide his intelligence spreads,
Has the brains of—at least—the same number of heads.

We may now pass on to the great event of Dr. Burney's life—the publication of the 'History of Music' which has immortalised his name. In the preparation of his *magnum opus* Burney had unusual opportunities, not only of Continental travel, but of easy access to books—for instance, he was allowed to consult and transcribe at his own house one, at least, of the precious tomes in the Royal Music Library at Buckingham Palace, a privilege for which a present-day historian might justly envy him. The first volume of the work appeared in 1776 with the following title:—

A | GENERAL HISTORY | OF | MUSIC, | from the | earliest ages to the present period. | To which is prefixed, | a Dissertation | on the | music of the Ancients. | By | CHARLES BURNEY, Mus.D., F.R.S. | volume the first. | London, | Printed for the Author: and sold by T. Becket, Strand; J. Robson, | New Bond Street; and G. Robinson, Paternoster Row. | MDCCLXXVI.

The work was dedicated to Queen Charlotte, the Consort of George the Third. It is interesting to look down the long list of subscribers, headed by the Prince of Wales. The names include the following famous men:—

M. Carl. Phil. Emanuel Bach, Hamburg.
Dr. William Boyce.
David Garrick, Esq.
Hon. Warren Hastings, Governor-General of Bengal, 3 copies.
Sir John Hawkins, Knight.
Dr. Samuel Johnson.
Abate Metastasio.
Sir Joshua Reynolds, Knt.
M. Jean Jacques Rousseau.
Rev. Mr. Westley.

In this goodly company of subscribers the 'Rev. Mr. Westley' is doubtless Charles Wesley, the hymn-writer, while it is pleasant to find the name of Sir John Hawkins, the rival historian of music, whose work, by-the-way, appeared (complete) in the same year as Burney's Volume I.! Six years elapsed before Burney's second volume appeared (in 1782), while Volumes III. and IV., completing the work, were issued in 1789. It is not necessary to draw a comparison between the merits of the two Histories. Each occupies its own particular niche as a book of reference, and bears testimony to the industry of its author. The Hawkins volumes have been reprinted, while those of Burney have not. For the sake of completeness we may re-quote from the biographical sketch of Sir John Hawkins (THE MUSICAL TIMES, February, 1904) the words of the Catch (set to music by Dr. Callcott) which read thus—

Have you Sir John Hawkins' History?
Some folks think it quite a mystery.
Musick filled his wondrous brain.
How d'ye like him? is it plain?
Both I've read and must agree
That Burney's History pleases me.

This Catch in performance punningly sounds thus:—

Sir John Hawkins!
Burn his history!
How d'ye like him?
Burn his history!
Burney's History pleases me.

In the next and concluding instalment of this biographical chit-chat we hope to refer to Burney's attitude towards Bach, and his conversion to 'Bachism' through the influence of Samuel Wesley. In the meantime our readers will doubtless be glad to have the fine portrait of Fanny Burney (Madame D'Arblay) painted by the cousin, Edward Burney, which, through the kindness of the Ven. Archdeacon Burney, forms one of our Special Supplements.

F. G. E.

(To be continued.)

The following replies—the genuineness of which we can fully authenticate—were in answer to questions in an examination paper set by an examiner of repute:—

Marenzio was a German lady who introduced notes into music. She lived in the 13th century A.D. and was burnt as a martyr at Rouen.

Palestrina was the son of a stock-broker and brother of Beethoven.

JOHANNES BRAHMS.*

(*Continued from page 449.*)

What Marxsen did for young Brahms is a matter of history, and need not be re-told here. The pupil publicly acknowledged his debt many years afterwards when he dedicated his great Pianoforte Concerto in B flat (No. 2) 'to his dear friend and teacher.'

Of Brahms's earliest attempts at composition; of the hackwork he did to the order of sundry Hamburg publishers and issued under assumed names; of his duties in connection with his father's small band; of his boyish pranks and aspirations, we have full and highly-interesting information. Herr Kalbeck waxes quite pathetic as he conjures up before our eyes the picture—worthy of being perpetuated on canvas!—of this handsome, thoughtful, uncorrupted young genius in some haunt of vice playing mechanically to noisy crowds of drunken sailors and their 'friends,' the while on the pianoforte instead of the music which he knows by heart there lies a volume of Heine's or Eichendorff's poems which completely enchains his thoughts and transports them to the fair and entrancing realm of Romance, to fields and forests, castles and fastnesses. Few composers of genius have been so persistently charged with writing 'study' music that 'smells of the lamp,' and yet no man that ever lived by the products of his brain could have been more passionately fond than he was of the open air and God's glorious sunshine, of the green grass and blue sky, the dark forest and bright glade, the rivers and the everlasting hills. He always composed in the open air, 'took his thoughts for a walk' as he expressed himself, and only wrote down in his study what he had conceived on his long tramps, or in his reveries as he lay under some leafy tree. Occasionally he even went so far as to prefer the forest to his bed, and it was this habit of sleeping in the open air which cost him his voice. He caught a cold which developed into a severe laryngeal catarrh; as a result his voice was retarded in its development, and though he took heroic measures—rivalling the lingual gymnastics of Demosthenes—to 'fix' his vocal organ, he only succeeded in producing a rasping bass which, during moments of excitation, plainly showed that it was only a 'screwed down' high tenor.

JOHANNES BRAHMS AT THE AGE OF 20.

(*Drawn by Laurens, and reproduced from Herr Kalbeck's biography of the composer by permission of the publishers, Messrs. Breitkopf and Härtel.*)

Young Brahms, though a dreamer when spell-bound by his muse, evinced a healthy interest in his fellow-creatures. He frequented the wharves and docks whence emigrants sailed to far-away countries, and where sailors of many nationalities congregated. He enjoyed all the fun of the fairs in Hamburg and surrounding villages, and the fearful and wonderful raree-shows they offered. On one such occasion he had his bumps told by a phrenologist, who exclaimed: 'Yours is a strange head; there is something extraordinary about it. You may become a great reformer'! The learned disciple of Gall must have mistaken Brahms's bumps for Wagner's. So much for phrenology! One of the boy's favourite amusements was to take a stroll into the suburbs with a friend, ring the bells at likely-looking houses, and inquire whether Herr Georg Friedrich Händel, or some other long-deceased celebrity, lived there, and to simulate the greatest astonishment and disappointment when, after repeated pressing inquiries, the mischievous youth was answered by the bewildered tenant that he was

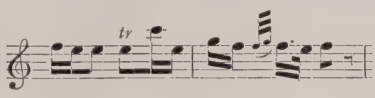
* Johannes Brahms: Max Kalbeck. Erster Band, 1833-1862. Wiener Verlag, Wien und Leipzig. London: Breitkopf and Härtel.

FANNY BURNEY (MADAME D'ARBLAY).

(Reproduced from an original painting by her cousin, Edward Burney, in the possession and by the kind permission of the Ven. Archdeacon Burney.)

quite sure no such person lived there! Needless to say he came very near receiving a sound thrashing when fooling people who saw through his little game.

Of his meeting with the Hungarian violinist Eduard Reményi we have full and amusing details. Nothing could better characterize that strange but clever charlatan—who, by-the-way, was a German-Hungarian Jew, Hoffmann by name—than the story how he used to play the last bar of the theme of the slow movement of Beethoven's Kreutzer Sonata thus, 'in the Hungarian style':—



The famous incident by which Joachim was said to have first been drawn towards the young composer whose closest, life-long friend and brave, unfaltering champion he was destined to become, has been corrected by Herr Kalbeck in some important particulars. It was the Sonata for Violin and Pianoforte in C minor (Op. 30, No. 2) of which Brahms transposed the pianoforte part half-a-tone higher, and from memory! to please Reményi, and *not* the Kreutzer Sonata, as even Mr. Hadow in his beautiful monograph ('Studies in Modern Music,' Second Series) states. This happened, or is supposed to have happened,—for even our painstaking author is unable, only fifty years after the event, to verify this detail—at Celle, in Hanover, not at Göttingen; nor was Joachim present. The great violinist first met Johannes in Hanover, when that ideal friendship commenced which was to be so rich in results for art, as it was fraught with happiness for the two friends. The life in the 'Altenburg,' Liszt's, or rather the Princess Sayn-Wittgenstein's house in Weimar, is described at considerable length, and in order to contrast his hero's unsophisticated nature and simple mode of existence with the Piano King's exotic life as 'managed' for him by his 'bon ange adorable,' the aforesaid Russian princess, Herr Kalbeck allows his prejudice to bias him to an amusing extent. There can be no doubt however that young Brahms displayed remarkable strength of character when he decided to escape from the magic charm of Liszt's wonderful personality—a charm to which he at first succumbed as readily and as completely as the rest of mankind. When he found it impossible to join in the chorus of adulation which the visitors to the Altenburg chanted daily and hourly to the greater glory of Liszt the composer, he fled. All through life he was, however, an enthusiastic admirer of Liszt the pianist. Thus he remarked on one occasion to Klaus Groth, the Low German poet: 'We too can play the piano (he named himself and several other pianists of mark), but we each have only a few fingers of his two hands.' And again: 'Who has not heard Liszt simply cannot speak on piano playing; he comes first, and then for a long while comes nobody. There is about his playing something unique, incomparable, and inimitable.'

Herr Kalbeck throws doubt on Mr. Mason's story of Brahms falling asleep while Liszt was playing his own B minor Pianoforte Sonata to a circle of admirers, and as Mason himself confesses that he has the tale from Reményi, there is ample reason for taking it *cum grano salis*.

When we reach the chapter on Brahms's Düsseldorf experiences, our author's enthusiasm breaks forth with refreshing exuberance. How Johannes met Schumann and his wife, their astonishment at his playing and his compositions, the intimate friendship which soon sprang up between them, the happy life which the twenty-year-old genius led in the charming art-centre in the homes of musicians and painters, how Schumann's famous article 'Neue Bahnen,' which heralded the advent of the new 'strong fighter,' burst like a bombshell in the camps of 'new German' and conservative musicians alike; of all this and much more of surpassing interest, he who runs may read in these fascinating pages. Herr Kalbeck wields a ready and brightly polished pen. He writes a clear, nervous, and convincing German in which sentences of a measurable length do fortunately preponderate. His book is of course primarily intended for out-and-out Brahms admirers. To them not even the smallest detail bearing upon the life and work, the friends and foes of their hero, fails to prove interesting. And when it happens that the reader is familiar with some of the places in which Brahms spent his youth, and can bring his memory to locate the very streets and parks and restaurants which the master frequented; when, moreover, the compositions which are so enthusiastically described are to him familiar as household words, then Herr Kalbeck may be sure of that reader's abounding gratitude for having supplied him with a tome after his own heart.

One of the most engrossing subjects dealt with is that of the lost compositions. We read of early Trios, Quartets and Violin Sonatas, of songs and choral works (*e.g.*, a Mass in canon throughout for five-part female chorus), which were destroyed by the young master after Schumann's panegyric had appeared in the *Neue Zeitschrift für Musik*. That article, written and signed by Germany's foremost composer and critic, was enough either to make its protagonist a conceited coxcomb, or paralyse his imagination. It did neither. Brahms remained the most modest of young men, and on the other hand the praise and prophecy of the revered Düsseldorf master only spurred him on to attain greater perfection in the art of which he was indeed destined to become a great and shining ornament. But the inconceivably severe self-criticism which he exercised, and the terrible execution which he did amongst his manuscripts, cause us almost to regret that Schumann ever put pen to paper to proclaim the 'new musical Messiah.' When we realize that such fine works as the Pianoforte Sonatas, the B major Trio, the Scherzo in E flat minor, and the First Book of songs (including the superb 'O versenk,' were amongst the few things that were spared in the *auto-da-fé*, we wish we could see some of the missing links in the golden chain of juvenilia. We especially regret the loss of the songs.

Herr Kalbeck quotes Brahms's remark when asked whether he had retained any of his early works: 'Heaven forbid!' quoth the master, 'The stuff has all been burnt. The boxes with the manuscripts were for a long time in Hamburg. When I was there a few years ago I went into the loft. The whole room had been most beautifully papered with my music, even the ceiling. I had only to lie on my back to admire my Sonatas and Quartets. It looked very jolly. I tore it all down—better I did it than others!—and burnt the rest. Quite charming little songs (*recht nette Liederchen*) there were amongst it. The whole of Eichendorff and Heine I had set to music. Surely you will believe that I too composed 'Du bist wie eine Blume.'

The youthful portrait of Brahms—which by Messrs. Breitkopf and Haertel's permission is reproduced from Herr Kalbeck's book—was drawn at Schumann's request by Laurens, a French painter, born at Montpellier, who had given Mendelssohn lessons in painting at Frankfurt. Laurens was a great lover of music, and had come to Düsseldorf to study under Schumann.

A. J. J.

Occasional Notes.

IN PRAISE OF THE PITCH-PIPE.

This Instrument some Teachers do refuse,
And laugh at Things, they know not how to use :
So self-conceited Fools deem all Things vain
That others do ; which they cannot attain.

Such Paper-Skulls, much better had been mute,
Unless they were more able to dispute,
And speak with Judgment :—But alas ! we find,
Those Tongues run most, whose Brains lie most behind.

From W. Tansur's 'A New Musical Grammar : or, the Harmonical Spectator,' 1746.

'Delightfully refreshing,' 'most charming,' are samples of the appreciative comments passed upon a very dainty performance (under Dr. Cowen) of Mendelssohn's Scherzo at the last Philharmonic concert on June 30. A few words concerning the history of this fairylike creation may therefore be acceptable at this out-door season of the year. The Scherzo, which originally formed (and still forms) one of the movements of the Octet for Strings (Op. 20), was composed by Mendelssohn when he was half-way through his seventeenth year—an extraordinary example of boyish genius in music. He confided to his sister Fanny that his motto for the Scherzo was the following stanza in the Intermezzo of 'Faust' :—

Floating cloud and trailing mist
Bright'ning o'er us hover ;
Airs stir the brake, the rushes shake—
And all their pomp is over.

and, in the words of Sir George Grove, 'never was a motto more perfectly carried out in execution.'

Mendelssohn, aged twenty, paid his first visit to England in the year 1829, when he made his first appearance before an English audience at the Philharmonic concert of May 25, 1829. On that occasion he conducted his C minor Symphony (Op. 11). Now this work originally contained a Minuet and Trio as its third movement. In that form the Symphony had already been published at Berlin, and consequently there was no copyright in the music so far as England was concerned. But when Messrs. J. B. Cramer and Co. proposed to issue a four-hand pianoforte arrangement of the work, Mendelssohn thereupon orchestrated the Scherzo of his Octet (above referred to)—which, though written in 1825, was still unprinted—and substituted this movement for the original Minuet and Trio of the Symphony. By this means a new right was established on the strength of these alterations. Thus a copyright question called into existence one of Mendelssohn's most delightful orchestral compositions. In an admirable analysis of the Symphony, the late Sir George Macfarren said :—

> The rest of the work showed the author to be a capital musician : this movement [the Scherzo] showed him to be MENDELSSOHN. It is not a mere rescript of the Scherzo of the Octet, its plan being compressed in the second part, and some of its passages—one with a turn of demisemiquavers, particularly — being materially changed to suit the altered means. The instrumentation of the whole Symphony is admirable for clearness and richness, but that of this movement is a masterpiece, whose most beautiful effects are quite without precedent.

The following criticism, from the *Athenæum*, upon the Scherzo and its initial performance is interesting as showing that Mendelssohn reduced the number of players in the orchestra for the interpretation of his elf-like strains :—

> . . . an unusually delicious, playful, and original scherzo in C [G] minor (apparently written expressly for the occasion) gave delight to every auditor, and was unanimously encored. It was performed by only a limited number of violins, tenors, and basses, but obbligato for them, and all the wind instruments.—*Athenæum*, June 10, 1829.

The autograph of Mendelssohn's C minor Symphony—headed 'Symphony XIII.'—is in the possession of the Philharmonic Society, to whom Mendelssohn dedicated the work. The Scherzo—called, by-the-way, *Intermezzo* in the original programme and in the pianoforte-duet arrangement—was undoubtedly orchestrated by the composer during his first sojourn in London. The orchestral score of this Scherzo (Intermezzo) has never been printed, and it has always been played from manuscript parts ; but of course the movement appears in the pianoforte-duet arrangement, published by Messrs. Cramer in 1829 with the following title :—

> GRAND SYMPHONY | performed | at the | Philharmonic concerts | composed & adapted | for two performers on the | Piano Forte | with accompaniments of | Violin & Violoncello (*ad lib.*) | and Dedicated to the | Philharmonic Society | by | FELIX MENDELSSOHN BARTHOLDY.
> Ent. Sta. Hall. Price 8s.
> London | Published by J. B. Cramer, Addison & Beale, 201, Regent Street.

How pleased Mendelssohn was with the performance of his Symphony, and the welcome he received from music-lovers in England, is recorded in the following letter—written in French—which he sent to the Secretary of the Philharmonic Society : 'I deeply feel the honour of which the Philharmonic Society has deemed me worthy, in performing a symphony of my composition at the last concert, an honour which I can never forget. I know that my success, obtained through the brilliant execution of the orchestra, is due much less to my talent than to the indulgence shown to my youth ; but, encouraged by a reception so flattering, I shall labour to justify the hopes entertained of me, to which I undoubtedly owe the kind feeling shown to me.'

Claudio Merulo, or Claudio da Corregio, died at Parma, aged 71, on May 4, 1604, and to celebrate the tercentenary of that event his 'Mass à 8' was performed in the Steccata, or ducal chapel, under the direction of Amilcare Zanella. At the age of twenty-four Merulo was appointed second organist of St. Mark's, Venice, but after twenty-seven years' service he became organist to the Duke of Parma. A small organ, which he built with his own hands, was presented a few years after his death, by his nephew, to the 'Compagnia della morte.' That instrument—according to Fétis containing two flute stops of 8 and 4 feet, a fifteenth, and a flageolet, also a keyboard consisting of four octaves—has been preserved and is to be restored. Merulo only left Parma once to go to Rome to arrange about the publication of his 'Toccate d' Intavolatura d' Organo' (1597). This work is of great interest to all who care to trace the evolution of organ music ; it is probable however that in performance the composer added to the printed letter according to the inspiration of the moment. A fine copy of this early work engraved on copper plates was exhibited by Mr. Alfred Littleton, at the recent Loan Exhibition of the Musicians' Company.

Notes and Queries recently contained the following interesting communication, from Mr. Thomas Bayne, on the subject of Sir Walter Scott's music-master :—

Although it is on record that, at certain Galashiels festivities, Scott used to chant 'Tarry Woo' with captivating zest and appreciation, it is the case that he was anything but an accomplished musician. He is himself the authority on this point, for in the autobiographical fragment prefixed to Lockhart's 'Life' he says that he could never manage to sing, although when young and receptive he was given the opportunity for learning. 'My mother,' he says, 'was anxious we should at least learn Psalmody; but the incurable defects of my voice and ear soon drove my teacher to despair.' To this teacher he pays a warm tribute in a footnote, crediting him with ample professional ability and accomplishment, but expressing surprise at the persistency with which he held to the contention that, if his pupil did not understand music, it was because he did not choose to learn it. The singing-lessons, on Scott's showing, must have had a thrilling effect. 'When he attended us in George's Square,' the affectionate pupil recalls, 'our neighbour, Lady Cumming, sent to beg the boys might not be all flogged precisely at the same hour, as though she had no doubt the punishment was deserved, the noise of the concord was really dreadful.' Alexander Campbell (author of 'An Introduction to the History of Poetry in Scotland') was the musical tutor, and in the 'Life,' chap. iii., Lockhart refers to him as the editor of 'Albyn's Anthology.' Scott makes special allusion to the author's work 'A Tour in Scotland,' and he eulogizes him as 'an enthusiast in Scottish music,' which, he adds, 'he sang most beautifully.' There are several references to him in Scott's 'Familiar Letters.' No doubt, *e.g.*, he is the musician mentioned in the letter to Terry, in i. 365, where the subject is the dramatized version of 'Guy Mannering.' Again, in a letter to Lady Abercorn, at p. 374 of the same volume, he is definitely described as 'a poor man called Campbell, a decay'd artist and musician, who tried to teach me music many years ago.' The index to the 'Familiar Letters' has the references to these passages under the name of Thomas Campbell, author of 'The Pleasures of Hope.' The allusion in the letter to Lady Abercorn will cause no trouble, but the inexpert reader may have some difficulty about the authoritative person, simply named Campbell, who is associated with the songs included in Terry's version of 'Guy Mannering.' There is a good account of Campbell in Chambers's 'Biographical Dictionary of Eminent Scotsmen.'

The nine weeks' season of the Moody-Manners Opera Company at Drury Lane ended on July 23. Mr. Manners hopes to establish permanent English opera in London, but we doubt whether he has shown himself quite equal to the task; in other words, whether he understands exactly what would draw the London public. He has given English operas of the old ballad type, and no doubt they appeal to a certain section of the community, but he made them too prominent a feature of his scheme. He has given modern operas by Verdi and Gounod, but in so doing ran danger of comparison with Covent Garden. Wagner was included in the scheme, and the revival of 'The Flying Dutchman' deserves mention, for the master's work in which distinct foreshadowings of his later and riper style are manifest, has been strangely neglected of late. For his next season we would suggest a more comprehensive programme, the revival of some classical and genuine comic operas by such composers, for instance, as Cherubini or Auber; also to give, if possible, one or two British novelties. But Mr. Manners deserves hearty congratulation on his plucky achievements at Drury Lane, and we hope that he will be encouraged to continue his efforts in the cause of English Opera.

The meeting of the Musical Defence League, held in Queen's Hall on July 4, and of which we give a report (from the *Standard*) in another column, was a great success. Its object was 'to take steps to secure proper protection for musical copyright and for the suppression of music piracies.' The Duke of Argyll, who presided, was ably supported by a strong platform, the most distinguished composers showing their practical interest in the matter by their personal attendance and weighty utterances. Dr. W. H. Cummings, who had not an opportunity of speaking at the meeting, has sent us the following communication, which will be read with interest by reason of its absolute appropriateness to the subject :—

CHARLES DICKENS AS A PROPHET.

Dickens, in 'Nicholas Nickleby,' seems to have foreshadowed the attitude of a certain living M.P., who by his extraordinary obstruction in Parliament prevented the passing of a bill which would in some measure have dealt out justice to the street robbers of other men's brains. It will be remembered that the hero Nicholas, in want of employment, sought an interview with Mr. Gregsbury, M.P., who required a private secretary and detailed the duties of the position as follows :—

'With regard to such questions as are not political,' continued Mr. Gregsbury, warming, 'and which one can't be expected to care a damn about, beyond the natural care of not allowing inferior people to be as well off as ourselves, else where are our privileges? I should wish my secretary to get together a few little flourishing speeches of a patriotic cast. For instance, if any preposterous bill were brought forward for giving poor grubbing devils of authors a right to their own property, I should like to say, that I for one would never consent to opposing an insurmountable bar to the diffusion of literature among *the people*,—you understand? that the creations of the pocket, being man's, might belong to one man, or one family; but that the creations of the brain, being God's, ought as a matter of course to belong to the people at large—and if I was pleasantly disposed, I should like to make a joke about posterity, and say that those who wrote for posterity, should be content to be rewarded by the approbation *of* posterity; it might take with the house, and could never do me any harm, because posterity can't be expected to know anything about me or my jokes either—don't you see?'

'I see that, Sir,' replied Nicholas.

'You must always bear in mind, in such cases as this, where our interests are not affected,' said Mr. Gregsbury, '*to put it very strong about the people*, because it comes out *very well at election times;* and you could be as funny as you like about the authors, because I believe the greater part of them live in lodgings, and are not voters. . . . .'

Any addition to this exquisite piece of satire is unnecessary.

M. Massenet's opera 'Hérodiade' was produced at the Brussels Monnaie on December 19, 1881. The composer had offered his work to M. Vaucorbeil, director of the Paris Opéra, but other engagements prevented its acceptance. The success however of the opera at Brussels induced M. Carvalho to announce it at the Paris Opéra Comique, where it was performed on February 1, 1882, with Mme. Fidès-Devriès as Salomé, Mme. Tremelli as Hérodiade, and MM. Jean de Reszké and Maurel as Jean and Hérode respectively. The occasion had special interest in that M. de Reszké appeared for the first time as a tenor singer. It was for this performance that M. Massenet thoroughly revised his opera; in this its altered form, Hérodiade was revived at the Paris Théâtre de la Gaieté on October 21, 1903. After the success of the work at Brussels in 1881, Mr. Gye, in his opera prospectus (Covent Garden) of March, 1882, announced that 'Hérodiade' would be given 'if time should permit.'

A considerable time—twenty-two years—has been permitted to elapse however before the opera obtained a representation in England. This event took place at the Royal Opera, Covent Garden, on July 6. Not only had the title of the opera been changed to 'Salomé,' but certain alterations had been made in the libretto in order to remove the natural objection in this country to operas founded on biblical subjects; the disguise, however, was very thin. 'Hérodiade,' or 'Salomé,' is not one of the composer's best efforts, but it must be remembered that the work only represents him as he was a quarter of a century ago. The songs, 'Il est doux, il est bon,' and 'Vision fugitive,' strains well-known in the concert-room, are two of its most attractive numbers. The principal *dramatis personæ* at Covent Garden were Madame Calvé (Salomé), Madame Kirkby Lunn (Hesatoade), and MM. Dalmorès (Jean) and Renaud (King of Ethiopia). The piece was finely mounted, and the performance, under Herr Lohse's direction, admirable.

One need never despair of finding lost or mislaid documents, even at the most unexpected moment and with startling surprise. A case in point was instanced by Sir Ernest Clarke in the interesting lecture he gave at the Musicians' Company's Exhibition (July 16) on 'Music of the Country-Side.' In the course of his discourse Sir Ernest said:—

> For centuries all our chief battles (Hastings, the Battle of the Standard, and Crecy, to mention no others) were won by the prowess of our English archers, recruited of course from the country-side. The archers had an even greater triumph at Agincourt, and there was a song composed in honour of Henry V. on his victorious return from this campaign. It was known from Burney's 'History of Music' (Vol. II., p. 383), and Stafford Smith's 'Collections of Ancient English Songs,' 1779, that the words and music of this song were in the Pepysian Library at Magdalen College, Cambridge, but which Mr. Fuller Maitland announced in his recently published 'English Carols of the Fifteenth Century' were 'no longer to be found in the Library.' The Magdalen authorities could not unearth the document, and were particularly miserable thereat, as their continued retention of the Pepysian Library was—in view of the provisions of Pepys's will—endangered if they lost books or documents from it!
>
> Now it so happened that when only last Saturday I was at Cambridge, going, for the purpose of this lecture, through the five volumes of Ballads that are amongst the most interesting of the treasures of the Pepysian Library, Mr. Fuller Maitland was there also, and was looking over my shoulder as I was examining the volumes. Suddenly he stopped my hand, and lo! amongst the paper-broadsides was found the missing piece of vellum with the words and music, in the old notation, of the song on the Battle of Agincourt.
>
> Mr. Fuller Maitland—himself a member of Trinity College, which had been appointed by Pepys's will as what he called 'a check' upon Magdalen's administration of the Library—announced this *trouvaille* with mixed feelings to the Master of Magdalen, from whose mind it doubtless removed a heavy if latent anxiety. I think, under the special circumstances, you will excuse me if I 'spatchcock' into my lecture this old-world song or hymn of the fifteenth century, which has for title 'Deo Gratias Anglia, reddo pro Victoria,' and the first of the six verses of which runs:—
>
> Our King came forth from Normandy
> With Grace and might of Chivalry
> There God for him wrought marvellously
> Wherefore England may call and cry
> Deo Gratias.
>
> I will ask Mr. Lidgey therefore kindly to play for us the Song of Agincourt, as it appears in Mr. Fuller Maitland's 'English Carols of the Fifteenth Century.'

At the Annual General Meeting of the Philharmonic Society, held on July 16, the new Board of Directors was elected for the year. It consists of the following gentlemen: Mr. Francesco Berger, Dr. W. H. Cummings, Mr. Charles Gardner, Mr. Edward German, Sir Hubert H. Parry, Mr. Randegger, and Mr. William Shakespeare. We are informed that it is confidently expected no call will be made upon the guarantors of the season just ended—the ninety-second of the Philharmonic Society.

Preliminary particulars of two more Festivals have now come to hand—Gloucester and Cardiff. The programme of the Gloucester meeting—to be held from September 4 to 9—will include the following novelties, set forth in the order of their performances: Magnificat and Nunc dimittis (Ivor A. Atkins); 'A Song of Zion' (John E. West); a Festival Hymn (C. Lee Williams); 'The One Thing that availeth,' a short oratorio (C. Hubert H. Parry); and 'The Holy Innocents,' an oratorio (A. Herbert Brewer). The more or less familiar works will comprise the 'Messiah' and Selection (Handel); 'Elijah' and 'Hymn of Praise' (Mendelssohn); Te Deum (Stanford); 'The Time-spirit' (Granville Bantock): Organ Concerto (C. H. Lloyd); German Requiem (Brahms): 'The Apostles' (Elgar), &c. Mr. A. Herbert Brewer, organist of Gloucester Cathedral, will occupy his usual place as conductor of this time-honoured Festival of the Three Choirs.

The hundredth anniversary of the birth of George Sand was duly celebrated in Paris last month. Not only through her friendship with Liszt and Chopin has her name been connected with music, but she wrote on the subject of the art. Her appreciation of Chopin, though somewhat extravagant, is not lacking in interest. She said: 'His genius is the deepest and the one most imbued with feeling. He makes one instrument speak the language of the infinite . . . his individuality was more exquisite than that of Bach, more powerful than that of Beethoven, more dramatic than that of Weber . . . Mozart alone is superior to him, for he had in addition the calmness which health brings—*i.e.*, life in all its fulness.'

The fourth Cardiff Triennial Festival is fixed for September 21, 22, 23 and 24. The novelties to be then and there presented are: a Welsh Rhapsody for Orchestra (German); 'Eve' (Massenet), for the first time in England; 'In the East,' a tone-poem for orchestra (Hervey); 'John Gilpin,' a choral ballad (Cowen); and 'The Victory of St. Garmon' (Harry Evans). In addition to the foregoing the scheme embraces performances of 'Elijah,' 'The Hymn of Praise,' the 'Midsummer Night's Dream' music, 'Samson and Delilah,' 'The Dream of Gerontius,' 'Faust' (Schumann), 'The Desert' (Félicien David), Requiem (Verdi), Wagner selections, &c. Dr. Cowen will again discharge the duties of conductor. We gave a forecast of the Leeds Meeting—to be held October 5 to 8—in our June issue, thus completing the trio of Musical Festivals shortly to be held, doubtless with their usual success, in England.

Sir Walter Parratt sailed on July 16 for the Cape on an examination expedition in connection with the Associated Board of the Royal Academy of Music and the Royal College of Music. He expects to return home in October.

The sale-catalogue of Messrs. Sotheby, Wilkinson and Hodge of July 19, contained the following entry :—

Lot 177. HANDEL (G. F.) Musical Composer, b. 1685, d. 1759, Concertino, Nisi Dominus, à 5 Con. Violini, COMPOSER'S AUTOGRAPH SCORE, 13 pp. obl. folio [*ca.* 1707.]

*** On the title the name is spelt 'Hendel.'

Through the courtesy of the eminent Auctioneers we were enabled to make leisured examination of this MS., with the result that we found it to be a violin part (1st and 2nd Violins) of Handel's 'Nisi Dominus,' and not a score. Moreover, it has every appearance of being in the handwriting of a copyist, and not that of Handel, or Hendel, as he spelt his name during his sojourn in Italy. This, however, more or less by the way. One thing the MS. proved: that the *Gloria Patri* sung at the Handel Festival of 1891 (from a copyist's score purchased by Dr. W. H. Cummings at one of Messrs. Sotheby's sales) is, without any doubt, the final movement of the 'Nisi Dominus' composed by Handel in 1707; and that the octavo edition of this Handelian Psalm, issued by Messrs. Novello and edited by Mr. T. W. Bourne, is therefore both complete and correct.

Church and Organ Music.

THE FOUNDATION STONE OF LIVERPOOL CATHEDRAL.

Exceedingly impressive and successful was the musical service in connection with the laying of the foundation stone of the new Liverpool Cathedral by the King on July 19. Mr. F. H. Burstall, Cathedral organist, conducted a huge chorus of 1,000 voices, representative of the parish choirs of the diocese, the accompaniments being played by the band of the Grenadier Guards, under the direction of Mr. A. Williams. The Order of Service included the following music :—

Psalm 84, double chant in D ... ... *Barnby.*
Psalm 100, All people that on earth do dwell *Tune Old 100th.*
Hymn, 'O God, our help in ages past, words by Dr. Isaac Watts, Tune St. Ann's... ... *Dr. Croft.*
Hallelujah Chorus (Messiah) ... ... *Handel.*
Final Amen ... ... *F. H. Burstall.*

The vast concourse of people, 7,000 in number, joined in singing the simple strains of hymns that are teeming with hallowed associations in the religious life of the nation.

THE ROYAL COLLEGE OF ORGANISTS.

Considerable éclat attended the inauguration—on July 5, by Prince Christian—of the new building which, by a fortuitous chain of circumstances, has now become the headquarters of the Royal College of Organists. The building itself, situated on the west side of the Royal Albert Hall, is not new. It was erected twenty-nine years ago at the cost of the late Sir C. J. Freake, and became in turn the home of the National Training School of Music and the Royal College of Music. The Commissioners of the Exhibition of 1851 have, upon petition, granted to the Council of the Royal College of Organists a long lease of the building, which has been swept and garnished ere its new tenants came into possession.

The proceedings on July 5 commenced with the reception of invited guests by the President of the College (Sir Frederick Bridge) and Lady Bridge. Upon the arrival of Prince Christian on the dais of the Lecture Hall, Dr. E. H. Turpin, the honorary secretary of the College, presented an address to His Royal Highness in which was set forth the history of the Institution and the means whereby its new habitation had been secured. After Prince Christian had declared the building open, Sir Walter Parratt performed Mozart's Fantasia in F minor on the new three-manual organ erected by Messrs. Norman and Beard.

Sir Frederick Bridge then proposed and Mr. Otto Goldschmidt seconded a vote of thanks to His Royal Highness, which, having been cordially responded to, was followed by a similar acknowledgment to the Commissioners of the Exhibition of 1851 'for the gracious grant of the building.' This was proposed by Sir Hubert Parry and seconded by Dr. Warwick Jordan, and acknowledged by Lord Thring, one of the said Commissioners. The brilliant function—many of the company being arrayed in gorgeous apparel of high degree—contrasted with the first meeting held on November 23, 1863—not in aristocratic Kensington, but at Mullin's Hotel, Ironmonger Lane, in the City! May all success and increasing usefulness attend the College in its new and airy location at Kensington Gore.

The following is the specification of a new organ built by Messrs. J. W. Walker and Sons, for the church of St. John the Divine, Tunbridge Wells, and opened by Sir Frederick Bridge on June 22 :—

GREAT ORGAN (9 Stops).

	Feet.		Feet.
Open Diapason (large) ...	8	Harmonic Flute	4
Open Diapason (medium) ...	8	Twelfth	2
Open Diapason (small) ...	8	Fifteenth	2
Wald Flute	8	Trumpet	8
Principal...	4		

CHOIR ORGAN (5 Stops).

Gamba	8	Suabe Flute	4
Dulciana...	8	Clarinet...	8
Lieblich Gedact	8		

SWELL ORGAN (10 Stops).

Double Diapason	16	Fifteenth	2
Open Diapason	8	Mixture (3 ranks)	—
Stopped Diapason	8	Horn	8
Echo Gamba	8	Oboe	8
Voix Celeste (Tenor C) ...	8	Tremulant.	
Principal	4		

PEDAL ORGAN (6 Stops).

Open Diapason	16	Octave (Lowest 18 notes from No. 1)	8
Bourdon...	16	Flute (Lowest 18 notes from No. 2)	8
Lieblich Bourdon (from Swell)	16		
Quint (from Nos. 2 and 6) ...	10		

Manual Compass, CC to A = 58 notes.
Pedal Compass, CCC to F = 30 notes.

COUPLERS (nine).

Swell to Great.	Great to Pedal.
Swell to Choir.	Swell Octave.
Swell to Pedal.	Swell Sub-octave.
Choir to Pedal.	Swell Unison off.

Sub-octave Choir to Great.

4 Composition Pedals to Great and Pedal Stops combined.
4 Composition Pedals to Swell Organ Stops.
1 Double-acting Pedal controlling Great to Pedal Coupler.

Improved Tubular Pneumatic Action to Manuals, Pedals, Drawstops, and all Manual Couplers.

The wind for the organ is generated by a 'Kinetic' Blower driven by an electric motor placed in a chamber specially built for it. The organ is also fitted with hand feeders capable of supplying wind for a portion of the organ in case of emergency.

Independent wind reservoirs are supplied to Choir and Great and Swell Organs.

LICHFIELD DIOCESAN CHORAL ASSOCIATION.

The nineteenth triennial festival of parish choirs took place in Lichfield Cathedral on June 30, under the experienced direction of Mr. J. B. Lott, Cathedral organist. Two services, morning and afternoon, were held, at which the music included Parry's Te Deum in D (a product of his Eton days), Dr. Tye's motet 'O come, ye servants of the Lord,' Stainer's evening service in B flat, and Goss's anthem 'Praise the Lord, O my soul.' Mr. H. Rose, assistant-organist of the Cathedral, rendered valued aid at the organ. The Lichfield Diocesan Choral Association is the oldest of its kind, the first festival having been held in Lichfield Cathedral on October 14, 1856.

CATHEDRAL CHOIR FESTIVAL AT RIPON.

(By our special Correspondent.)

The North-East Cathedral Choirs' Association—which includes the choirs of York, Durham, Ripon, and Wakefield—held their annual Festival in Ripon Cathedral on July 14, when special significance was given to the event by the circumstance that it happened to coincide with the celebration of the Tercentenary of the incorporation of Ripon, and the elevation of the Minster into a Collegiate Church. Possibly it was on this account that Mr. C. H. Moody, the energetic young organist of the Cathedral, was able to persuade the authorities to allow him to procure the help, for the first time in the Cathedral, of a full orchestra. The precedent thus set was a good one, and the fifty players, though not of course quite sufficient for so large an auditorium, produced a good effect in Sullivan's 'In Memoriam' Overture and Elgar's 'Imperial March.' In the choral music the result was less satisfactory, chiefly because the acoustics of Ripon Cathedral afford a particularly hard nut to crack, but also because the two most important compositions provided some exceptional difficulties for an orchestra largely amateur in its composition—it consisted to a great extent of members of Mr. Noble's York Orchestra—and playing under a conductor whose beat was strange to them.

The two choral works that were performed afforded interesting and by no means hackneyed examples of ancient and modern music. They were Purcell's anthem, 'O sing unto the Lord a new song,' and Stanford's setting of the 46th Psalm, 'God is our hope and strength.' The latter is a very early work; it was written for and dedicated to the Cambridge University Musical Society, and produced at one of their May concerts in 1877. It shows distinct Brahmsian leanings, but is a really interesting and very musicianly work, well worth a revival which one hopes may be the precursor of others.

The choral singing was exceedingly good, the combined choirs producing an excellent body of tone, the quality of which was more especially realized in the verse-parts of the anthems which were allotted respectively to the York and Ripon choirs. A greater degree of precision was, as might be expected, attained in the 'Hallelujah' from 'Messiah,' which was sung at the close of the service, though its effect would have gained in dignity had it been less hurried. Unfortunately it was not found practicable to make much use of the organ in connection with the orchestra, even where its employment is intended, as in the *coda* of the 'In Memoriam' Overture; but it was undoubtedly wise to avoid the enhanced difficulty of securing precision which would have been involved, since the organist on the screen is so much out of touch with the performers in the nave that a strange player must find the difficulty of accompanying them almost insurmountable. Without very ample rehearsal, only the broadest and simplest effects are to be safely attempted under such conditions. Mr. Moody is, however, too full of artistic enthusiasm to be easily beaten, and one has little doubt that he will make the experience of this his first, and in many respects very successful, festival a stepping-stone to still more striking efforts, providing only that his ardour is not damped by lack of sympathy.

It is always interesting and pleasant to record and commend long and faithful services rendered by organists of all denominations. The latest instance that has come under our notice is the work of Mr. Eustace Button, J.P., who has recently resigned the organistship of the Congregational Chapel, Clevedon, Somerset, an honorary post he has held with credit to himself and the satisfaction of all concerned since the year 1856. Moreover he has scarcely missed a Sunday's duty, except an occasional holiday, during that long period of forty-eight years. Mr. Button has also rendered valuable service to Clevedon in various public-spirited capacities—*e.g.*, as chairman of the Pier Company, the Gas Company, and the Water Company; vice-chairman of the Urban District Council; and as a member of the Board of Guardians. On August 2 Mr. Button will celebrate his seventy-fifth birthday. The occasion is one that calls for congratulations of no ordinary kind, considering the whole-hearted life-work of this venerable and much-esteemed organist.

DEVONSHIRE DIOCESAN CHORAL ASSOCIATION.

The Annual Festival of the Devonshire Diocesan Choral Association was held in Exeter Cathedral on June 28. No fewer than thirty-five parish choirs, represented by 1,053 voices, took part in the service, this large force of singers being kept well in hand by Mr. T. Roylands Smith, conductor, and his four sub-conductors. The service (Magnificat and Nunc dimittis) was Blair in C, one which by its general unisonal style and direct treatment was well adapted to such an occasion. The Festival book contained much new music, *e.g.*, chants to the Psalms and Canticles, specially composed by Dr. W. B. Gilbert, Dr. L. R. Amott, and Dr. J. C. Marks; an anthem by the Rev. Arnold Culley, 'Thou shalt keep him in perfect peace,' &c. The setting of the Te Deum was composed for the occasion by Dr. H. J. Edwards, of Barnstaple, to complete the Service in C begun for the Evensong Festival of 1892. Another novelty was the tune of the Processional hymn, a dignified setting of 'Up the stately hill of Sion,' by Mr. R. B. Moore, of Exeter. A quartet of brass from the band of the Royal Marine Light Infantry, with the effective organ-playing of Dr. Wood, the Cathedral organist, added to the efficiency of an inspiring service.

Dr. G. J. Bennett, organist of Lincoln Cathedral, has compiled a useful little Primer entitled 'The Choirboy's Elements of Music.' The book is of the note-book order, the information being concisely arranged and set forth in a practical fashion. An interesting and valuable feature of Dr. Bennett's compilation consists of the musical examples from anthems by English composers, ranging from Byrd to Parry, and including extracts from Bach, Haydn, Mozart, Mendelssohn, Brahms, and others. The Primer, which is No. 64 of the series published by Messrs. Novello, is one that will be found useful to choirmasters of churches and to those choristers who come under their influence and skilful training.

Messrs. Telford and Telford, of Dublin, have rebuilt the organ originally erected by them in 1875 for St. Patrick's Cathedral, Armagh. The instrument, to which pneumatic action has been added throughout, now consists of three manuals, fifty-four draw stops, and 2,453 speaking pipes. It possesses the most modern manipulative devices, and—as it stands in its handsome carved-oak case on the beautiful white marble gallery—the organ completes the architectural adornment of the west end of the Nave of the Cathedral.

Mr. T. R. Croger has resigned the honorary secretaryship of the Nonconformist Choir Union, a post he has held since its formation in 1888. During these sixteen years Mr. Croger has discharged his duties with rare zeal and fidelity,—part of the time as treasurer—and to his business capabilities and musical enthusiasm not a little of the past success of the Union is due.

A selection from Sir Edward Elgar's 'The Apostles' was sung in Lincoln's Inn Chapel on Sunday afternoon, July 10, under the direction of Mr. Reginald Steggall, who presided at the organ. The solo parts were sung by Master Sydney Sheppard, Mr. W. H. Webb, Mr. Charles Ellison, and Mr. Arthur Appleby.

The following candidates passed the recent examination for the Fellowship of the Royal College of Organists:—

B. C. Allchin, London.
H. J. Baggs, London.
P. Baker, London.
M. G. Burgess, Brentwood.
J. F. Chubb, Ely.
A. Collingwood, Aberdeen.
M. P. Conway, Eastbourne.
Miss H. A. Cooper, Great Yarmouth.
S. L. Coveney, Llandudno.
A. J. Davis, West Bromwich.
H. M. Dawber, Wigan.
A. Dinsdale, Kilmarnock.
R. A. Ebdon, Ottery St. Mary.
J. H. English, St. Austell.
H. M. Goodacre, Ross.
E. P. Guthrie, Stamford.
E. Haywood, St. Helens.
W. R. Hunn, Great Yarmouth.
J. P. Lane, Salford.
F. J. Massey, London.
J. C. McLean, Portmadoc.
S. G. Metzger, Ashton on Mersey.
T. G. Osborne, London.
M. F. Phillips, London.
S. J. Plomer, London.
H. S. Plummer, London.
A. Prince, Birmingham.
E. E. Douglas-Smith, London.
A. F. Tester, Sherborne.
J. Thompson, Barrow-in-Furness.
F. Walbank, Keighley.
D. H. S. Ware, London.
R. Wassall, Edgbaston.
W. J. Watkins, Dowlais.
P. L. Way, Brighton.

ORGAN RECITALS.

Sir Frederick Bridge, St. John the Divine, Tunbridge Wells.—Shepherd's song and Evening Hymn, *Merkel*, and Andante and Finale from Sonata, *Silas*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Capriccio, *Capocci*.

Mr. W. Prendergast, Winchester Cathedral.—Trumpet Fantasia in D, *Samuel Wesley*.

Mr. Harold E. Mackinlay, St. Peter-upon-Cornhill.—Fanfare, *Lemmens*.

Mr. W. Herbert Hickox, St. Philip's, Kensington.—Grand Chœur in A, *Guilmant*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Hommage à Mendelssohn, *J. B. Calkin*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Allegretto in B minor, *Lemare*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Sonata in B flat minor, *Ludwig Boslet*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Offertoire in D flat, *Salomé*.

Mr. Thomas J. Crawford, St. Michael's, Cornhill.—Postlude in D, *Smart*.

Mr. J. A. Gaccon, St. Luke's, Newport.—Prelude and Fugue in D minor, *F. Archer*.

Mr. R. J. Pitcher, St. Stephen's Walbrook.—Alla Marcia, *Petrali*.

Mr. Frederick Hunnibell, Church of St. James, Tunbridge Wells.—Andante non troppo in G minor, *Silas*.

Mr. Henry Riding, Chigwell Church.—Introduction, Air, and Variations, *W. G. Wood*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Scherzo symphonique, *W. Faulkes*.

Mr. Frederick Cambridge, Parish Church, Croydon.—(Re-opening of the organ) Fantasia, *Berthold Tours*.

Mr. Frederick J. P. Drake, St. Peter's, Harrogate.—Andante in E minor, *Smart*.

Mr. W. Mullineux, St. Thomas's Church, Radcliffe.—March (in D) for a Church Festival, *Best*.

Mr. R. T. Gibbons, Queen's Hall, People's Palace.—At Evening, *Dudley Buck*.

Mr. H. Randall, St. Nicholas, Longparish. Spring Song, *Alfred Hollins*.

Mr. Fred Diggle, Longrow Church, Campbeltown.—Sonata in the style of Handel, *Wolstenholme*.

Mr. E. Cuthbert Nunn, St. Michael and All Angels, Little Ilford.—Menuet and Trio, *A. B. Plant*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. Richter Austin, English Royal Church of St. George, Berlin.
Mr. Sydney H. Cooke, Holy Trinity Episcopal Church, Pitlochry, N.B.
Mr. W. H. Derrick-Large, St. Thomas's Church, Belfast.
Mr. H. M. J. Gibbon, private organist to the Earl and Countess of Warwick, Warwick Castle.
Mr. Sydney H. Nicholson, Acting Organist of Carlisle Cathedral.
Mr. Herbert A. Parker, St. John's Church, Chelmsford.
Mr. Alfred Smith, St. Paul's Church, New Cross, Manchester.
Mr. H. R. Woledge, St. Nicholas Church, Whitehaven.

Active preparations are being made for a Musical Festival shortly to be held at Wellington, New Zealand, under the direction of Mr. Robert Parker. The works to be performed include 'The Spectre's Bride,' 'Israel in Egypt,' 'Hiawatha' (complete), and 'King Olaf.' Mr. Parker contemplates forming a children's choir to take part in the Festival. He rightly says: 'In thus training the children we are preparing the material which is to compose our choirs in future years.' May all success attend his enthusiastic efforts in the cause of music beyond the seas.

SCHUBERT'S GREAT SYMPHONY IN C, No. 10.*

By SIR GEORGE GROVE, C.B.

Andante—Allegro ma non troppo (C major).
Andante con moto (A minor and A major).
Scherzo—Allegro vivace (C major), and Trio (A major).
Finale—Allegro vivace (C major).

Though Schubert occupied a very low place in Vienna Society, was all but unknown during his short lifetime, and died at the early age of thirty-one, he has yet left more than 600† songs, six Masses, a dozen Operas, ten Symphonies, with a mass of Sonatas, Quartets, and other miscellaneous music almost uncountable. He was one of many children of a poor Viennese schoolmaster. He never married; he was so poor that he often had not money enough to get a dinner; he had few friends above his own level; he never held a post, or had a settled income, even of the scantiest, for more than a few months; and yet he was not a dissipated man, but was fondly attached to his belongings, and the idol of his few friends; he rarely travelled, and his reading was scanty; in fact he was a heaven-born genius, who seemed to do everything by nature and nothing by art, and every hour and minute of whose life was more or less directly devoted to music. In person he was short and stout, and ordinary looking‡; poorly clothed, probably with little manners, and certainly with the most modest and retiring disposition possible.

He was born in 1797, and died in 1828, the year after Beethoven. His life was passed in the same city with Beethoven, at the time that that great composer was producing year by year his most remarkable works. And yet, though he may thus be said to have lived in Beethoven's shadow, he composed the immense mass of music above enumerated, most of it of great beauty and of absolute individuality and originality, and which is now gradually being recognised by the world as hardly inferior to that of his great contemporary, though very different. He has been said to have been to Beethoven as a woman is to a man, and the comparison is a happy one. The two were but slightly‖ acquainted; but Beethoven made acquaintance with some of Schubert's music on his death-bed, and with the sure eye of genius and experience recognised its transcendent qualities, and expressed his admiration for them.

The colossal Symphony in C forms the climax of Schubert's achievements in the department of orchestral music, and was almost the last work permitted him to do; it was composed or commenced in March, 1828, and he died in the following November. It is indeed the culminating work of Schubert's life. It may not have the peculiar, almost unearthly tone of wild, mystical, tender melancholy that marks the two symphonic movements in B minor (No. 8) and the Entr'actes in 'Rosamunde,' but it has a very large

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* We have called this work 'No 10' because, until the chain of evidence collected by the writer of this notice and published in *The Athenæum* of November 19th, 1881, has been disproved, it must be assumed that the 'Gastein Symphony,' written at that place in the summer of 1825, and therefore 'No. 9,' is still somewhere in existence. The discovery of Beethoven's two youthful Cantatas shows that one need never give up hope in such cases.

† These have been published by Messrs. Breitkopf and Haertel in a splendid edition in ten volumes, edited by Dr. Mandyczewski, of Vienna, in the most scholarlike and accurate style, and with all the indexes and lists that the most exacting investigator could require. A considerable number of the songs were printed for the first time, and some of these are of very great interest.

‡ '*Ganz wie ein Fiaker*'; exactly like a cabman—said Lachner to Mr. C. A. Barry.

‖ We have Spaun's testimony to the fact of Schubert having loudly regretted at Beethoven's death that Beethoven had always been so inaccessible, that he had never actually spoken to him. *Catalog, Wiener Ausstellung*, 1871, No. 28.

share of these ethereal qualities; while there is about it a force and majesty, a luxuriance of life from beginning to end, a wealth of invention and a variety of treatment, a command over the resources of the orchestra, and a tremendous energy, which makes it one of the most astonishing productions in the whole *répertoire* of music. No doubt its length is a certain drawback to its general acceptance, but this is a drawback which disappears after a moderate acquaintance. Extension, or repetition, was a quality of Schubert's artistic nature as much as condensation was of Mozart's; and we must take him as we find him, and be thankful for the possession. When he has invented a fine passage he never seems happy till he has had it over again, and made all his friends share in his good fortune. But to be long is not always to be tedious: and a piece of music, like a poem, may be long, because it contains a great number of fine themes treated with infinite variety and ever-fresh charm.

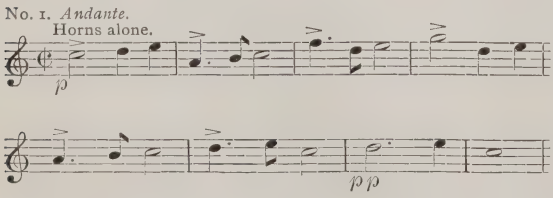
Shortly after the completion of this Symphony Schubert presented the MS. score to the Musik-Verein of Vienna, a national society for the encouragement of music, with which he had relations, and in whose library it still remains. By them it was tried; but its difficulties, in the then state of musical execution, were found so great that, after a few rehearsals, it was laid aside, and remained on the shelf till the visit of Robert Schumann to Vienna, in 1838. He carried it off to Leipsic. Mendelssohn was at that time conductor of the Gewandhaus concerts, and to him Schumann communicated his discovery. The result was its performance and enthusiastic reception in Leipsic on March 22, 1839. 'We recently,' says Mendelssohn in a letter* of April 4, 1839, to Moscheles, 'played a most remarkable and interesting Symphony by Franz Schubert. It is, without doubt, one of the best works we have lately heard. Bright, fascinating, and original throughout, it stands quite at the head of his instrumental works.' Its publication by Messrs. Breitkopf and Härtel followed in January, 1850. Its first performance in England was at the Crystal Palace in 1856, since which date it has been frequently played there and elsewhere.†

I. Andante—Allegro ma non troppo.

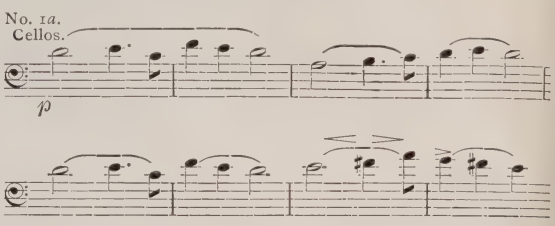
The Symphony opens according to Schubert's usual plan, with an Introduction, *Andante*, commencing with a romantic passage for the horns alone, like—

'The horns of Elf-land faintly blowing'

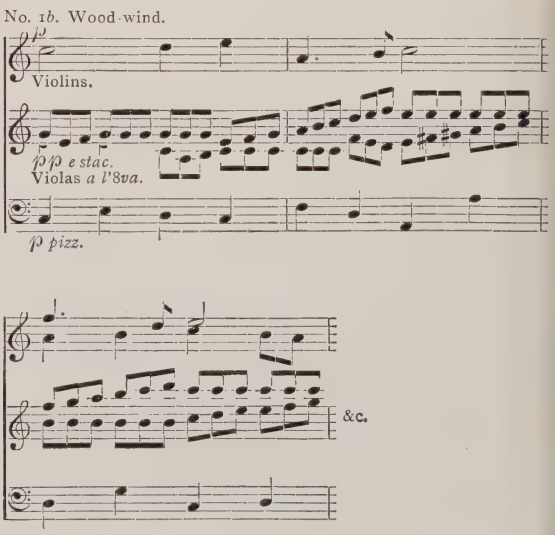
of the poet:—



This melody forms the subject of the introductory movement, seventy-seven bars in length. The strain just quoted is repeated by the oboes, clarinets, and bassoons. And this again is followed by a second strain of the melody in the strings, given out by the violoncellos, with a rich accompaniment, and ending in E minor—for so early in the piece has Schubert's imagination begun to run away with him:—

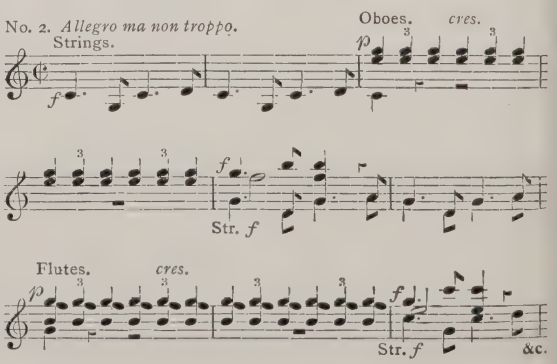


This is followed by a passage of some thirty bars for the full orchestra, formed on the first two bars of the original theme (No. 1), and gradually settling on A flat, phrase answering phrase, and the trombones coming into truly noble play. From A flat an easy and natural transition is made back to C and to the original melody, played by oboes, clarinets, and bassoons, with an effective *pizzicato* moving bass, and a triplet accompaniment in the violins, in the following manner:—



Here again Schubert's fancy excites him, and leads him to extend the melody much beyond its original limits.

It is impossible not to be struck by the splendid colour, the variety, the incessant interest, and the volume of sound of this Introduction, produced without the use of a single extra instrument. It leads by an immense *crescendo* into the *Allegro*, of which the principal theme, divided between the strings and the wind, is as follows:—

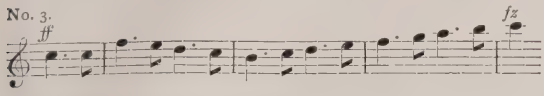


* 'Letters of F. Mendelssohn to Ignaz and Charlotte Moscheles. Translated by Felix Moscheles' London, 1888.

† The fact has been revealed that the Parts were sent to London by Mendelssohn in 1839, but that owing to a great number of delays they were not performed by the Philharmonic Society till 1871. (Mr. F. G. Edwards, in The Musical Times of February, 1896, p. 83.)

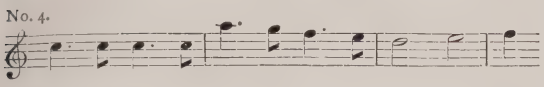
Out of the above grow subsidiary phrases—this :—

No. 3.



—and this, with the marked emphasis of its third bar :—

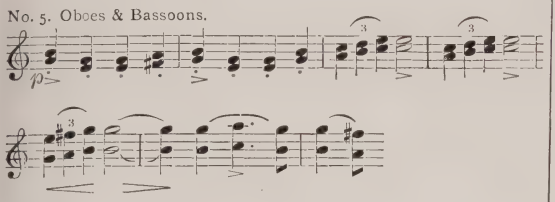
No. 4.



—which takes a very important part in the movement.

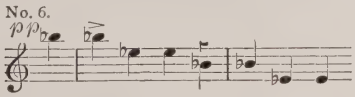
The 'second subject' proper is a complete contrast to the first, in both melody and harmony. It is in E minor instead of G, as the ordinary rules of symphonic form would demand :—

No. 5. Oboes & Bassoons.



The rhythm of this theme has a very determined influence on the rest of the movement, throughout which its peculiar accent is almost constantly heard in one part or other of the orchestra :—

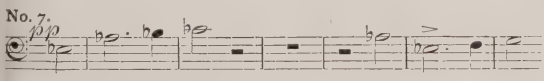
No. 6.



—and so on.

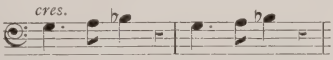
The trombones are employed with great effect in a phrase from the subject in the Introduction :—

No. 7.



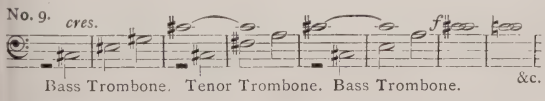
—to which a new interest is imparted by the manner in which, after a few repetitions, the phrase is hurried up to the *fortissimo* :—

No. 8.



In fact, the independent manner in which the trombones comport themselves throughout the movement, especially towards the close, in the *più moto*, is very striking, and, as far as the writer is aware, absolutely original. Here is an instance—from the *Coda* :—

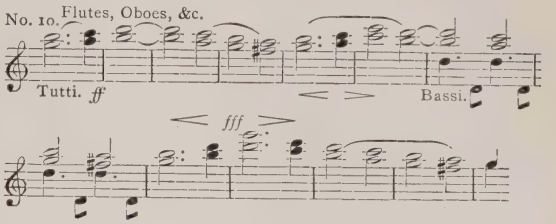
No. 9.



Schumann has used them in a somewhat similar manner, in a magnificent passage in the *Finale* to his First Symphony (1841), but the idea is certainly due to Schubert, as indeed no one would have been more anxious to acknowledge than Schumann himself. The solemn and unearthly sound of this grand instrument, 'Tuba mirum, spargens sonum,' which Mendelssohn thought 'too sacred' for indiscriminate use—suited the mystical religious genius of these two imaginative composers.

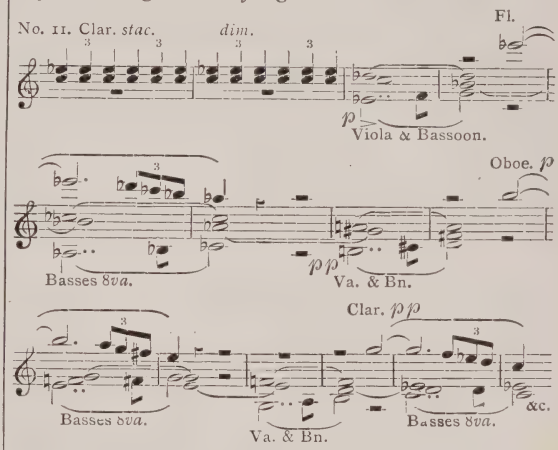
A melody of broad character appears shortly before the close of the first part of the *Allegro*, and again at the corresponding place near the end of the movement—and nowhere else. During a portion of it the basses have the marked rhythm of the first theme (see No. 2).

No. 10.



In the second part of the movement, at the close of the working out, a very original passage occurs—preceding the return of the principal subject in the original key—which is founded on the phrase quoted as No. 8, and will be recognised from its first few bars, and from its recalling a part of Schubert's grand and mystical song of the 'Junge Nonne' :—

No. 11.

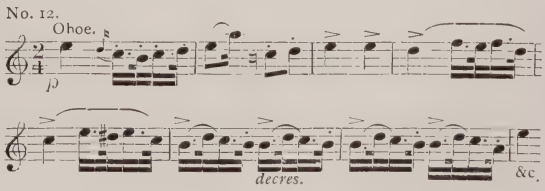


But indeed the whole movement is crowded both with delicate strokes of detail and broad massive effects, which must strike every hearer. The *Coda—più moto*—is no longer than the Introduction (116 bars). It concludes with the first theme of all—that given out at the beginning by the horns (No. 1, above)—but on this occasion *fortissimo* and *ben marcato*.

II. Andante con moto.

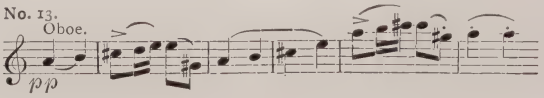
If the Symphony be, as Schumann suggests, intended to be a representation of gipsy life, then the lovely melody with which this portion opens is surely a gipsy tune. After a few bars in the strings, to settle the ear in the key, and to suggest the figure of the coming melody, the oboe starts as follows in A minor :—

No. 12.

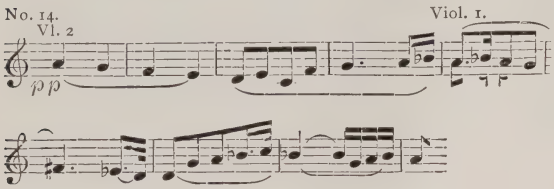


This is repeated with a trifling variation and with the addition of the clarinet, and then the oboe continues with the following delicious phrase in the major :—

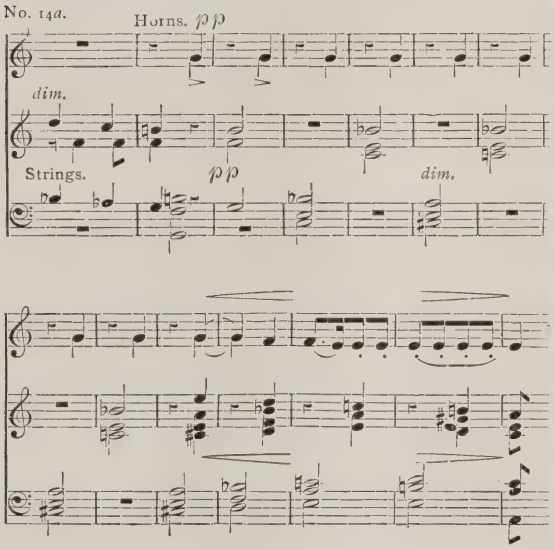
No. 13.



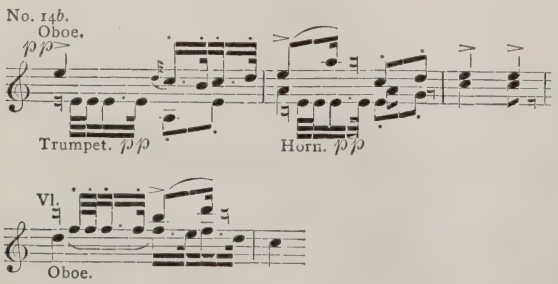
This is succeeded by a passage of a loud and angry character, which here and elsewhere acts as a foil to the quiet charm of the theme quoted. After this the original theme recurs. A modulation then takes place in F major, in which key the second subject appears *pianissimo* :—



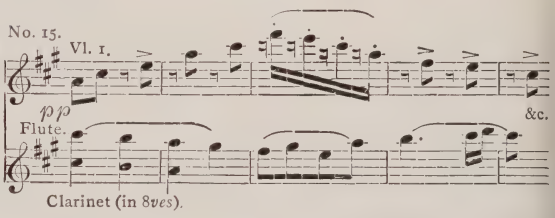
This, after some time, and after the most various turns of melody, exchanged and partaken in turn by wind and string with ravishing effect, closes with a passage of the greatest originality and beauty :—



Nothing can surpass the delicacy of the combination of the strings alone with the voice of the horn, which seems to hesitate and falter as if it were the speech of a human being. Nowhere, perhaps, is such a mystic, almost supernatural, atmosphere produced in music. It is, as Schumann has beautifully said, 'as if a celestial visitant were moving about the orchestra, and all the instruments had stopped to listen.' This passage closes the first section of the *Andante*, and then the working-out begins in A minor, with the original theme (No. 12) in the trumpet (an instrument rarely so distinguished), the horn and the violin :—



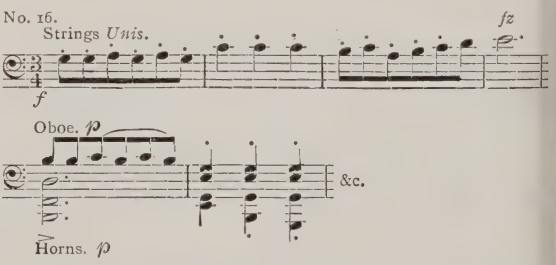
The rhythm of the accompaniment is maintained for a considerable time, with combinations of the greatest beauty between the various instruments. A striking effect is produced by a solo on the violoncello, accompanied in the manner of a duet by the oboe, and beginning *pianissimo* in the strings only, after the loudest possible crash from the whole orchestra. After this the key changes to A major, and the melody just quoted (No. 14) re-appears in a new key and with entirely new treatment; then the horn passes (with a difference); and at last the movement concludes, longingly and lingeringly, with the same tune with which it opened. Without quoting the entire score it is impossible to describe a tenth part of the beauties and merits of this most delicious *Andante*. The grace and tenderness of the themes must strike everyone; but to this is added a skill in the treatment of the orchestra, and a variety in the accompaniments at each return of the tune, which add a charm where it would almost seem impossible. We have just quoted one instance, the following is another :—



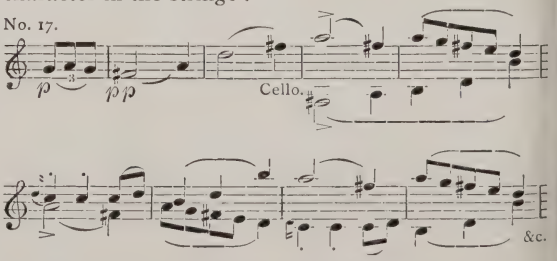
Schubert always shows his love for his wind instruments, and the way in which the flutes, oboes, clarinets, and bassoons 'talk and intertalk' throughout this *Andante* equals, if it does not surpass, the similar passages which are so delightful in the earlier Symphonies and the 'Rosamunde' Entr'actes.

III. Scherzo and Trio—Allegro vivace.

The *Scherzo* here has lost its primitive meaning of a 'joke,' and has become an independent movement, equal in importance to the other three, and of the large dimensions given it by Beethoven in his Eroica No. 7, or No. 9. I will content myself with a few quotations from it, and with calling attention to one subsidiary passage, for a reason which will then appear. The following will give an idea of the opening :—



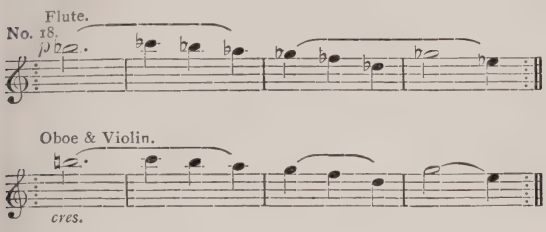
—which is succeeded by another theme of a broader character in the strings :—



—accompanied in the clarinets and bassoons by the original theme (No. 16). The close imitation between

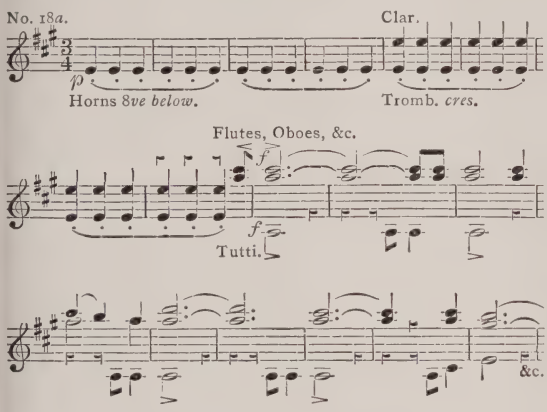
the first violins and violoncellos will not escape the careful listener.

The subsidiary passage just alluded to is a delicious melody, which, after being suddenly introduced by the flute in the key of C flat, is then repeated note for note by the oboe and violin a semitone higher with admirable effect :—

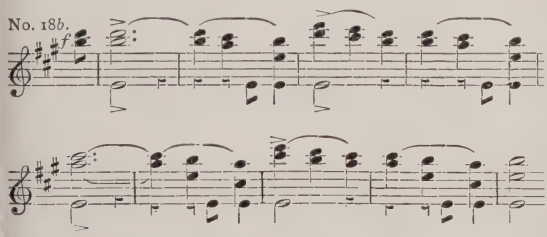


The passage strongly resembles that in the *Scherzo* of Schubert's Octet, but it is no less all his own, and quite native to the place.

The Trio, ushered in by several bars of recurring notes in horns, clarinets, &c., consists of a fine broad melody, played by the wind instruments with a very rich effect, and accompanied by strings :—



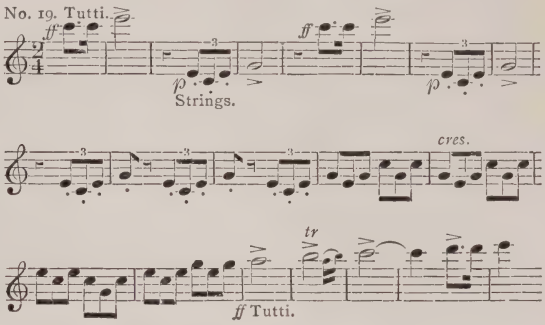
The second section is in the same noble vein :—



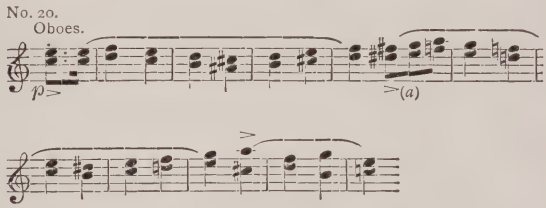
—and amongst other beauties contains a prominent solo for the alto trombone, beginning on the high A. After the Trio, the *Scherzo* is repeated.

IV. Finale—Allegro vivace.

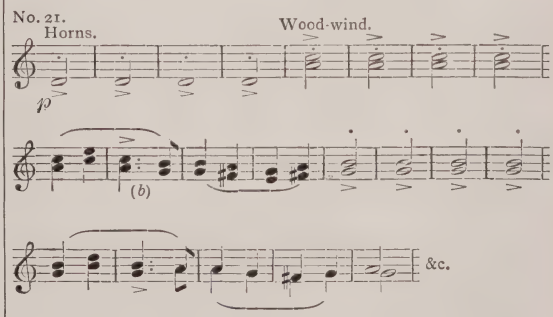
The *Finale* forms an astonishing climax to all that has preceded it. Two things strike one on the first hearing ; first, its wonderful impetuosity and resistless force—it is really difficult to understand how any man can have had such a volcanic piece of music inside him, without bursting ; and secondly, the very marked character of its rhythm. There are few movements, even of Beethoven's, in which the rhythm is so evident and irresistible. The opening bars, after the first sonorous clang, have a nobility like that of Olympus itself, and seem to give a foretaste of the restless energy of what is coming :—



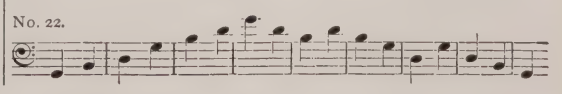
These are the triplets which are said to have made the Philharmonic Band burst out laughing when Mendelssohn rehearsed the Symphony with them in 1844 ; a very unfortunate bit of merriment, since it naturally enraged Mendelssohn, and caused him to keep back his 'Ruy Blas' Overture from the English public. 'No, gentlemen,' said he, when 'Ruy Blas' was called for by the band, 'since you won't hear Schubert you shall certainly not hear me.' After this introductory passage, a melody, which may be called the first subject of the movement—oboes and bassoons, with the violins in unison in triplets—fairly runs away with the hearer :—



After a time we come to a new feature—the 'second subject' of the movement, in the key of G, preceded by four marked notes in the horns, and itself consisting of four bars of minims succeeded by four bars of crotchets—

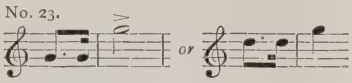


always accompanied by the never-ending triplets in the violins. It is curious to notice how the introduction of the four minim bars increases the mad rush of the movement. But indeed everything helps it. The untiring bass, incessantly on the move from the top to the bottom of the scale :—



—the restless figure :—

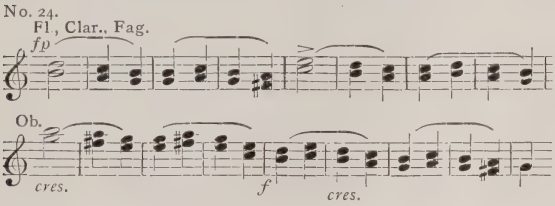
No. 23.



—acting like a goad on the already furious mass ; the triplet (*a* No. 20) first, and the dotted crotchet (*b* No. 21), each like a changing or tripping step—all contribute to the hurry and the flight.

Another part of the second subject, still in the key of G, on a pedal D in the bass, is as follows :—

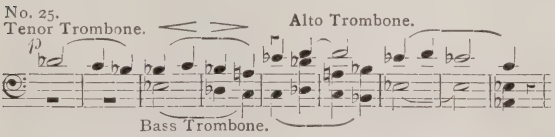
No. 24.



—with a strong relationship to the theme of the *Finale* of Beethoven's Choral Symphony.

Shortly after this, and towards the end of the first half of the *Finale*, there is a very beautiful passage where the basses go gradually down through two octaves, the force of the sound diminishing at the same time, from the full orchestra *fff* to the simple quartet of strings. The first half of the movement closes with a modulation into E flat, and the clarinets, in a tone which makes one shiver, begin the 'working-out' with the second subject (No. 24), so cast as to recall more distinctly than before the passage alluded to in the Ninth Symphony of Beethoven. Here again the trombones are used in an entirely original manner, of which even Beethoven has left no instances. Such a passage as the following must have been indeed a novelty to the trombone players of 1828 :—

No. 25.



—in fact, what Beethoven did for the drum, Schubert has in this Symphony done for the trombones. Formerly they were used for effect, to deepen a shadow here, or to bring out a spot of bright colour there, or to double the parts in choral music ; but he has released them from that subordinate position, and given them independent parts of their own, and a new office in the great family of the orchestra.

But to return to our *Finale*. The development of the second subject goes on for a time, but soon the four minims begin to force their way in, the violin triplets follow, and the movement starts once more, never to rest for more than a moment or two till it has rushed to its final catastrophe. As we near the close the tremendous significance of the four minims—*fz*, *fz*, *fz*, *fz*—appears ; and the manner in which they return to the Unison C however widely the intervening notes have wandered, and repeat their four dreadful strokes, like the blows of some direful instrument of destruction, is truly extraordinary. The *Coda* begins with a long *crescendo* commencing *ppp* and containing four progressive sections of twenty bars each, increasing uniformly in force, *ppp*, *pp*, *p*, *mf*, until the final climax and crash of all is reached.

What was said of the Introduction is true of the whole Symphony, and especially of the *Finale*. Great as are its musical qualities, it is remarkable for the extraordinary fulness of its sound, which before the close seems really to saturate the hearer.

Reviews.

PIANOFORTE MUSIC.

Wrist Studies. Exercises for Facilitating Independence of the Fingers. Preliminary Studies in Playing Polyphonic Music. By Arnold Krug. Books 54, 55, and 56, of 'Progressive Studies for the Pianoforte.' Edited by Franklin Taylor.

Three Pieces for Children. By Hubert G. Oke.

Valse Brillante. By W. H. Reed.

Three Miniatures. By A. von Ahn Carse.

[Novello and Company, Limited.]

Mr. Franklin Taylor's edition of 'Progressive Studies for the Pianoforte' is too well-known to need fresh commendation, but the value of the series has now been still further considerably enhanced by the addition of three new numbers devoted to compositions by Arnold Krug. Most teachers now agree that the best and quickest technical results are obtained by the oft-repeated practice of short exercises, graded in degree of difficulty and severally applied to some one special object. Hence we find each of these new books furthering the principle of working systematically, through a well-organized plan, at a technic-speciality. Book 54 contains forty-seven studies, varying in length from one to four bars and intended to be repeated from ten to twenty times each, admirably adapted for the cultivation of the wrist in staccato passages of single and double notes. Book 55 gives sixty-six ingenious little exercises for facilitating independence of the fingers. The first forty-eight are for each hand alone, whilst the last eighteen practise them together. Book 56 has twenty-two preliminary studies in playing polyphonic music. The first numbers are short and simple and in two parts only ; but as they proceed more complex examples in three and four parts are added. Nothing could better prepare a student for the study of Bach's Inventions and Fugues than these well-designed exercises. The author has written them in various keys and rhythms ; but a further great advantage will be derived by transposing as many of them as possible into other keys.

Appropriate in every respect to their purpose are 'Three Pieces for Children,' by Mr. Hubert G. Oke, entitled 'Dolly's Lullaby,' 'A Rainy Day,' and 'Swing Song.' Although containing no special difficulty, the children who perform these charming trifles must needs have at least passed beyond the initial stage of pianoforte playing. The pieces are excellently phrased and fingered, and may be warmly recommended to teachers.

Mr. W. H. Reed's 'Valse Brillante' for orchestra has been arranged as a pianoforte solo, and in this guise it makes a showy concert- or drawing-room piece.

'Three Miniatures,' by Mr. A. von Ahn Carse, deserve a word of praise. No. 1, 'Humoresque,' requires neatness of fingering, especially in the left hand, for its due execution. No. 2, 'Love Song,' forms a pleasing contrast ; while No. 3, 'Scherzetto,' is as merry a little movement as could well be desired.

Hamlet. Symphonic poem. By Edward German. Arranged for Pianoforte Duet by Arthur E. Grimshaw.

[Novello and Company, Limited.]

Mr. Edward German wrote this work for the Birmingham Musical Festival of 1893, when it was produced and elicited much favourable criticism. There are good reasons for this, for, although the composer has sought to present the dominating emotions of Hamlet, Ophelia and the King, there is nothing mystic or involved in the music ; hesitancy and doubt can be expressed with decision and clearness, and Hamlet's proneness to these moods are easy to follow in Mr. German's work. The theme for Ophelia is admirably suggestive of the gentleness and pathetic experiences of the unfortunate lady, and the theme associated with the King is equally significant. These subjects are noted in the pianoforte arrangement by Mr. Grimshaw, who has executed his by no means easy task with manifest care to preserve the salient characteristics of the music.

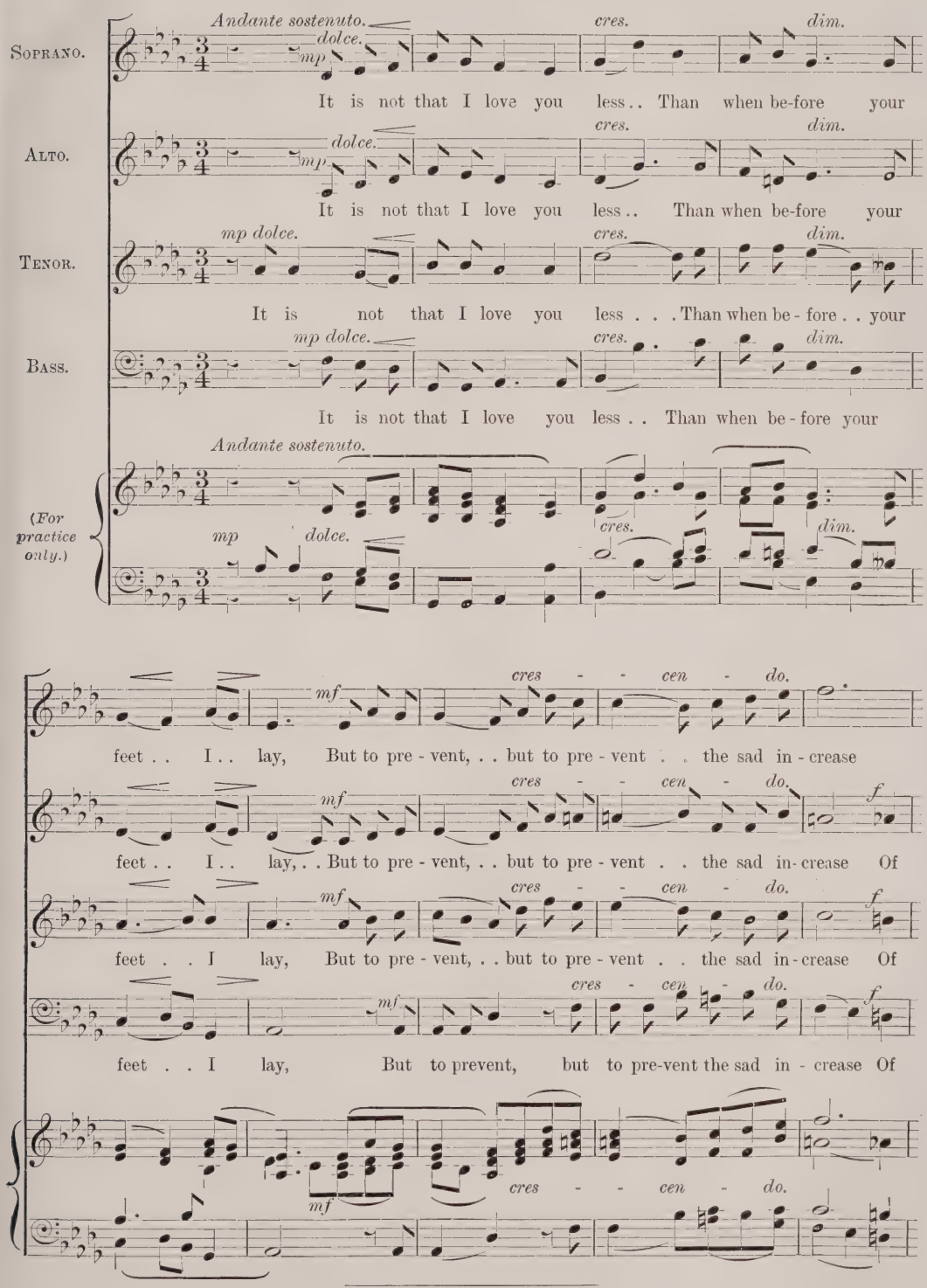
(*Continued on page* 533.)

It is not that I love you less.

FOUR-PART SONG.

Words by WALLER. Composed by F. A. SEWELL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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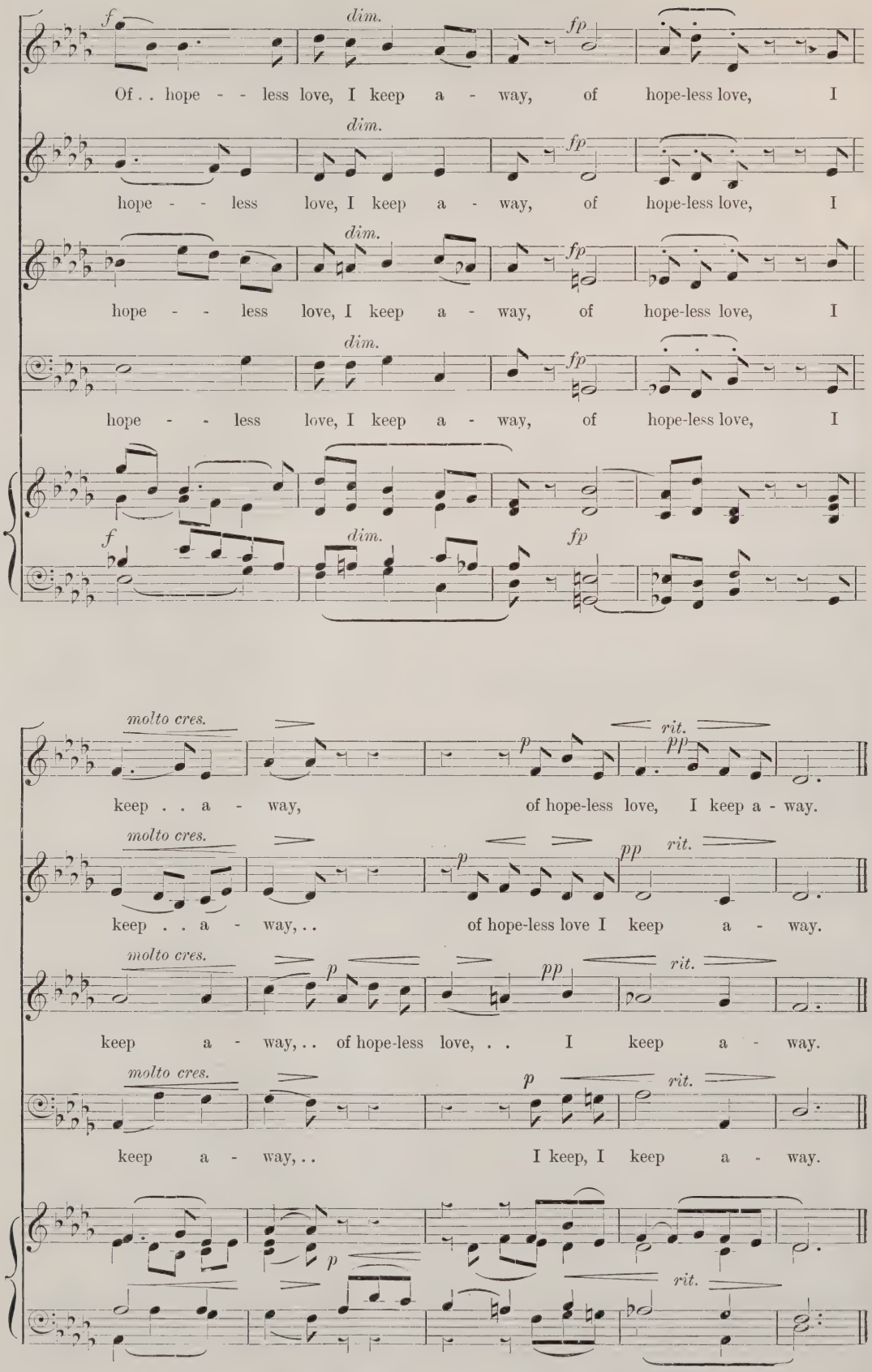
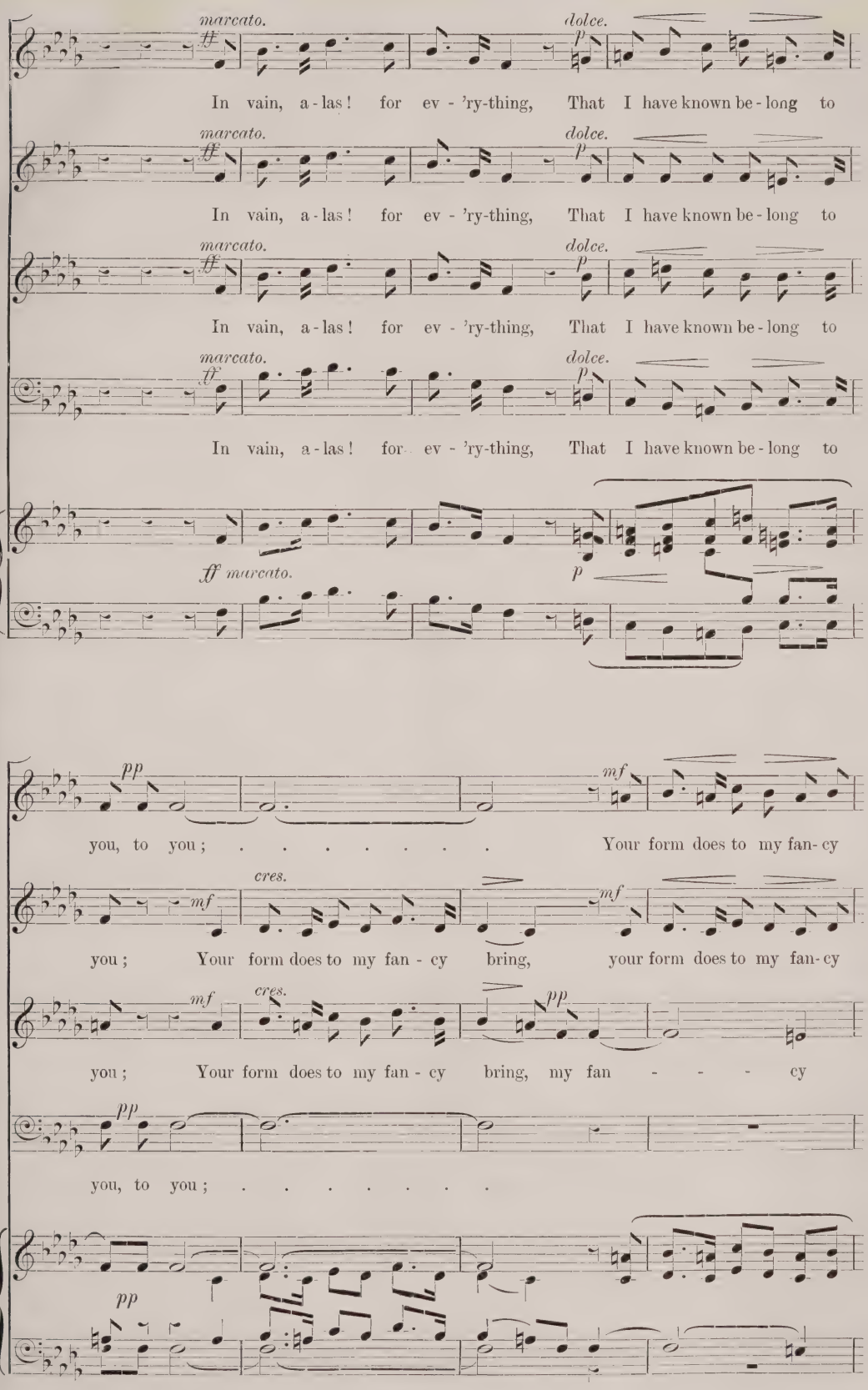
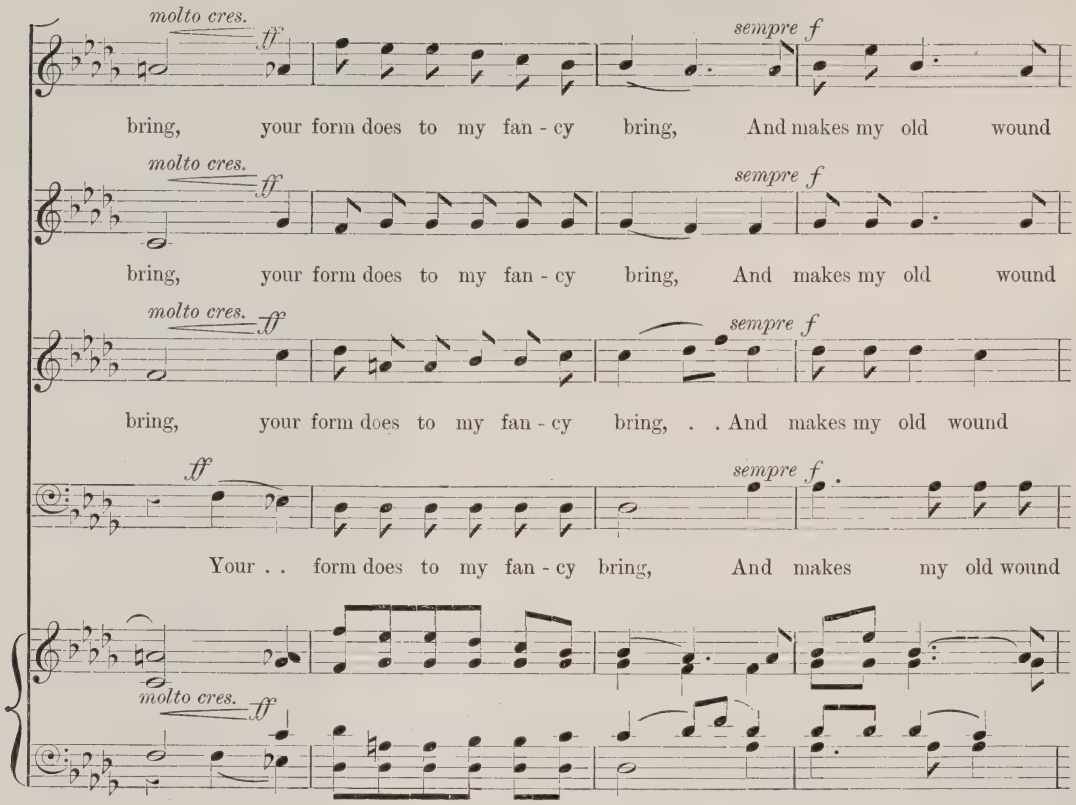
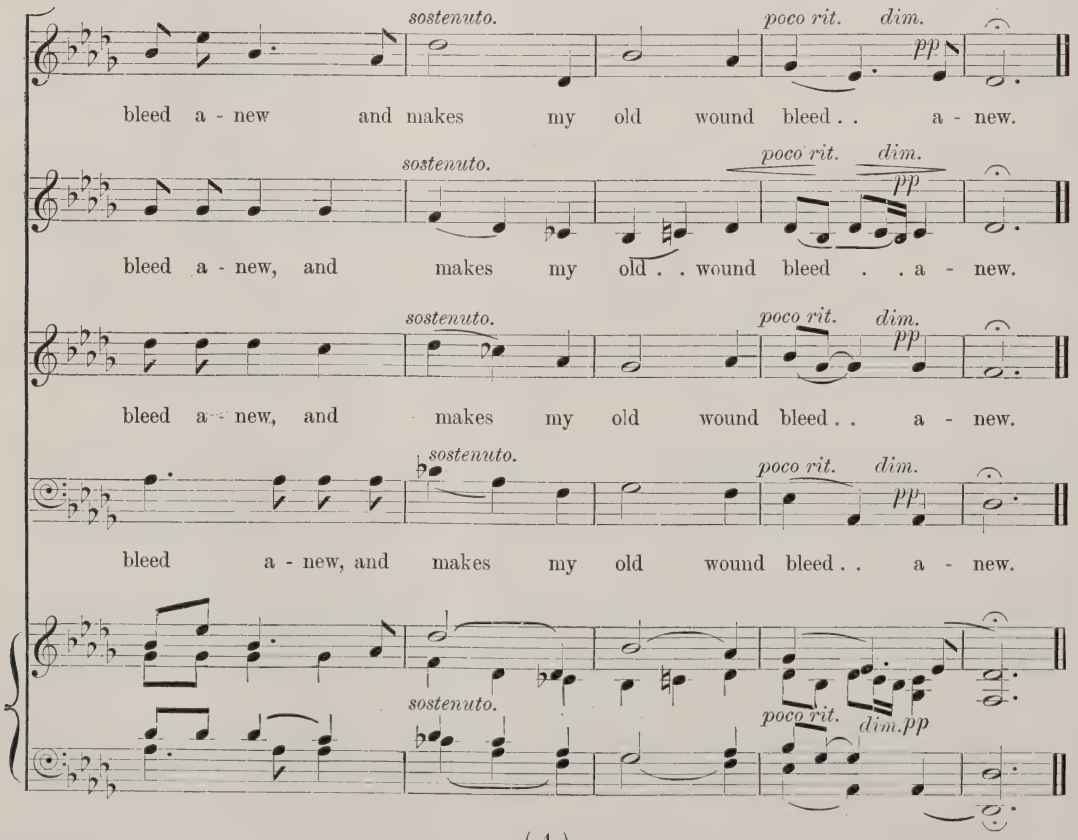

f
dim.
fp
Of . . hope - - less love, I keep a - way, of hope-less love, I
hope - - less love, I keep a - way, of hope-less love, I
hope - - less love, I keep a - way, of hope-less love, I
hope - - less love, I keep a - way, of hope-less love, I
molto cres.
p
pp
rit.
keep . . a - way, of hope-less love, I keep a - way.
keep . . a - way, . . of hope-less love I keep a - way.
keep a - way, . . of hope-less love, . . I keep a - way.
keep a - way, . . I keep, I keep a - way.


marcato.
dolce.
In vain, a-las! for ev-'ry-thing, That I have known be-long to
ff marcato.
p
pp
mf
you, to you; . . . . . Your form does to my fan-cy
cres.
you; Your form does to my fan-cy bring, your form does to my fan-cy
you; Your form does to my fan-cy bring, my fan - - - cy
you, to you; . . . . . .


molto cres.
ff
sempre f
bring, your form does to my fan - cy bring, And makes my old wound
molto cres.
ff
sempre f
bring, your form does to my fan - cy bring, And makes my old wound
molto cres.
ff
sempre f
bring, your form does to my fan - cy bring, . . And makes my old wound
ff
sempre f
Your . . form does to my fan - cy bring, And makes my old wound
molto cres.
ff


sostenuto.
poco rit.
dim.
pp
bleed a - new and makes my old wound bleed . . a - new.
sostenuto.
poco rit.
dim.
pp
bleed a - new, and makes my old . . wound bleed . . a - new.
sostenuto.
poco rit.
dim.
pp
bleed a - new, and makes my old wound bleed . . a - new.
sostenuto.
poco rit.
dim.
pp
bleed a - new, and makes my old wound bleed . . a - new.
sostenuto.
poco rit.
dim.pp

REVIEWS.—(*Continued from page* 528.)

Te Deum and Benedictus in B flat. By Walter G. Alcock.

[Novello and Company, Limited.]

The talented organist to His Majesty's Chapel Royal has taken for the opening theme of his setting of the Te Deum an ancient plain-song phrase known as *Vexilla Regis*, and its sturdy character, induced by its apparent independence of tonality, imparts a peculiar dignity to his music. We are glad to note that the conventional and somewhat tricky device of setting the verse 'Holy, holy, holy, Lord God of Sabaoth,' *pianissimo*, has been discarded in favour of the delivery of the words *fortissimo*—a much more rational proceeding, since it is stated in the preceding verse that the cry is given by 'The Heavens and all the Powers therein.' The verse 'When Thou tookest upon Thee' is set for basses in unison, an impressive effect being produced by a change to the key of the flattened sixth of the scale of B flat, the prevailing tonality. Later on there are some other effective harmonic transitions which show that the composer is fully alive to the importance of a good, sound tonal scheme. Mr. Alcock also makes good use of passages in imitation, particularly in his treatment of the Benedictus. The music to this is somewhat lighter in character than that to the great Eastern hymn, but it is an excellent example of the blending of ancient and modern orthodox methods. The settings require a well-trained choir of capable vocalists, but the compositions present no excessive difficulties. The organ accompaniment is interesting, and greatly contributes to the effectiveness of the setting.

To One in Paradise. Song. Words by Edgar Allan Poe. Music by Sir Arthur Sullivan.

Behind the Silver of the Moon. Song. Words by Fred. E. Weatherly. Music by J. L. Molloy.

[Novello and Company, Limited.]

It is not always kind to give to the world that which a composer withheld in his lifetime, but the melancholy interest attached to posthumous works is so great, and in some cases such treasures have been discovered, that there is little probability of the practice being suppressed. 'To One in Paradise' may indeed be pleaded as a justification for its continuance, for the American poet's words have been set by the late composer for a tenor voice with a directness and melodic simplicity that intensify their pathos, and it would certainly have been regrettable if a song of so much artistic truth had been suffered to remain in oblivion.

'Behind the Silver of the Moon' is, in Mr. Weatherly's philosophy, the land where we shall one day find all the happy hours of our childhood, and maybe those that came to us later and vanished all too soon. The song is a dainty, pleasing fancy, with music that seeks to echo the sentiment of the words, and shows the well-known composer in his best and most refined style. It should be added that an organ obbligato is provided for the last verse.

Song to Pan. Part-song. By Herbert W. Wareing.

Cradle Song. Part-song. By Arthur Stenz.

[Novello and Company, Limited.]

The god Pan has been the cause of much music, and composers to-day seem just as inclined to pay him homage as did their forefathers. The words of this particular 'Song to Pan' are taken from 'The faithful Shepherdess,' by Beaumont and Fletcher, who declare that the sylvan god is great and just, and must be honoured by much repetition of 'Fa, la, la,' and by the entwining of vocal parts, not difficult to sing and pleasant to hear. Cradle songs are inevitably very much like one another, but their heritage is a tenderness and grace that ever appeals, and these attributes are possessed in notable degree by Mr. Stenz's music. If he be a singer himself we should be inclined to hazard the opinion that he is a tenor, but be this as it may, tenors who take up this song will feel grateful to the composer for the effectiveness of his music.

Obituary.

We regret to place on record the following deaths:—

On June 27, quite suddenly, at 6, Webster Gardens, Ealing, Dr. Charles Garland Verrinder, a former chorister of Salisbury Cathedral and a pupil of Sir George Elvey. Dr. Verrinder was organist successively of Holy Trinity, Windsor, 1854; St. Giles-in-the-Fields, London, 1856; Christ Church, Lancaster Gate, 1866; St. Michael's, Chester Square, 1877; St. Mary's, West Kensington, 1890, while for the last four years of his life he held the organistship of Ealing Congregational Church, of which the Rev. W. Garrett Horder is the minister. In 1859 he was also organist of the West London Synagogue of British Jews (the Reformed Synagogue). He composed a cantata 'Israel'; Hebrew services and Psalter; some Anglican church music; part-songs, songs, organ music, &c. In 1862 he took the degree of Bachelor of Music at Oxford, and was created a Doctor of Music by the Archbishop of Canterbury in 1873.

On July 13, at 12, Rathbone Place, Miss Giulia Warwick (whose real name was Julia Ehrenberg), aged forty-seven. She originally appeared in public as a pianist when only twelve years of age. This was in 1869, at St. James's Hall. Later on, when she found she had a voice, she studied under Madame Sainton Dolby and Mr. Manuel Garcia. Miss Warwick joined D'Oyley Carte's first Gilbert and Sullivan opera company in November, 1877, when she created the part of the charity girl Constance, in 'The Sorcerer.' She also rendered valuable service in the Carl Rosa and other opera companies. Upon her retirement from the stage she became a professor of singing at the Guildhall School of Music, and subsequently founded a vocal academy of her own.

On July 14, at Deal, after a long and painful illness, Frank Lewis Moir, aged fifty-two. While an art student (painting) at Kensington he began to compose music, and gained a scholarship at the National Training School for Music. He composed a comic opera, 'The Royal Watchman,' much church music, madrigals, &c. But it is chiefly as a song composer that Mr. Moir made his name, his best known efforts in this direction being 'Only once more' and 'Best of all.'

THE PHILHARMONIC SOCIETY.

No better proof of the vitality of the veteran Society could be adduced than the concluding concert of its 92nd season which took place on June 30 at Queen's Hall. It opened with the first performance in London of Mr. Edward German's 'Rhapsody on March Themes,' originally produced at the Norwich Festival of 1902. Re-hearing increased esteem for the work, which, under the direction of the composer, received an excellent rendering, and met with much applause. A peculiarly interesting feature of the evening was the revival of the *Scherzo* from Mendelssohn's Octet, to which reference is made on page 518 of the present issue of The Musical Times. The movement so delighted the audience that its repetition was insisted upon, as at its first performance in 1829, a curious example of the continuance of the same taste, and, be it added, a proof of the captivating vitality of Mendelssohn's music. Of this truly fairy music Dr. Cowen secured a delightfully finished interpretation. Herr Kubelik, the soloist of the evening, was heard at his best in Lalo's graceful 'Spanish' Concerto for Violin, and the programme and season concluded with a performance of Schubert's great Symphony in C, worthy of the work and of the prestige of the venerable Society.

'The English Madrigal Choir' is the title of a new organization that is about to be formed at Leighton House, and that will devote its energies solely to the singing of English madrigals. Those wishing to join the choir—which is to be conducted by Mr. Charles Kennedy Scott—are invited to communicate with the honorary secretary, Mr. C. L. Stocks, 16, North Street, Westminster.

THE ROYAL ACADEMY OF MUSIC.

The usual term-end concert given by the pupils of the Royal Academy of Music took place at the Queen's Hall on July 21, when fresh proofs were given of the earnest endeavour and good training of the young people at Tenterden Street. Miss Hilda Peppercorn gave a clever interpretation of Chopin's Scherzo in B flat minor, and Miss Gladys Clark in M. Saint-Saëns's Introduction and Rondo Capriccioso showed considerable command of the violin. The most promising of the vocalists was Miss Gwladys Roberts, the possessor of a rich-toned contralto voice, who moreover articulated with commendable distinctness. This latter valuable accomplishment was also a distinctive feature of the singing of Mr. Philip Simmons, who sang with much taste two songs respectively entitled 'The Three Shadows' and 'To one I love,' by Mr. Archibald Tester, a fellow student. Other vocalists who merit encouragement were Miss Edith H. Coish and Mr. Marcus Thomson. Some praiseworthy work was also done by the Ensemble Class under the direction of Mr. Willy Hess. A notice of the Prize-giving function will be found on page 536.

THE ROYAL COLLEGE OF MUSIC.

Of the making of concert programmes, as of books, there is no end. Yet too often there is as little art displayed in the one as in the other. It might be worth considering whether the art should not be taught as are singing and playing, and as conducting *should* be, but we fear is not yet, taught in our music schools. Be that as it may, those students of the Royal College of Music who are wide awake enough to take an interest in a subject which may concern them greatly in after life had a valuable object-lesson in the pupils' concert given at the College on July 21, when the programme proved a cunningly and effectively arranged bouquet of classic, romantic, and contemporary, orchestral, choral, solo vocal and solo instrumental music. It even included the art of to-day, the 'hot roll' (*frischgebackene Bemme*), as Brahms called it, of this morning. This was an orchestral Suite in three movements by James Friskin (Scholar), a bright and attractive little work which testified to the young composer's gifts in no uncertain manner. He has charming ideas, and has learned how to express them and what to do with them. Their treatment is sound and fanciful, the scoring effective in a quiet though by no means colourless way, and in the last movement (*Tema con variazioni*) ingenuity of invention is allied to feeling which has the appearance of being spontaneously expressed. The young composer has views, occasionally his own, on orchestration, and though his effects will not yet set the Thames on fire, they nearly all 'come off,' to use the jargon of the orchestral specialist. The work was received with a degree of enthusiasm that suggested the birth of a veritable masterpiece. Let us hope the hero of the 'overwhelming reception' will live it down and keep a level head. The young composer achieved a second success with a smooth and distinctly musical performance of the solo part in Beethoven's G major Pianoforte Concerto. Maria Yelland sang the 'Inflammatus' from Dvorák's 'Stabat Mater.' She has a powerful voice of good quality, but the energetic, almost assertive, way in which she ejaculated the words made us wonder whether she understood their meaning. The difficult 'Chorus of Flower Maidens' from Act II. of 'Parsifal' was brightly and lightly sung by the Choral Class, though the complex pattern of Wagner's vocal polyphony stood out none too clearly.

The orchestra was not up to the usual standard of the Royal College of Music. There was apparent a vast deal of 'spirit,' but also a degree of roughness, especially in the strings, which greatly interfered with the enjoyment of the Concerto and Schumann's C major Symphony (No. 2), which closed the evening's music. May we draw attention to the very cacophonous 'tuning' in which the players indulge between the movements of a work? The irritating habit is becoming a veritable nuisance, when between two works, and even during the pauses dividing the movements, we hear snatches of other works (not even in the programme!) played *with*, and travestied by individual players in the orchestra. The time has come to utter a protest against a proceeding as inartistic as it is unworthy of a great Music School.

MASTER FLORIZEL VON REUTER.

Shortly after the début in this country of Master Vecsey there came rumours of the achievements of a still more marvellous prodigy in Master Florizel von Reuter, a young gentleman who was said to be not only as wonderful a violinist as the other little boy, but a composer and conductor to boot, and at the age of twelve! No wonder therefore that a large audience, which included Queen Alexandra, gathered together in Queen's Hall on June 29 full of expectancy not unmixed with curiosity at the first appearance in England of this prodigy violinist-composer-conductor.

When after the performance of Beethoven's 'Fidelio' Overture under Dr. Cowen's direction Master Reuter made his appearance, he was found to be a slight but well-built boy with a fair complexion and flaxen curly hair, as great a contrast to the dark and sturdy Master Vecsey as could be conceived. When he began to play in Vieuxtemps's Violin Concerto in E it soon became manifest that his tone was less full, and that he was more conscious of his efforts than his juvenile rival. His technical facility was astounding, but that which most prominently manifested itself was his keen sense of rhythm and accentuation. Expressive passages were rendered with great refinement, and rapid *staccato* notes and runs were executed with a fascinating crispness and clearness that attested to extraordinarily developed nervous energy in one so young.

The sensational moment of the afternoon however came when the lad took up the baton to conduct his Symphony in F sharp minor, and when he sharply tapped the desk to call the huge orchestra of matured musicians to attention, the sight was so strange and partook so much of the incongruous that a ripple of subdued merriment went through the hall. Scarcely less amusing was it to note the punctilious care with which the boy gave the leads at the entrances of the various instruments and his energetic gestures when he approached a climax. It seemed a scene of topsy-turveydom! The Symphony is chiefly remarkable for its thematic material, the principal subjects not only being melodious and significant, but symphonic in character. It need scarcely be added that the performance of this boyish creation elicited enthusiastic applause, and after Master Reuter had subsequently been heard in Max Bruch's 'Scottish Fantasia' an extra piece was demanded.

Master von Reuter made his second and third appearances at violin recitals given at St. James's Hall on July 6 and 16 respectively. On the former occasion his programme included M. Saint-Saëns's Third Concerto and Bach's First Sonata with clavier accompaniment, while at his third recital he played a pretty little piece of his own entitled 'Ein Lied' which, in common with his Symphony, bore witness to his power to invent pleasing melody.

MUSICAL DEFENCE LEAGUE.

(From the *Standard*, July 5, 1904.)

The Duke of Argyll presided last night at a public meeting held in the Queen's Hall, at Langham Place, with the object of taking steps 'to secure proper protection for musical copyright, and for the suppression of musical piracies.' Among those present were Mr. W. A. Mount, M.P., Mr. Ian Malcolm, M.P., Sir C. Hubert H. Parry (Royal College of Music), Sir A. C. Mackenzie (Royal Academy of Music), Dr. W. H. Cummings (the Incorporated Society of Musicians), with representatives of a number of other musical and publishing organizations.

The chairman, in opening the proceedings, said that if in three years 3,000,000 pirated copies had been seized, it was not the tenth part of what had been sold, and, assuming that each piece would have brought threepence, the loss to the musical profession amounted to no less than £37,000. It was no wonder, therefore, that some remedy should be demanded for such a state of things. It might be said that we ought not to interfere with those who sold the music in the streets; but, first of all, our sympathies ought to be with those by whom the music was provided (applause).

Mr. William Boosey read or mentioned a number of letters that had been received from persons of note, who sympathised with the object of the meeting, but were unable to be present,

among these being Lords Knutsford, Lytton, and Lathom, Mr. Herbert Gladstone, M.P., Mr. Stuart-Wortley, M.P., and Mr. T. P. O'Connor, M.P.

Mr. W. A. Mount, M.P., moved a resolution to the effect that, owing to the deplorable condition of the music and art industry of this country, through the depredations of music pirates, the Government should be earnestly petitioned to give facilities for the passing of the Musical Copyright Bill of the present Session. The mover maintained that the existing Act was no adequate remedy for the evil of which the composers of music complained. The Bill now before Parliament had received a great deal of discussion in the Standing Committee of the Commons, and in Committee of the whole House had received general support, being only defeated thus far by the obstruction of one or two Members (cries of 'Shame.')

The resolution was seconded by Mr. Ian Malcolm, M.P., and supported by Sir C. Hubert H. Parry, Sir A. C. Mackenzie, Sir Edward Elgar, the Hon. Harry Lawson, Mr. John Murray, Mr. Stephen Adams, Mr. C. W. Bowerman, Mr. David Day, and other gentlemen. It was carried by acclamation, and the proceedings concluded with a vote of thanks to the Duke of Argyll for presiding.

ELGAR'S 'APOSTLES' IN YORK MINSTER.

(By our Special Correspondent.)

On purely æsthetic grounds—and these are all that need concern my present purpose—there can be no question of the supreme fitness of a cathedral nave for the performance of oratorio. If there be any virtue in an appropriate environment, it must surely be felt when music whose theme is religion is heard in a temple dedicated to religious worship, where a thoughtful demeanour is second nature, where decorous behaviour is customary, and where distracting applause is not tolerated. There are serious practical difficulties to be faced, it is true; it would be absurd to minimize them, and it is not often possible to avoid or evade them, as was done on the memorable occasion when Sir Edward Elgar's most recent oratorio, 'The Apostles,' was given for the first time in a church—an event which took place on June 29, in York Cathedral. Anyone who enters the nave of York Cathedral, the vastest in this country, must feel how it lends itself to musical effects of a grandiose description. This was realized in the old times of the Yorkshire Festivals, but for something like three-quarters of a century there had been no festival, or even oratorio performance on festival scale, until this recent occasion of which I write. The chorus was, indeed, of very similar calibre; the orchestra, however, fell short in numbers of the instrumental forces employed in the old days, though probably the seventy or eighty players, mostly London artists, went far to make up by their superior efficiency what they lacked in numerical strength.

I have before me a volume of the programmes of the second Yorkshire Festival, that of 1825, and it may be interesting to quote from them a few of the particulars which they record with praiseworthy exactitude. In passing, the reader may be reminded that Crosse's handsome folio volume deals with the 1823 Festival, which was on a similar scale, though apparently not quite so extensive. In 1823 the chorus numbered 285, the band 180; whereas in 1825 the numbers were respectively 350 and 250. This makes a sufficiently imposing force, but, as regards the power of the band, it is well to remember that a large majority of the players were gathered from all parts of the English provinces, and that the standard of orchestral playing was then much lower than it is now. When we turn to the programme, however, it will be seen that a far lower standard of efficiency would suffice. Handel's music, the idiom of which is not so varied that it should afford many stumbling blocks even in 1825, formed by far the largest part of the cathedral programmes. The whole of 'Messiah' and a selection from 'Judas Maccabæus' were given, while the 'grand selections of sacred music'—this undignified way of recommending a programme by styling it 'grand' has not yet died out in Yorkshire—were full of Handelian extracts. Let me just summarize the Gargantuan 'Selection' given on the fourth morning, Friday, September 16, 1825. Of Handel there was heard the 'Dettingen' Te Deum, Coronation and Funeral Anthems, and pieces from 'Solomon,' 'Deborah,' 'Saul,' 'Theodora,' 'Joshua,' 'Esther,' 'Jephtha,' 'Joseph,' 'Athaliah,' 'Redemption,' 'Israel in Egypt,' and 'St. Cecilia's Day.' The rest was a strange jumble. There were pieces by Haydn, Mozart, and Guglielmi, presumably from Masses, but discreetly not so described, in deference to Protestant susceptibilities; others from Graun's Te Deum and Mozart's 'Requiem.' 'Luther's Hymn' was sung by Mr. Braham and the chorus, and Croft's 'St. Matthew' tune and Humphrey's familiar 'Grand Chant' had a place in this extraordinary *olla podrida*. One thing seems certain, that this broad, dignified music could hardly fail to be really impressive when given on a commensurate scale and in so magnificent a building. Perhaps as an illustration how 'history repeats itself' it may be worthy of mention that in 1823 the committee found it necessary to make a request 'respecting the disuse of high head-dresses,' while from the fact that it was almost universally obeyed we may perhaps assume that the sex was more amenable to discipline than it is usually found nowadays.

After making due allowance for the general advance in technical proficiency of musicians since those early days, it must be allowed, I think, that a more difficult task was provided in Sir Edward Elgar's music. Circumstances had, however, prepared the way for a successful performance. In the first place the financial obstacle—which otherwise might well have been practically insurmountable—was removed by the generosity of a gentleman who desired to remain anonymous, but whose name is an 'open secret,' and whose lavish support of the Leeds Choral Union is well known and appreciated in the West Riding. Having taken upon his shoulders the whole pecuniary responsibility of the undertaking, it became possible to give a complete performance, with full orchestra and able principals, of this very exacting work, free of any charge for admission. Entrance was obtained by free tickets, all of which, it is needless to add, were taken up long before the day of the performance, for Yorkshiremen are never so keen in their pursuit of pleasure as when it can be secured without cost. The seats were not numbered, and it speaks highly for everyone concerned that the big audience was seated with a minimum of anything approaching unseemliness.

The performers were stationed on a platform erected under the central tower, west of the choir screen, and rising from the level of the floor to a height of some four feet at the back. The elevation was of course not sufficient to produce the best possible effect acoustically, but the Dean and Chapter very properly feel keenly their responsibility as custodians of the Cathedral in regard to the practical danger in the erection of extensive temporary fittings in an ancient building. In one respect the Minster showed a great improvement. The new Walker organ on the screen has its console on the South side, instead of on the East, as in the old one, so that it can be employed for services in the nave as well as in the choir. While referring to the organ I must not forget to mention that it was employed with admirable discretion and excellent effect by Mr. T. Tertius Noble. As a rule I fail to understand why the organist should be singled out by large type in the programme and special mention in the criticism, apart from any other member of the orchestra, of which he as a rule supplies the one part that can legitimately be dispensed with—at least in modern oratorio; but Mr. Noble, as the chief musician of York Minster, deserves some special credit for self-abnegation in taking a less prominent place on the present occasion. The conductor was Mr. Alfred Benton, who naturally assumed that position as conductor of the Leeds Choral Union. The principals were Miss Jenny Taggart, Miss Lilian Dews, Mr. Henry Brearley, Mr. Francis Harford, Mr. Andrew Black, and Mr. Ffrangcon-Davies, whose efforts were handicapped by their position, standing as they did hardly above the level of the audience. Mr. Black, however, did not fail to give due incisiveness to the part of Judas, and Mr. Ffrangcon-Davies's fine voice was really adequate to the difficult feat of filling York Minster—of the excellence of his interpretation there is nothing new to be said, save perhaps that it grows in impressiveness, being certainly more virile than when he first undertook it. The Leeds Choral Union, as was duly recorded in The Musical Times of last April, gave 'The Apostles'

at Leeds on March 16, when three of the same principals took part in the performance, so that a familiarity was ensured without which an efficient performance in so strange and in some respects so difficult a place as York Minster would have been still more difficult of attainment. A sufficient volume of tone there was not, at least in the more grandiose or strenuous passages, but if the comparison may be allowed, I think the effect was decidedly better than when Elgar's 'Dream of Gerontius' was heard in the Roman Catholic Cathedral at Westminster. The band was certainly not sufficiently large in the string department, but it was significant that the harp, which had behind it one of the huge piers of the central tower, was quite effective. Placed on an elevated and rapidly rising platform, with a coved back to reflect and concentrate the sound, chorus, orchestra, and soloists would have been heard to infinitely greater advantage, and a glance at the plate opposite page 179 of Crosse's 'History of the 1823 Festival' shows how this arrangement can, and has been effected. Apart from purely musical results I am, however, bound to confess that the general æsthetic impression was none the less favourable from having the fine stone screen in view, and it must be admitted that in such a matter the surroundings mean a good deal as regards the ultimate impression. The chorus-singing was of a high order of merit. The singers knew their work, and the quality of their tone was excellent. Mr. Benton's temperament is not best suited to the interpretation of such frankly emotional music as Elgar's, but he is a thoroughly painstaking, conscientious musician, and deserves credit for the high degree of precision attained by his large and energetic chorus.

Will the object-lesson afforded by the performance have any further results? At any rate it demonstrated that, if pecuniary, ecclesiastical, and social difficulties can be adjusted, there is no inherent impossibility in resuscitating the ancient glories of musical festivals in York Cathedral.

Herbert Thompson.

ROYAL ACADEMY OF MUSIC.

The annual distribution of prizes to students at this Institution took place at Queen's Hall on July 22. The presentations were made by Madame Melba. The musical portion of the programme included two Canons for female voices, by Frederick Corder, sung by a select choir, accompanied by seven harps and conducted by the composer; and Bach's Sonata in C major for two violins and figured bass, played by sixty violin students, with organ accompaniment by Mr. B. J. Dale. Sir Alexander Mackenzie then gave his annual address. Referring to the scholarships he said that he had an entirely new one to announce. Its conditions were, briefly, that the holders should have some connection by birth with natives or inhabitants of the Isle of Man, and that it was open to any branch of music. It would be called the Baume (Manx) Scholarship. Madame Melba had just intimated that she would give a prize (for the next five successive years), bearing her name, for the encouragement of singing in the English language, and she had chosen the English ballad as the medium best fitted to carry out her suggestion. The Principal also mentioned that at the first concert given under the auspices of the Palmer Trust fund in May last, quite a number of their talented students figured favourably in the programme.

The following awards have recently been made at this Institution:—The Charles Rube Prize (String Quartets), Ivy St. Aubyn Angove, Rowsby Woof, James T. Lockyer, and Walton O'Donnell. The Heathcote Long Prize (Pianoforte), Claude Gascoigne. The Frederick Westlake Memorial Prize (Pianoforte), Gladys Law. The Parepa-Rosa Prize (Sopranos), Ida Kahn. The Hannah FitzRoy Prize (Violin), Herbert J. Boden. The Charlotte Walters Prizes (Elocution), Carmel Goldsmid and Alberta Kavanagh. The Walter Macfarren Gold Medals (Pianoforte), Hubert Gascoigne and Winifred Christie.

Several important Scholarships and Exhibitions will shortly be competed for, particulars of which may be obtained upon application to the Secretary of the Institution.

Dr. Cuthbert Harris has been appointed to the conductorship of the Streatham Choral Society in succession to Mr. Stewart Macpherson.

The official report of the adjudicators of the Morecambe Musical Festival (held in April) has just been issued. Detailed criticism and marks fill a substantial pamphlet of forty-six pages. Sir Edward Elgar, who was one of the judges, contributes a characteristic letter. Therein he says:—

> The choral singing is of the same excellence, the orchestral playing as good as before, the general artistic feeling, the enthusiasm, and (not least) the good-will are at the same high level as when I had the good fortune to become acquainted with your district, a district where you 'make music' yourselves first, and import it afterwards, thus happily reversing the procedure of places where they find it convenient to talk more and sing less.

He also expresses his pleasure in finding that a really noble piece of music, Brahms's 'Song of Destiny,' found a place in the programme. In the unaccompanied competitive singing he notes a tendency to exaggerate the expression marks, and in view of the wide differences in the choice of *tempi* he suggests that the exact *tempo* should be indicated beforehand. He adds:—

> During the Festival the time at the disposal of the adjudicators is so short that only the merest criticism is possible, and a great deal they would like to say is necessarily omitted. My sympathies are very frequently with the losing side, and, much as one would wish to enumerate good points, the exigencies of competition somewhat restrict adjudicators to a recital of the errors which debar competitors from the first place. I look forward, therefore, to the gathering to be held in Morecambe shortly, when I hope to meet all the conductors, successful and unsuccessful, whom I have only seen for a moment under the public eye and at the distance between the 'bad eminence' of the judges' box and the platform, and I hope to have the pleasure to make the personal acquaintance of these gentlemen to whom we owe so much artistic progress and pleasure, and to whom is due the main credit for the wonderful spread of music 'somewhere farther north.'

The meeting referred to was held on July 23, when more than seventy conductors attended. In the course of an address, which was highly appreciated, Sir Edward referred to his own early experiences as a conductor of amateurs. He pleaded for dignity and restraint in conducting, and urged his audience to aim more and more at culture and refinement. A discussion having arisen as to the advisability of encouraging male-voice choirs with alto as top part, he was inclined to the opinion that as nothing was now written for this class of voice, the employment of it must die out. One conductor had the temerity to say that his choir did not care for Brahms's part-songs, and had asked him to 'lose or burn the copies.' Sir Edward created considerable amusement by suggesting that the conductor had better by half 'lose or burn his choir!'

Mr. Henry J. Wood has instituted an Orchestral Society. In a manifesto-circular announcing this fact the well-known conductor says: 'The purpose of the Society is practical; its aim, to be an educative influence upon the musical career of the individuals who care to profit by it.' So far, so good; but when he says, 'that in England we have amongst our countrymen very few players fitted by training, or qualified by after experience, for places in a classical orchestra,' we feel that this is a reflection upon our Schools of Music and the splendid opportunities they afford for equipping orchestral players. One has only to attend the concerts of the Royal Academy of Music and the Royal College of Music to bear testimony to the excellence of the orchestral playing of the students at those Institutions, and the same can be said of others up and down the country. However, a number of those who wish to gain experience in orchestral technique will doubtless be glad to avail themselves of the advantages Mr. Wood offers. Applications for membership of Mr. Henry J. Wood's Orchestral Society should be made to the Secretary, Mr. C. W. James, 10, Duke Street, St. James's.

His Majesty the King has recently conferred the honour of Knighthood upon three well-known and much respected amateurs of music—Professor James Dewar, the distinguished scientist and a Director of the Royal Academy of Music; Mr. George Donaldson, whose benefaction of ancient musical instruments to the Royal College of Music is worthily associated with his name; and Mr. Alfred S. Scott-Gatty, a composer of many charming songs, on his appointment to the ancient office of Garter Principal King-of-Arms.

In view of the approaching season of Queen's Hall Promenade Concerts, Mr. Robert Newman sends us a long list of novelties—forty in number—to be performed under the direction of Mr. Henry J. Wood, together with the names—upwards of one hundred—of those artists who, as solo singers and players on instruments, will co-operate in these welcome music-makings. The concerts, which will extend from August 6 to October 21, are sure to be well patronized by reason of their high aims and the keen enjoyment they afford to true lovers of music. The Earl Howe, G.C.V.O., Lord Chamberlain to Queen Alexandra, has joined the Board of 'The Queen's Hall Orchestra, Limited.'

The recently-formed London Symphony Orchestra gave their second concert on July 2 at Queen's Hall, the conductor on this occasion being Mr. Charles Williams. The principal orchestral works selected were the Overture to 'Tannhäuser,' and Brahms's Fourth Symphony; but interest was chiefly centred in the first appearance of Master Franz von Vecsey with orchestra. The result was somewhat disappointing. The lad seemed to be hampered in Mendelssohn's Violin Concerto, but he made ample amends in Paganini's Concerto, which was interpreted with extraordinary assurance and brilliancy for a child of eleven. Almost more wonderful by reason of the volume of tone and expression was the rendering of the familiar Air in G by Bach, given by way of an encore.

The Reliquary and Illustrated Archæologist for July contains an exhaustive and illustrated article entitled 'Notes on a Roman Hydraulus,' by the Rev. F. W. Galpin, who has for a long time made a special study of that ancient instrument. Mr. Galpin delivered an interesting lecture on 'The Water Organ of the Ancients, and the Organ of To-day,' at the recent Loan Exhibition held under the auspices of the Musicians' Company, when he gave illustrations on a working model of a Roman hydraulus. ——*Occasional Papers*, a monthly magazine published at 3, Lansdowne Crescent, Bournemouth, had an article in its June issue on the evergreen subject 'Is England a Musical Nation?' by Mr. Duncan Hume, and its July number includes a paper on 'The National Music of Great Britain,' by Mr. Arthur T. George. The magazine is well edited and its articles are brightly written.

An amalgamation has recently been effected of three well-known and old-established music schools—to wit: The London Academy of Music, founded in 1861; The London Music School, founded in 1865; and the Forest Gate College of Music, founded in 1885. On and after September 1st these united institutions will be known as The London Academy of Music, having its headquarters at 22, Princes Street, Oxford Circus, with branches at Kensington, Brighton, Forest Gate, Southend, and elsewhere. The direction of the enterprise—which is about to be legally incorporated—will be under a Board of Management, to consist of Dr. Yorke Trotter, Mr. A. Raimo, Signor L. Denza, Mr. W. Harding Bonner, and Mr. Frank Bonner.

The management of the St. Louis Exposition, in contracting with the Grenadier Guards Band to play there, stipulated that the bandsmen must play at the low pitch. Thereupon Mr. A. Williams, the bandmaster, in order to comply with this requirement, instructed Messrs. Boosey and Co. to manufacture a complete set of instruments at the low pitch. The band, consisting of sixty musicians, will use their new instruments at the daily performances given by them at Earl's Court Exhibition. This will be the first opportunity afforded to musicians of hearing an English Regimental Band playing at the low pitch; a fact which cannot fail to be one of interest and, indeed, of satisfaction.

Answers to Correspondents.

VILLAGE ORGANIST.—The word *shawm* is a corruption of chalumeau, signifying a primitive clarinet or oboe. It is incorrectly used in the Prayer-book version of Psalm xcviii., v. 7, 'With trumpets also and shawms,' as the literal translation is 'With *khatsotsrah* and sound of *shophar* make a joyful noise before the Lord the King.' In the Septuagint the passage reads (translated):—'With ductile trumpets, and the sound of horn-trumpets'; so too in the Vulgate—'In tubis ductilibus et voce tubæ corneæ.' The use of the word 'cornet' in the Authorised Version (the sixth, not seventh verse of Psalm xcviii.) is rather unfortunate as giving a somewhat vulgar idea of a noble and consecrated instrument. The *khatsotsrah* is considered to have been a straight trumpet, with a bell; the *shophar*, a rousing-toned trumpet mentioned three times in the Psalms (Ps. xlvii., v. 5; lxxxi., v. 3; cl., v. 3), and frequently elsewhere in the Old Testament. The *shophar*, as Sir John Stainer says ('The Music of the Bible'), 'is especially interesting to us as being the only Hebrew instrument whose use on certain solemn occasions seems to be retained to this day.'

CHOIRMASTER.—There is always a certain amount of risk in stating who was the *first* to do this or that; but in regard to the earliest instance of the pointing of Bible Psalms (the Authorised Version) we believe it can be claimed for the late Mr. Andrew Deakin, of Birmingham. In 1846 he issued a little book entitled 'Euphonia: portions of Holy Scripture, marked for chanting, with twenty-five of the most approved chants.' Although 'Euphonia' appeared anonymously, Mr. Deakin was both the editor and printer of the book. In 1847 the late Dr. Gauntlett issued his 'Bible Psalms,' and in the same year the late John Curwen published 'Psalms arranged in proper rhythm for chanting.'

R. B. N.—(1) So far as we can discover the following are the production dates of the Tschaïkovsky operas you name:—'Snegourotchka' ('The Snow Queen'), May 11, 1873; 'Oprichnik,' at St. Petersburg, 1874; 'The Swan Lake' (a lyric drama), 1876; 'Vakoula, the Smith,' at St. Petersburg, November, 1876; 'Eugene Oniegin,' at St. Petersburg (as 'Jevgenjie Onégin'), 1879; 'Joan of Arc' (or 'Maid of Orleans'), 1881; 'Mazeppa,' 1884; 'Pikowaya Dama' ('Pique-Dame'), 1890; 'Iolanta,' 1893. There is more than one variant in the spelling of the foregoing titles, as there is of the composer's name. (2) Moszkowsky's opera 'Boabdil' was first performed at Berlin, on April 21, 1892.

H. G.—(1) The Prize Tune 'Lothbury,' about which you write, originally appeared in *The Musical Standard* of December 3, 1864. It was composed by Mr. Henry J. South, now of Richmond, Surrey, to whom any enquiry concerning the tune should be addressed. (2) Handel's 'Harmonious Blacksmith' is a myth, so far as regards its title. We have not space to tell the whole story, but you will find it clearly set forth in Dr. Cummings's little biography of the master (p. 62) published by Messrs. George Bell and Sons. The familiar air and its variations, first published in 1720, is hardly suitable for an organ voluntary in church.

DULCIANA.—Mr. Arthur G. Hill's 'Organ Cases and Organs of the Middle Ages and Renaissance' contains drawings of the following English organ cases: In vol. i.—Westminster Abbey (an organ specially erected for the Coronation of William and Mary in 1677); Gloucester Cathedral; King's College, Cambridge; Exeter Cathedral. In vol. ii.—Stanford Church, near Rugby; Tewkesbury Abbey; the Church of St. Catherine Cree, Leadenhall Street, London; Eton College Chapel (former organ); and Finedon Church, Northamptonshire.

THELMA.—The following will serve for 'some *classical* but lively duets for the pianoforte, not *very* hard to play': Beethoven—Sonata in D (Op. 6) and Three Marches (Op. 45); Mozart—Sonatas in D, B flat, and C; Hummel—Sonatas in E flat and A flat, Nocturne in F; Schubert—Marches, Rondos, Variations, Divertissements Hongroise, and Polonaises; Schumann—Bilder aus Osten and Ballscenen; Weber—Twenty Pieces. All original pianoforte duets, not arrangements.

S. P. D.—The difficulty you experience of getting to know of new songs might be overcome by subscribing to a Musical Circulating Library.

J. P.—(1) A suggested reasonable (or judicious) speed for the performance of the 'Zauberflöte' Overture might by some be considered unreasonable. The magic of Mozart's music is enhanced by its impetuous velocity, provided the players are equal to the demands thus made upon them. (2) *Spronato* (in F. von Suppé's Overture 'Ein Morgen, ein Mittag, ein Abend in Wien') means 'spur on,' or 'no flagging.' (3) Messrs. Novello (Foreign department) will supply you with full information concerning the works of Brahms.

Flushing.—Mendelssohn's 'St. Paul' is not usually curtailed in performance; but perhaps the selection sung annually at St. Paul's Cathedral may answer the purpose of your inquiry—Nos. 14 to 22, The Conversion of St. Paul; No. 24 to 26, The Preaching of the Apostle; and Nos. 39 to the end, the Persecution and Martyrdom.

S. F. S.—We regret to be unable to give you the address you desire. The best known emporiums whereat to purchase second-hand music are Mr. W. Reeves, 83, Charing Cross Road; Messrs. H. White and Son, 2, Great Turnstile, Holborn; and Mr. Maurice Middleton, Dr. Johnson Passage, Bull Street, Birmingham.

D. S.—There are biographies of Clementi and Dussek (in French) and of Raff (in German). These can be obtained through Messrs. Novello. We do not know of a Life of Hummel; see the notices of him in the various biographical dictionaries.

Swell-box.—There is no fee demanded for the performance of M. Guilmant's organ compositions in public; but you might be called upon to pay a small sum for the privilege of playing the works of MM. Dubois, Saint-Saëns, and Widor in public buildings other than churches.

Ambitious.—The words (by Matthew Arnold) are doubtless copyright; if so, you would first have to obtain permission to print them.

Parliament Hill.—The following musicians are buried in Highgate Cemetery: W. H. Weiss, Dr. E. F. Rimbault, Dr. E. T. Chipp, George Alexander Osborne, Carl Rosa and his wife, Madame Parepa Rosa.

Musicus.—We are strongly of opinion that a congregation is much better led if the choir is placed in front of the worshippers, and not located in the west gallery behind them. There is a consensus of opinion in support of this view.

W. H. S.—The 'Schule des höheren Claviersspiels Technische Studien bis zur höchsten Aüsbildung' of Moriz Rosenthal and Ludwig Schytte is furnished with an English translation of the text.

Choirmaster.—See Mr. Myles B. Foster's 'Anthems and Anthem Composers,' a book which gives much information on the subject in which you are interested.

W. W. H.—Verdi's 'Requiem' is published by Messrs. Ricordi and Co., price four shillings (vocal score).

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INJUNCTIONS.

IN THE HIGH COURT OF JUSTICE. 1903 G. No. 2557.
CHANCERY DIVISION.
MR. JUSTICE BYRNE. (Stamp 5s.)

Mr. GRESWELL, Regr. } Fo. 7. Monday, the 11th day of January, 1904.

Between THE GRAMOPHONE & TYPEWRITER LIMITED Plaintiffs

and JAMES PATERSON trading as JAMES PATERSON & CO. sued as PATERSONS LIMITED Defendant.

(L.S.)

UPON MOTION for an Injunction this day made unto this Court by Counsel for the Plaintiffs and upon hearing Counsel for the Defendant And the Plaintiffs and the Defendant by their Counsel consenting to this Order and the Defendant James Paterson by his Counsel undertaking that he will not himself nor his servants agents or workmen advertise or use the word "Gramophone" in connection with any talking machine or talking machines or records manufactured offered for sale or sold by him and not manufactured or supplied by the Plaintiffs or so as to represent to the public or lead the public to believe that any such talking machine or talking machines or records has or have been manufactured or supplied by the Plaintiffs.

This Court doth order that the Defendant James Paterson do pay to the Plaintiffs the Gramophone and Typewriter Limited their costs of this Action such costs to be taxed by the Taxing Master.

And it is ordered that thereupon all further proceedings in this Action except for the purpose of enforcing this Order be stayed.

R.F.K.G.

(Seal.) Exd. J. W.
F. W.

IN THE HIGH COURT OF JUSTICE. 1903 G. No. 2477.
CHANCERY DIVISION.
(Assigned to MR. JUSTICE FARWELL.)
MR. JUSTICE SWINFEN-EADY.
(At Chambers.) (Stamp 5s.)

Mr. GRESWELL, Regr. Thursday the 14th day of January, 1904.

Between THE GRAMOPHONE & TYPEWRITER LIMITED Plaintiffs

and WILLIAM WALFORD BAYLIS sued and trading as W. BAYLIS & CO. Defendant.

Entered 30 Jan. 1904. W. Hayes.

UPON the application of the Plaintiffs by Summons dated the 5th day of January 1904 and upon hearing the Solicitors for the Applicants and for the Defendant and upon reading the Writ of Summons issued in this Action on the 5th day of December 1903 and the Plaintiffs and the Defendant by their Solicitors consenting to this Order and the Defendant by his Solicitors undertaking that he will not himself or by his servants agents or workmen advertise or use the word "Gramophone" in connection with disc talking machine needles manufactured offered for sale or sold by the Defendant and not manufactured or supplied by the Plaintiffs or so as to represent to the public or lead the public to believe that any such needles have been manufactured or supplied by the Plaintiffs and by his Solicitors undertaking to pay the costs hereinafter mentioned It is ordered that the Defendant William Walford Baylis do pay to the Plaintiffs their costs of and relating to this Action and of and consequent upon this application such costs to be taxed by the Taxing Master in case the parties differ. And it is ordered that all further proceedings in this Action except for the purpose of carrying this order into effect be stayed and for such purpose any of the parties are to be at liberty to apply as there may be occasion. Entg.

R.F.K.G.

Lib. at Seat.

IN THE HIGH COURT OF JUSTICE. 1903 G. No. 2532.
CHANCERY DIVISION.
MR. JUSTICE BUCKLEY. (Stamp 5s.)

Mr. PEMBERTON, Regr. Friday the 18th day of December 1903.

Between THE GRAMOPHONE & TYPEWRITER LIMITED Plaintiffs

and M. H. RACKSTRAW, Islington Defendant.

Entered 29 Dec. 1903. W. Hayes.

UPON MOTION for an Injunction this day made unto this Court by Counsel for the Plaintiffs and upon hearing Counsel for the Defendant and upon reading the Writ of Summons and both parties by their Counsel agreeing to treat this hearing as the trial of this action and consenting and the Defendant by his Counsel undertaking perpetually for himself his servants agents and workmen to refrain from advertising or using the word "Gramophone" in connection with any talking machine or talking machines manufactured offered for sale or sold by the Defendant and not manufactured by the Plaintiff Company or so as to represent to the public or lead the public to believe that any such talking machine or talking machines has or have been manufactured by the Plaintiff Company.

This Court doth by consent order and adjudge that the Defendant M. H. Rackstraw do pay to the Plaintiffs the sum of Twenty Pounds for their agreed costs of this action.

L. L. P.
Registrar's Office.

IN THE HIGH COURT OF JUSTICE. 1903 G. No. 3488.
CHANCERY DIVISION.
MR. JUSTICE JOYCE.
(At Chambers.)

(L.S.)

(Stamp 5s.)

Mr. FARMER, Regr. 7. Monday the 21st day of December, 1903.

Between THE GRAMOPHONE & TYPEWRITER LIMITED Plaintiffs

and J. RICHARDSON trading as the Leader Cycle Company Manchester Defendant.

Entered 15 Jan. 1904.

UPON the Application by Summons dated the 18th December 1903 of the Plaintiffs and upon hearing the Solicitors for the Applicants and for the Defendant and upon reading the Writ issued on the 8th December 1903 and the Defendant by his Solicitors undertaking that he will not by himself his servants agents or workmen advertise or use the word "Gramophone" in connection with any talking machine or talking machines manufactured offered for sale or sold by him and not manufactured by the Plaintiff Company or so as to represent to the public or lead the public to believe that any such talking machine or talking machines has or have been manufactured by the Plaintiff Company.

It is by consent ordered that the Defendant J. Richardson do pay to the Plaintiffs the Gramophone & Typewriter Limited the sum of £17 2s. 0d. for their agreed costs of this action.

And thereupon it is ordered that all proceedings in this Action be stayed.

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The A.R.C.O. Examination begins on January 9. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post free) to Members of the College.

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WEDNESDAY MORNING.—"Elijah" (Mendelssohn).

WEDNESDAY EVENING. — New Cantata, "The Witch's Daughter" (Alex. Mackenzie); Violin Concerto (Brahms); Concert Overture, "In the South" (Ed. Elgar).

THURSDAY MORNING.—Cantata, "Song of Destiny" (Brahms); Symphonic Poem, "Death and Transfiguration" (Richard Strauss); Motet, "The Voices of them that cry" (Hubert Parry): Eight-part Motet, "Sing to the Lord" (Bach): Symphony in C minor (Glazounow).

THURSDAY EVENING.— New Cantata, "Everyman" (H. Walford Davies); Poem for Orchestra and Chorus (Joseph Holbrooke); Song, "La Fiancée du Timbalier" (Saint-Saëns); Symphony in E flat (Mozart).

FRIDAY MORNING.—From "Lohengrin," "Parsifal," and "Die Meistersinger" (Wagner).

FRIDAY EVENING.—Overture, "Euryanthe" (Weber); New Cantata, "A Ballad of Dundee" (Charles Wood); Violin Concerto (Stanford); Five Songs of the Sea (Stanford); Overture, "Lustspiel" (Smetana).

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"ELIJAH" (CLAPTON).—"The vivid portrayal of the great Prophet's work was grandly rendered by Mr. Montague Borwell."—*Recorder*, April 15, 1904.

"ELIJAH" (BROMLEY).—"The title-part was splendidly interpreted by Mr. Montague Borwell. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression."—*Bromley Chronicle*.

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"ELIJAH" (SUNDERLAND).—"The feature of the performance was the *brilliant work* of Mr. Montague Borwell. He possesses a magnificent voice, and as *Elijah* sang with *rare dramatic power*."—*Sunderland Daily Post*, April 21, 1904.

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SINGING.—*George Alexander Grimm, *Maurice Hannagan, *Maud Mary Wallis.

ORGAN.—*Edith Fitt.

VIOLIN.—*Lucie Mary Allsop, *Alice Maude Hibbitt, *Alice Maud M. Milnes, *Catherine Louisa Startup, *Ethel Eunice Waine.

CERTIFICATES.

COUNTERPOINT.—Lucy Ethel Utton (Honours).

PIANOFORTE.—Emily Amelia Abbott, Winifred Andrewartha, Edith Brimacombe, Florence Lucy Burchell, Mary Edith Carter (Honours), Catherine F. E. Collyer (Honours), Ethel May Copley, Mary Crump, Arthur Davis, Winifred Mary Gollings, Edith Hallifax, Pamela Hallett, Norman Arthur Phime Hewitt, Gladys Victoria Hassell, Minnie Jollasse, Robert Owen Jones, Ethel Lane, Guy Lanham (Honours), Nancy Mildren, Agnes Panthea May Munro, Gertrude Mary Nobes (Honours), Frances Amy Ost, Florence Mabel Parson, Emily Violet Pendred, Violet Vaughan Read, Ethel Mary Vollum, Irene Sophie Louise Whitmore, Rose Florence Williams.

SINGING.—Grace Mabel Butt.

ORGAN.—Francis Leonard R. Brailsford.

VIOLONCELLO.—Ethel Elizabeth McCreery, Henry Lewin Taylor.

* These Candidates for Teaching Diplomas have qualified under the new regulations.

Number of candidates, 219. Total number of passes, 102.

EXAMINERS: R. B. Addison, G. E. Bambridge, G. H. Betjemann, F. Bevan, Henry R. Bird, Sir Frederick Bridge, M.V.O., Mus.D.; A. E. Drinkwater, M.A.; C. K. Elderhorst, Myles B. Foster, A. J. Greenish, Mus.D.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; E. H. Lemare, H. Walmsley Little, Mus.D.; A. Mistowski, Mus.B.; C. W. Pearce, Mus.D.; Gordon Saunders, Mus.D.; A. H. Walker, B.A., Mus.D.; John Warriner, Mus.D.; and E. Woolhouse.

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The Musical Times.

SEPTEMBER 1, 1904.

PETERBOROUGH CATHEDRAL.

It is fifty-four years since the Great Northern Railway was opened, the actual date being August 7, 1850. Those who made the earliest journeys started from Maiden Lane, boarding the train from a temporary platform on the banks of Regent's Canal, as King's Cross Station was not opened till two years later. Bradshaw of that time shows only *one* third-class (*Parly.*) train each day! This started at the matutinal hour of seven, and, stopping at every station, occupied three and a-half hours on its leisurely journey to Peterborough, a distance of seventy-six miles. But for the opposition of certain obtuse landowners, the railway would have kept its course near the Great North Road and passed through Stamford, leaving the Cathedral of which we write to be reached by cross-country routes: in that case Peterborough might have remained a more or less somnolent city instead of becoming the important railway centre it is to-day.

Ages ago Peterborough bore the pretty name of Medeshamstede—the homestead in the meadows. Its subsequent great wealth, or else the gilded nature of its monastery roofs, caused the city to be re-christened Gildenburgh, or Golden Borough, a designation which ultimately gave place to Peter's Borough, or Peterborough. On the way from the railway station to the Cathedral the visitor will notice the ancient church of St. John the Baptist, built early in the fifteenth century. Almost adjoining the sacred edifice is the Guild Hall, a quaint old building dated 1671. If it should be Market Day—say a sunshiny Saturday in July, as on the occasion of our visit—one cannot fail to be struck with the animated and picturesque scene in the adjacent Market Place. Much business is done in those canvas booth erections in the open air. The varied comestibles so daintily set out for show (and purchase) look very tempting, and the display of salmon would do credit to a Bond Street shop. The subjoined illustration shows this old-world scene in all its native simplicity.

A few steps and we are at the entrance gate to the Minster precincts. This portal, built by Abbot Benedict late in the twelfth century, well focuses *the* feature of Peterborough Cathedral—its glorious West Front. No wonder that Professor Freeman said: 'The portico of Peterborough is unique; the noblest conception of the old Greek translated into the speech of Christendom and of England has no fellow before it or after it.' Curiously enough nothing is known as to the designer or builder of this magnificent West Front. It seems to have

MARKET DAY AT PETERBOROUGH: SHOWING THE GUILD HALL AND ST. JOHN'S CHURCH.

(*Photograph by Dr. George Kirkwood, Peterborough.*)

been an afterthought, as it was added after the main building had been completed—the approximate date of the Nave being 1190, and of the West Front 1235. Although one can form a good idea of its stately beauty from a photograph, a visit must be paid to Peterborough in order to fully realize the charm and significance of this noble façade. As Mr. Sweeting, in his excellent book on Peterborough in Bell's Cathedral Series, says: 'It is rather a porch, or piazza, than a front; for it consists of a paved walk of some extent outside the wall of the Cathedral, covered at a great height by a vaulted roof which is supported by the wall and by the three great arches.' The style is of the best and purest Early English.

ANCIENT GATEWAY TO THE CATHEDRAL.
(Photographed specially for this article by Mr. A. C. Taylor, Peterborough.)

The porch or parvise, erected beneath the middle arch, was inserted as a support to the two great piers. Here is located the Cathedral Library, containing an interesting relic of the old Benedictine Library, the manuscript known as The Book of Swapham. A memorandum written therein states that, in 1642, fearful of impending troubles, Precentor Humphrey Austin hid the precious tome. Cromwell's soldiers however found the book and would probably have confiscated it, but the Precentor, under pretence of inquiring after an old Latin Bible, discovered the whereabouts of the Swapham MS. and redeemed it for the sum of ten shillings! A fine pillar at the western doorway of the Cathedral attracts attention by reason of its well-carved base containing one of those conceits dear to the mediæval mind. It represents a Benedictine tortured by demons, a significant hint to the monks that a sacred calling demanded a consistent life.

Before entering the Cathedral we may briefly refer to its history. The present church is the third built on this spot: a monastery founded at Peterborough in the year 655, and one of the earliest seats of Christianity in central England, was the first. The foundations of that initial church must have been very substantial, as they were laid with 'such stones as that eight yoke of oxen could scarce draw one of them.' This monastery was destroyed by the Danes in 870, and desolation reigned supreme for the next hundred years. Portions of the foundations of this early Saxon church are still to be seen. In 970 Æthelwold, Bishop of Winchester, aided by King Edgar, built a church and monastery with which is associated the story of Hereward, the Saxon patriot, as set forth by Charles Kingsley in his Hereward the Wake. The Danes again took a fancy to the buildings, but spared them from destruction. Another enemy, fire, accidentally destroyed this, the second monastery, in 1116. Thereupon, in 1117, John of Sais began to erect the present noble Norman building. The Choir was finished in 1143, the Transepts about seven years later, and the Nave about the year 1190. The Western Transept and the West Front completed the building about 1235, thus—exclusive of the easternmost New Building, *circa* 1500—the stately fane has stood for nearly 600 years.

Without affirming that architecture is frozen music, no one upon entering this Cathedral can fail to be impressed with its harmony, though the pointed great arch under the central tower may give just a semblance of discord to the Norman architectonic concords of this majestic interior. The Norman Nave ceiling is both curious and remarkable in the way of quaint decoration. Upon looking up thereat some strange devices meet the eye. It is natural enough to find St. Peter with the keys, and kings, queens and minstrels in a sacred edifice; but here the grotesque, as it invariably did, has entered into the designs of those funny old-time artists. Such humoresques are exemplified by a head with two faces, a monkey riding backwards on a goat, a human figure having the head and hoofs of a donkey, a horse so musically constituted that the animal is playing a harp, while a lion is in the act of performing certain terpsichorean gyrations. As the building of the Cathedral proceeded westward a change of plan caused two bays to be added to the Nave; another afterthought brought into existence the Western transept (surmounted by the Bell tower), and, happiest afterthought of all, the portico, or West Front, the crowning feature of the Minster, to adopt its ancient designation.

Strength and beauty in this sanctuary are manifested in the Norman apse—a rare feature, one of the best in England, and slightly earlier than that at Norwich—and the New Building,

Photograph by] [Mr. A. C. Taylor, Peterborough.

Peterborough Cathedral.

situated at the easternmost end of the Cathedral. The New Building, a very fine example of late Perpendicular work, is of the width of the Choir and aisles together, and is deftly joined on to the main structure. In the beautiful fan tracery of the roof one is reminded of King's College, Cambridge (see the illustration below). The Cathedral suffered terrible damage during the Civil War, when the Parliamentary troops literally ransacked the church and unmercifully wrought irreparable damage. Alas! this is not the only misfortune that has befallen Peterborough's pride.

THE NEW BUILDING.

(Photographed specially for this article by Mr. A. C. Taylor, Peterborough.)

No cathedral has been more restored on account of its bad building and the nature of the subsoil. The Central tower had to be entirely taken down in 1883 and rebuilt, and in 1896 the West Front underwent similar treatment. The immense sum of £80,000 has been expended on these necessary safeguards to the stability of the building, and it is to be feared that the Dean and Chapter have not seen the last of this necessary expenditure for maintaining the fabric committed to their charge. But these great and unavoidable outlays have always been generously met, English people being proud of their Cathedrals, and regarding them as a precious heritage of national interest and importance.

Mr. Taylor's excellent photographs so admirably portray the architectural characteristics of the building that we may now turn to other matters of interest. Two queens have been buried within the Minster walls—Catharine of Arragon, the first of the sextet of ladies espoused by King Henry VIII., and Mary Queen of Scots. Catharine of Arragon died at Kimbolton Castle, Huntingdonshire, on January 7, 1536, and was buried on the north side of the Choir. The official Instructions concerning the interment of the unfortunate lady commence thus :—

> First the Corps must be sered, tranayled, leded, and chested with spices and other things thereunto appertayning.

The ill-fated Mary Queen of Scots was executed at Fotheringay Castle, nine miles south-west of Peterborough, on February 8, 1587. Nearly six months elapsed however before her remains were buried, the place of sepulture being the south side of the Choir of the Cathedral. Under the direction of Garter King of Arms the solemn procession left the castle in the stillness of night, made still more weird by flaming torches. Upon the arrival of the corpse at two o'clock on Sunday morning, July 30, the coffin was at once deposited in the vault prepared for it 'because it was so extreame heavy by reason of the lead, that the gentlemen could not endure to have carryed it with leisure in the solemn proceeding; and besides, was feared, that the sowder might ripp, and being very hot weather, might be found some annoyance.' On the following Tuesday—to quote still further from a contemporary record—'at the church doore the singing men and Quiristers met the mourners with a Psalme, and led them the way into the Chancell, continuing singing with the Organs vntill the sermon began.' This discourse was preached by the Bishop of Lincoln, 'after which certain anthems were sung by the quire . . . . and so every one departed, as they came, after their degrees, to the Bishop's palace, where was prepared a most royal feast, and a dole given unto the poore.' After having reposed at Peterborough for twenty-five years the remains of the beheaded queen were removed to Westminster, at dead of night on October 11, 1612, and re-interred in a capacious vault in Henry VII.'s Chapel under a sumptuous altar-tomb erected by James I.

The sexton who dug the graves for both the queens above mentioned, although their deaths

were separated by a period of fifty-one years, was Robert Scarlett (1499?—1594), a well-known figure in the precincts of Peterborough Cathedral during the greater part of the sixteenth century. Old Scarlett, as he was called, who died at the age of 98, is commemorated in the Cathedral by his portrait suspended from the Western wall. The original, painted in 1665, cost £1 12s., but the present picture is a copy, of which we give a photograph. The nonagenarian sexton is portrayed arrayed in a red suit, as matching his patronymic, with his pickaxe, spade, and keys, and with a skull, as an emblem of his calling, at his feet. The dog whip thrust through his leathern girdle formed an integral part of a sexton's equipment in those days, for the purpose of whipping dogs out of church.

Beneath the portrait, which contains the arms of the Cathedral, are the following quaint lines :—

YOV SEE OLD SCARLEITS PICTVRE STAND ON HIE
BVT AT YOVR FEETE THERE DOTH HIS BODY LYE
HIS GRAVESTONE DOTH HIS AGE AND DEATH TIME SHOW
HIS OFFICE BY THEIS TOKENS YOV MAY KNOW
SECOND TO NONE FOR STRENGTH AND STVRDYE LIMM
A SCARBABE MIGHTY VOICE WITH VISAGE GRIM
HEE HAD INTERD TWO QVEENES WITHIN THIS PLACE
AND THIS TOWNES HOVSEHOLDERS IN HIS LIVES SPACE
TWICE OVER: BVT AT LENGTH HIS OWN TVRNE CAME
WHAT HEE FOR OTHERS DID FOR HIM THE SAME
WAS DONE: NO DOVBT HIS SOVLE DOTH LIVE FOR AYE
IN HEAVEN: THOVGH HERE HIS BODY CLAD IN CLAY

The ruddy hue of Old Scarlett's outer habiliment recalls a story that afforded great delight to Mendelssohn during one of his visits to England. A country sexton officiated at a funeral clad in a red waistcoat. At the conclusion of the obsequies the vicar gently remonstrated with the old grave-digger, saying: 'Robert, you should not wear a red waistcoat at a funeral; you hurt the feelings of the mourners.' Robert replied, placing his hand on his breast: 'Well, what does it matter, sir, so long as the *heart* is black'!

Peterborough can claim connection with some famous men. Paley, of Christian Evidences fame, was a native, being the son of a minor canon of the Cathedral. Among the bishops have been Magee (afterwards Archbishop of York), and Creighton (afterwards Bishop of London); while Dean Perowne is remembered by his Commentary on the Psalms, a masterpiece of exegetical science,

A STUDY IN PERSPECTIVE.
(*Photograph by Mr. A. C. Taylor, Peterborough.*)

and the name of Bishop Westcott, a former Canon of Peterborough and author of the Paragraph Psalter, is held in reverent memory.

Compared with most other cathedrals, Peterborough has very few stained windows. The last that has been inserted is an interesting one, as it is a memorial to the Rev. Henry Twells (1823-1900), an honorary Canon of the Cathedral and the author of one of the most beautiful of evening hymns, 'At even, ere the sun was set.' This favourite hymn first appeared in the 'Appendix to Hymns Ancient and Modern' (1868), for which,

THE NAVE, LOOKING EAST.

(Photographed specially for this article by Mr. A. C. Taylor, Peterborough.

by special request, it was written. According to the Rev. Dr. Julian, 'it has been included in almost every collection published from that date [1868] both in Great Britain and America.' Writing on November 21, 1898, Canon Twells himself said concerning his far-famed lyric: 'I have been asked for permission to insert it in 157 hymnals, all over the English-speaking world, and connected, of course, with very different denominations of Christians. Many more hymnals have taken it without leave, of which I do not complain, except when they have altered it after their own fashion.'

The information concerning the various organs in Peterborough Cathedral is unfortunately rather meagre. According to Gunton, the seventeenth

century historian of the Cathedral, there were (*temp.* 1550) 'two pair of organs in the Quire, and a pair of Organs in the Ladies Chappell.' The Roundheads played havoc with the organs, as they did with other portions of the sacred edifice. At a Chapter Meeting held on September 29, 1680, it was ordered :—

> That whereas the organ belonging to this church is judged too small and imperfect, there shall be a new one made according to the proposals made by Mr. Thamer, now in the Dean's hands, as we shall hereafter agree with him upon the particular articles.

The sum agreed upon was £115, towards which amount the Dean contributed £15, and each Prebendary £7 10s. Thomas Thamer, of London (generally referred to as living and working at Peterborough), contracted with the Dean and Chapter to make the new organ. In 1713 the instrument was found to be in disorder. According to the Chapter records :—

> Mr. Henry Price, organ maker, stated that it was choked up with dirt and out of repair, and the trumpet-stop had become useless with some hundreds of pipes out of tune and not fit to be played on. Mr. Price was to have £15 to put the Organ into tune and right order and to amend all the defects, and from this time he was to have a yearly allowance of £3 to keep the organ in good order and to repair all defects and decays for seven years to come.

During the period when Francis Lockier was Dean (1725-40), there is a reference in the Chapter books to some measures being taken for the erection of a new organ by a builder named Kellinburgh, but nothing seems to have come of the proposal. If these old records do nothing else, they give us the names of some unknown organ-makers, as they were called in past times. In 1809, William Allen, of London, built a new organ of some twenty-four sounding stops, therefore, with Lincoln, two cathedral organs came from his factory. This instrument was added to by Holdich in 1848, and again by Hill in 1871. It had a double keyboard—one on the Choir side for ordinary services, and another on the South side for Nave services.

Until the year 1883, the organ at Peterborough stood on a screen : this position is shown in the accompanying illustration. At the restoration of the Cathedral, under the direction of the late Mr. J. L. Pearson, R.A., the organ screen was removed and the choir stalls were extended westwards beyond the central tower, the return stalls being placed at the second bay of the Nave. A new four-manual organ, the gift of an anonymous donor, was built by Messrs. W. Hill and Son, at a cost of £4,400. This fine instrument, of which a complete specification will be found subjoined, is located thus : the pedal (excepting two stops, Bourdon and Bass flute), great, solo, and swell organs, are placed in four bays of the Triforium on

PETERBOROUGH CATHEDRAL AS IT WAS.
(*From an old print.*)

the North side. The choir organ and the two pedal stops above mentioned are situated in the first bay of the North Aisle behind the stalls. The console is placed in the second bay of the Aisle.

SPECIFICATION OF THE ORGAN.

GREAT ORGAN (17 Stops).

	Feet.		Feet.
Double Open Diapason	16	Harmonic Flute	4
Open Diapason, No 1	8	Twelfth	3
,, ,, No. 2	8	Fifteenth	2
,, ,, No 3	8	Sharp Mixture (3 ranks).	
Spitz Flute	8	Full Mixture (4 ranks).	
Hohl Flute	8	Contra Posaune	16
Stopped Diapason	8	Posaune	8
Geigen Principal	4	Clarion	4
Octave	4		

CHOIR ORGAN (11 Stops).

Gedackt	16	*Suabe Flute	4
Open Diapason	8	Dulcet	4
*Cone Gamba	8	Flautina	2
Dulciana	8	*Contra Fagotto	16
*Keraulophon	8	*Cor Anglais	8
*Stopped Diapason	8		

* These six stops are enclosed in a swell box.

SWELL ORGAN (17 Stops).

Bourdon	16	Fifteenth	2
Open Diapason	8	Mixture (3 ranks).	
Violoncello	8	Cymbal (4 ranks).	
Salcional	8	Double Trumpet	16
Voix Celestes	8	Horn	8
Stopped Diapason	8	Oboe	8
Principal	4	Trumpet	8
Salicet	4	Clarion	4
Wald Flute	4		

SOLO ORGAN (11 Stops).

Quintation	8	Contra Bassoon	16
Viola	8	Orchestral Oboe	8
Rohr Flute	8	Clarinet	8
Unda Maris (2 ranks)	8	Vox Humana	8
Flauto Traverso	4	Tuba (11 in. pressure)	8
Harmonic Piccolo	2		

PEDAL ORGAN (12 Stops).

Double Open Diapason	32	Violoncello	8
Open Diapason (wood)	16	Bass Flute	8
,, ,, (metal)	16	Twelfth and Fifteenth.	
Violone	16	Contra Trombone	32
Bourdon	16	Posaune	16
Principal	8	Trumpet	8

Manual Compass = CC to C.
Pedal Compass = CCC to F.

COUPLERS.

Swell to Great.	Solo Octave.
Choir to Great.	Great to Pedal.
Choir to Great Sub-octave.	Swell to Pedal.
Solo to Great.	Choir to Pedal.
Swell to Choir.	Solo to Pedal.
Swell Octave.	Tremulant (Solo).

COMBINATION PISTONS.

Five Combination Pistons to Great Organ.
Five Combination Pistons to Swell Organ.
Three Combination Pistons to Choir Organ.
Four Combination Pistons to Solo Organ.
Five Combination Pedals to Pedal Organ.
Three Pistons acting upon Couplers.

The Great Pistons act also on the Pedal stops.
Balanced Swell Pedal, in the centre.
Solo and Choir Crescendo Pedals, at the side.
All the Stops go through except the Voix Celestes and one rank of Unda Maris.

High pitch, C = 538.

SUMMARY.

Great Organ	17	sounding stops		1342	pipes.
Choir ,,	11	,,	,,	671	,,
Swell ,,	17	,,	,,	1330	,,
Solo ,,	11	,,	,,	720	,,
Pedal ,,	12	,,	,,	390	,,
	68			4453	

The choristers of Peterborough, sixteen in number, are town boys who receive their general education at the Grammar School. Of former choristers who have done well in after-life, mention should be made of the Rev. G. Trundle, a remarkable solo boy, who proceeded to St. John's College, Cambridge, and is now a Minor Canon in York Minster. The Rev. G. M. Livett, now Vicar of Wateringbury, Kent,—one of Dr. Keeton's first alto boys and a very good one—was a Minor Canon in and Precentor of Rochester Cathedral before he obtained his present preferment; in addition to Mr. Haydon Hare, organist of St. Nicholas Church, Great Yarmouth, Mr. R. T. Back, organist of Grantham Parish Church, and the late Mr. Arthur Carnall, all of whom were choristers at Peterborough. There are no alto lay-clerks now on the Foundation: for the past twenty-five years the alto part has been sung by boys.

SOME NORMAN ARCHES.

(*Photograph by Mr. A. C. Taylor, Peterborough.*)

It is not surprising that the chanting of the Psalms receives special attention at Peterborough, as in 1879 the late Bishop Westcott, then a Canon of the Cathedral, issued his Paragraph Psalter, in the arrangement of which he received valuable help from Dr. Keeton. No pains are spared in the endeavour to bring out the matchless beauties and endless potentialities of the Psalms, and yet the means used are commendably simple and natural. Take, for example, Psalm 24, which is thus divided by Westcott:—

Verses 1 and 2.	The Sovereignty of the Lord.
,, 3 to 6.	His true worshippers.
,, 7 to 10.	His welcome to His sanctuary.

This magnificent Psalm is chanted in the following illuminating manner :—

Verses 1 and 2	... ...	*Full.*
Verse 3	... ...	*Men unison.*
,, 4	... ...	*Boys unison.*
Verses 5 and 6	... ...	*Full.*
Verse 7	... ...	*Men unison.*
,, 8, 1st half	... ...	*Boys unison.*
2nd half	... ...	*Men unison.*
,, 9	... ...	,, ,,
,, 10, 1st half	... ...	*Boys unison.*
2nd half	... ...	*Full unison.*

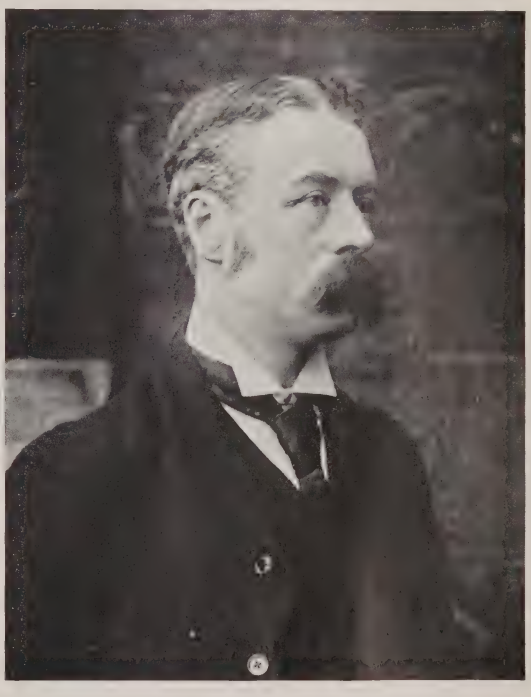
The organ also lends its artistic and devotional aid in amplifying the poetic import of these Biblical treasures, as, for example, after verse 6 of Psalm 137 (By the waters of Babylon), when a pathetic interlude is played by Dr. Keeton with reverent taste and perfect appropriateness.

The first name on the roll of organists of Peterborough is that of Richard Storey (1541), who held the office at the time of the monastery, and who continued to hold it (and that of master of the choristers) at the time of the Reformation : his salary was £10 per annum. The names of Richard Tiller and John Mudd—the latter possibly an ancestor of the celebrated Mr. Mudd, organist of Lincoln Cathedral—next appear on the roll. Mudd received a salary of £10 as organist and one of £6 13s. 4d. as Epistoler, and in 1629 he was awarded £4 as 'benevolence money.' There are a Morning and Evening Service (in D minor) and four anthems (including a setting of 'We beseech Thee') at Ely Cathedral by one of the Mudd family, and the same name is to be found among the music MSS. at the British Museum,—some Fancies and an In Nomine—in addition to two anthems at Peterhouse, Cambridge. None of these Mudd compositions appear to have been printed.

At the beginning of the reigns of three successive organists named Standish — David, William, and Roger—the salary was £20 ; but in 1691 Roger Standish was allowed £8 for pricking eight new books and filling up eight old ones. There is a memorial inscription in the Cathedral to one James Hawkins, who died October 5, 1750, aged 56, after having held the organistship for thirty-seven years. We may pass on to John Calah, organist from 1785 to 1798, the composer of a once popular double-chant, and make mention of Edmund Larkin, chief musician from 1812 to 1837, who, in addition to his salary of £63 per annum, received a payment of £6 'for tuning the pipes of the organ and keeping in tune the harpsichord in the music-room.' There is a mural memorial to John Speechly, organist from 1837 to 1869, the immediate predecessor of Dr. Keeton. Several of the organists are buried in the Minster, and the New Building contains the remains of John Brimble, a youthful organist of St. John's College, Cambridge, who died July 25, 1670, aged 18. A memorial inscription to him reads—

Musis et musicæ devotissimus Ad cælestem evectus Academiam.

Dr. Haydn Keeton, the present organist and master of the choristers of Peterborough Cathedral, has held that dual office with distinction since 1870, a period of thirty-four years. The son of the late Mr. Edwin Keeton,—organist of Eckington Parish Church for forty-nine years—he was born at Mosborough, near Chesterfield, on October 26, 1847. He became a chorister of St. George's Chapel, Windsor, and a pupil of Sir George Elvey. While residing in the Royal borough he made the acquaintance of Sir Hubert Parry, then an Eton Boy. The future director of the Royal College of Music entrusted Elvey's pupil with the copying of his (Parry's) exercise for the degree of Mus. B., the fee for so doing being a welcome addition to Master Keeton's somewhat slender finances. In 1867 Dr. Keeton was appointed organist of Datchet Church, and during



DR. HAYDN KEETON.
(*Photograph by Messrs. W. & A. H. Fry, Brighton.*)

the period of his articles he led a busy life as a teacher in Windsor and its neighbourhood. In 1869 the Rev. J. Hawtrey offered him the appointment of organist and music-master at his preparatory school at Aldin House, Slough : this post he held for six months. At the age of twenty-two he obtained the appointment of organist of Peterborough Cathedral. He took the degree of Mus. B. (Oxon.) in 1869, and that of Mus. D. in 1877 : he has examined for the Universities of Oxford and Durham, and also for the Royal College of Organists.

Dr. Keeton has conducted the Peterborough Musical Festivals, and is conductor of the Peterborough Choral Union. As a composer there can be placed to his credit a Symphony, anthems and other church music, pianoforte pieces, songs, &c. He is also favourably known as the author of

The Church and Cathedral Choristers' Singing Method. Dr. Keeton has not only worthily upheld all the best traditions of English cathedral music during his long reign at Peterborough, but he can point to a large number of former pupils who are carrying on the traditions of his thoroughness and artistic ideals in various places, and who bear strong testimony to the esteem in which he is held as a teacher, a musician, and a friend.

For kind help rendered in the preparation of the foregoing chit-chat, the writer desires to thank Mr. William Fickling, B.A., St. Peter's College, Peterborough; Mr. A. C. Taylor, Secretary of the Infirmary, Peterborough, for the use of his excellent photographs, some of which he has kindly taken specially for this article; and Dr. Haydn Keeton, Organist and Master of the Choristers.

Dotted Crotchet.

BAR-LINES.

By Dr. William H. Cummings, F.S.A.

The history of the use and introduction of these indispensable adjuncts to the accurate display of visible music, written or printed, has not hitherto received as much attention as the importance of the subject demands. Turning to Grove's Dictionary of Music we find the statement that 'the object of the bar appears to have been in the first place to facilitate the reading of compositions written in score, by keeping the different parts properly under each other, rather than to mark the rhythmic divisions. One of the earliest instances of the use of the bar is found in Agricola's "Musica Instrumentalis," 1529, in which the examples are written on a single staff of ten lines, the various parts being placed above each other in the same staff; the introduction of the bar into separate voice-parts is of much later date. The works of Tallis, Bird, and Gibbons were all published without them.' This is very erroneous and misleading. Agricola's book was published in 1528; it is now lying before me, and I find in addition to the ten-line staff there are eight bars of a three-part score—treble, alto, and bass—on a five-line staff; the bars are just as regular as they are in any modern music.

That the published music of Byrd and Gibbons was barred is proved by the beautifully-printed book 'Parthenia,' which was published in or about 1611, with the following title:—

> Parthenia, or the Maydenhead of the first musicke that ever was printed for the Virginalls. Composed by three famous masters, William Byrd, Dr. John Bull, & Orlando Gibbons, Gentilmen of his Maties most illustrious Chappell. Dedicated to all the Masters and Lovers of Musick.

'Parthenia' was printed from copper plates engraved by William Hole; the barring is carried through both treble and bass staves, each of six lines, and is uniform and accurate.

I will now cite some early examples of barring: the first comes from the *twelfth century*, and is to be found in the Bodleian Library at Oxford; it is contained in a book of a treatise on law. I possess a photographed facsimile, and can vouch for the fact that the bar-lines, notes, and five-line staves are all of the same period. The music is a two-part composition, and this doubtless suggested the use of bars, to enable the singers to keep together. I have a facsimile of another composition preserved in the British Museum which dates from the twelfth or perhaps early thirteenth century; the music is again for two voices, and the bar-lines are drawn from the top of the upper four-line staff to the bottom of the lower four-line staff. This latter MS. is the more interesting from having belonged to Thame Abbey, Oxfordshire. I have a fourteenth-century manuscript copy of the celebrated treatise 'Tractatus super musicam mensuratam'; this was composed by John de Muris about 1321, and here we find many of the examples barred. This work contains the earliest mention of the minim note.

Another interesting autograph manuscript in my possession, entitled 'Incipiunt præludium diversarum,' was written in 1448 by Adam Ileborgh of Stendall. It contains instructions for the organ, and is not only barred, but is also notable as being the earliest known example of music for the pedals. An example of a book containing single voice parts barred is 'Modus legendi et accentuandi Epistolas et Evangelia,' which was printed in Padua about 1490.

The well-known 'Musica getutscht,' by Virdung, printed at Basel in 1511, contains barred music for the lute partly on five-line staves and partly in tablature. Bar-lines were almost indispensable for lute music written in tablature; on the other hand, vocal music having the assistance of the note values over the words could, on occasion, be made fairly easy to read without the use of bar-lines, and we find printed books which exemplify this practice. There is a splendid book, printed in 1584, written by Emanuel Hadriani, entitled 'Pratum Musicum'; it is a large folio volume, and on opposite pages there are voice parts and words for soprano and bass voices, both unbarred; whilst the accompaniments for the lute are barred throughout.

I have traced chronologically thus far the use of bar-lines, and now I bring forward the earliest use of the word *bar* known to me. It is to be found in Thomas Morley's 'A Plaine and Easie Introduction to Practicall Musicke,' published in 1597. On page 92 he says—referring to a music-type example in the text—'Here they set downe certain observations which they termed Inductions, as here you see in the first two *barres*. . . . In the third *barre* you have broken Sesquialtera.' This quotation shows that at that time the use of the word was generally accepted and its meaning well understood. I need scarcely add that many of the examples given in Morley's book are barred.

It is somewhat curious that subsequent to the before-mentioned time there are to be found numerous instances of unbarred music, both manuscript and printed. It appears that during the first half of the seventeenth century composers had

not adopted an uniform plan. Take the Brothers Lawes for instance; we find published in 1637—

A Paraphrase upon the Psalmes of David. By G. S. [George Sandys]. Set to new Tunes for private Devotion: and a thorow Base, for Voice, or Instrument. By Henry Lawes, Gentleman of His Majesties Chappell Royall.

This is a folio volume with the tunes barred throughout. The same work was printed in an octavo volume in 1648. I have also an autograph volume of music by William Lawes, who was killed at the siege of Chester in 1645, which is systematically barred; and yet in 1648 we find the following work published without bars:—

Choice Psalmes put into Musick. For three Voices. The most of which may properly enough be sung by any three, with a Thorough Base. Compos'd by Henry and William Lawes, Brothers; and Servants to His Majestie.

This work is printed in separate part-books, Cantus primus, Cantus secundus, Bassus, and Thorow Base.

A little later, in 1653, Henry Lawes published his 'Ayres and Dialogues for One Two and Three Voices,' marking the bar-lines continuously throughout the music; this plan he consistently carried out in the subsequent publications of 1655 and 1658. Reference has been made to the necessity of bars for producing a clear and readable score; it may therefore be of interest to note that Morley (1597) does not use the word score, but the more expressive term *Partition*, which we have now abandoned, but which is still retained by the French. Morley, on page 97, says 'Here it is set downe in *partition*, because you should the more easilie perceive the conveiance [conveyance, or movement] of the parts'; and again on page 103 'and therefore I have set it down in *partition*.'

DR. CHARLES BURNEY (1726—1814).

A BIOGRAPHICAL SKETCH.

(*Concluded from page 515.*)

Although Dr. Burney made no mark as a composer, reference may be made to one or two of his creative efforts. He claims to have been the first to compose pianoforte duets. This he does in a publication bearing the following title:—

Four | Sonatas, or Duets | for two performers on one | Piano Forte | or | Harpsichord | composed by | CHAS BURNEY, Mus.D., | Price 10. 6. |
London. Printed for the author, and sold by R. Bremner in the Strand, | and at all the Music Shops. [1777.]

The Preface to this quartet of duet sonatas reads thus:—

As the following pieces are the first that have appeared in print of this kind, it may be necessary to say something concerning their utility, and the manner of performing them.

That great and varied effects may be produced by *Duets upon Two keyed-instruments*, has been proved by several ingenious compositions—some of which have been published in Germany; but the inconvenience of having two Harpsichords, or two Piano-Fortes, in the same room, and the short time they remain exactly in tune together, have prevented frequent trials, and even the cultivation of this species of music, notwithstanding all the advantages which, in other respects, it offers to musical students. The playing of Duets by *two persons* upon *one instrument*, is, however, attended with nearly as many advantages, without the inconvenience of crowding a room, or of frequent or double tuning: and so extensive is the compass of keyed-instruments, that the most full and elaborate compositions must, if played by one person, leave many parts of the scale unemployed; which, perhaps, first suggested the idea of applying pedals to the organ. And though, at first, the near approach of the hands of the different performers may seem awkward and embarrassing, a little use and contrivance with respect to the manner of placing them, and the choice of fingers, will soon remove that difficulty. Indeed, it frequently happens, that when there are two students upon the same keyed-instrument, in one house, they are in each other's way; however, by compositions of the following kind, they become reciprocally useful, and necessary companions in their musical exercises.

Besides the *Amusement* which such experiments will afford, they may be made subservient to two very useful purposes of *improvement*, as they will require a particular attention to *Time*, and to that clair-obscure which is produced by different degrees of *Piano* and *Forte*. Errors committed in the *Measure*, by either of the performers of these pieces, who may accelerate, retard, or otherwise break its proportions, will be sooner discovered, and consequently attended with more disagreeable effects, than if such errors were committed by a single player, unaccompanied; as the harmony, and consent of parts will be totally destroyed by the least deviation from strict Time of either player, unless the other give way, and conform to the mistakes that are made. And with respect to the *Pianos* and *Fortes*, each Performer should try to discover when he has the Principal Melody given to him, or when he is only to *accompany* that Melody; in order, either to make it more conspicuous, or merely to enrich its harmony. There is no fault in accompanying so destructive of good melody, taste, and expression, as the vanity with which young and ignorant Performers are too frequently possessed, of becoming *Principals*, when they are only *Subalterns;* and of being heard, when they have nothing to say that merits particular attention. If the part which would afford the greatest pleasure to the hearer be suffocated, and rendered inaudible, by too full, and too loud an accompaniment, it is like throwing the capital figure of a picture into the back-ground, or degrading the master into a servant.

It is hoped, however, that the great strides which the executive part of Music, at least, makes towards perfection in this metropolis, abounding at present in a greater number of capital performers, of almost every kind, than any other in Europe, will soon render such remarks as these useless; and that something analogous to *Perspective*, *Transparency*, and *Contrast* will be generally adopted in music, and be thought of nearly as much importance and make as great a progress among its students as they have lately done in the other art.

St. Martin's Street, Jan. 1777.

These duet sonatas are printed oblong folio size, with both parts, placed one above the other, printed on the same page, with the indications *Cembalo 1mo., Cembalo 2do.*

Two quaint titles of other works may be given, of which the first is:—

PRELUDES, | FUGUES AND INTERLUDES, | FOR THE | ORGAN. | Alphabetically arranged in all the keys that are most perfectly in | tune upon that Instrument, and printed in a Pocket size for the | convenience of YOUNG ORGANISTS, | for whose use this book is particularly calculated & Published | by | CHAS BURNEY MUS. D. | Book I. | Price 5s. |
London, Printed for the Author & sold at the Music Shops.

This, a publication of forty-four pages, starts with a composition in the key of A minor, followed by others in 'A♯ [major], B flat, C, and D.' As to

what extent these Preludes, &c., were appreciated by the young organists for whose use the book was 'particularly calculated and published' we have no means of ascertaining. The title of the second work reads :—

VI | CORNET PIECES | with an Introduction for the Diapasons, | and a Fugue. | Proper for young Organists and Practitioners on the | Harpsichord. | Compos'd by | MR. CHARLES BURNEY.

London. Printed for I. Walsh in Catharine Street in the Strand.

The uninitiated might imagine that these six pieces were primarily intended for blastings at bean-feasts and similar tootling functions, except that they were considered *Proper* for young Organists and Practitioners.

To resume the narrative. Early in the year 1778 the literary world of London was surprised by the issue of a novel entitled *Evelina; or, A Young Lady's Entrance into the World.* The book appeared anonymously, but the secret of its authorship speedily leaked out, with the result that Fanny Burney soon found herself famous. Dr. Johnson praised the fair writer's achievement, and it is no wonder that Fanny's father shared her unbounded joy at the success of her first-born in literature.

In the following year (1779) Burney reported upon the astounding musical gifts of William Crotch, then a child three and a-half years old. He contributed the result of his infantile investigations to the Royal Society, and it was printed in the Philosophical Transactions of the year 1779. Burney, as he so often did, burst into poetry on the theme of the infant wonder :—

Little Crotch, a phenomenon, now first appeared,
And each minstrel surprised, howe'er gray was his beard :
To my learned associates who write F.R.S.
Both the why and the wherefore I humbly address ;
And endeavour to show them, without diminution,
What truly is strange in this bard Lilliputian :
What common, what wanting, to make him surpass
The composers and players of every class.

The offer of what proved to be a delightful retreat at which he could pass the eventide of his life in peace and comparative comfort came to Burney at the close of the year 1783. Edmund Burke was then going out of office, and one of the last acts of his Administration was to give the vacant post of organist of Chelsea College to Dr. Burney.* In this connection we are enabled to furnish the following official information respecting the organ appointment, which throws fresh light on the increase of the emoluments of that office in Burney's favour :—

The Royal Hospital, Chelsea (S.W.).
Secretary's Office,
12th August, 1904.

Sir,

I am directed by the Lords and others, Commissioners of this Hospital, to acknowledge the receipt of your letter of the 8th instant, and to inform you that the records of this Office show that Dr. Charles Burney was, on the death of his predecessor, appointed Organist to the Royal Chelsea Hospital by the Board, at their Meeting on the 18th December, 1783, which was presided over by the Right Honourable Edmund Burke.

The salary of the post was at the same time raised from £30 to £50 per annum, with the consent of the Treasury, 'as the Organist had no apartments or allowance of coals, candles, or any other perquisites whatever, and the Duty of his Office required his attendance at a distance from London.'

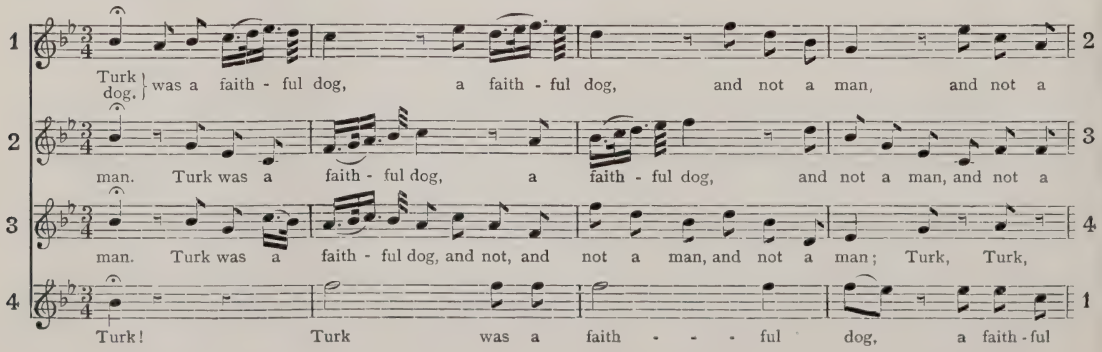
I have the honour to be, Sir,
Your obedient Servant,
W. T. HUGHES,
Assistant Secretary.

The Editor,
THE MUSICAL TIMES.

Burney was elected a member of the Literary Club in 1784; in the following year he wrote his well-known and valuable account of the first Handel Festival (held in Westminster Abbey and at the Pantheon in 1784). In 1786 he unsuccessfully applied for the office of Master of the King's Musick, vacant by the death of John Stanley; but it was given to Sir William Parsons.

The first visit of Haydn to London (early in 1791) awakened Burney's muse in 'Verses on the arrival of the great musician Haydn in England.' A warm friendship appears to have sprung up between the two men, and Burney took an active part in securing English subscribers to the first edition of The Creation. During Haydn's second sojourn in this country (1794) the old Papa and the historian of music spent several pleasant days together at Bath upon the invitation of Signor Rauzzini, the singer, then residing at that fashionable watering-place. Rauzzini had possessed a very favourite dog named Turk. After Turk's death his master erected in the garden a memorial to the mourned canine companion, in which the dog was called its owner's 'best friend.' Haydn was so much struck by the memorial as to set to music part of the inscription—apparently the concluding words—as a canon, or round for four voices, thus :—

* Chelsea Hospital was erected nearly on the site of a short-lived College for Religious Controversy founded by James I. in 1610, hence the designation Chelsea College.



In the more leisurely life he afterwards lived at Chelsea College—the place is well worth a visit—Burney collected materials for a Dictionary of Music (never published) and wrote a life of Metastasio. He also contributed the articles on Music to Rees's Cyclopædia, for which he is said to have received the large sum of £1,000. From the valuable collection of Mr. T. W. Taphouse, of Oxford, we are permitted to print two interesting communications written by Dr. Burney, then aged seventy-six, to Dr. Callcott in 1802 and 1803. The first has reference to the origin of the terms *leger-line* and *staff* in music.

Chel. Coll. Saty. night. Oct 9, 1802.

DEAR CALLCOTT,

I have no doubt that a *Leger-line* in music is derived from the French. Leger means slight, inconsiderable, as well as light. We have *Legerdemain*, sleight of hand, from the same source. Shakespeare has *legerity* for lightness. But Leger, or Ledger, as a Counting-house book is derived from *Legger*, Dutch, any person or thing that is stationary. As a Leger Ambassador, a resident, one that continues at the Court to which he is sent. *Leger*-book, from the same Dutch word—a book that lies on the Counter to receive entries of every transaction of the day.

I have no doubt neither of *staff* for the 3, 4, or 5 lines and in Canto fermo and secular music being called a *staff*. It was begun by *one* line drawn through the primitive musical characters, before the invention of notes and formation of time-table. Then 2—for two parts in the first attempts at counterpoint. Then 3, 4—to wch Gregorian notes were still confined; and as the compass of each vocal part was extended—5 lines—6, 8 and even 12 were used in the Tablature for the org. in the early pt of the 16 centy. During the whole of that and the subsequent centy 6 lines were used in the org. pt of all Cathedral books; and it was not till the beginning of the last centy that the *staff* in books for keyed instrumts was settled at 5 lines.

Staff, for a stanza, or series of verses, *versus interealaris* regularly arranged, is derived from *Staf*, Icelandic. The French call the staff in music, *la Portée;* and the leger-lines, *les lignes postiches*. I know not what you mean by saying that the word *staff* is used in psalmody, *for two verses*—singing a *stave*, in the language of rural psalmody, and Dr. Busby, is but going once through a tune whether double or single, of 8 or of 4 lines. Dryden calls a stanza a *staff* when he says: "Cowley found out that no kind of *staff* is proper for an Epic Poem." Who *first* used the word *staff* for the 5 lines I pretend not to say—and God forbid that either you or I shd ever live to have nothing better to do than to trace its genealogy up to the source! The authority of Lock and Holden and every English professor now will hold you harmless, among whom you have full permission to add that of

Yours sincerely,

CHAS. BURNEY.

The next, an extract from a letter also to Dr. Callcott, dated January, 1803, gives some interesting information concerning the introduction of the Swell in organs:—

The Swell, to my own knowledge, was common in our organs long before Snetzler [born about 1710] arrived in England, and he told me himself, who worked at the famous organ at Haarlem, that I shd find no swell in Germ. organs. I rather think that old Harris & Byfield (grandfather of the present Byfield) were the inventors of the swell, by enclosing a number of pipes in a 3-inch deal box wh was gradually opened and closed by a pedal, as at present. In the year 1744, when I first arrived in London, I found a *swell* in all Byfield's organs, and even in Father Smith's organ in St. Paul's Cathedral, the Temple, St. Andrews, & St. Martins-in-the-fields, made (the 2 last) by Schwarbrook. But the *swells* in those old organs were addenda by Byfield and Harris. Snetzler first put a reed stop in the Lynn org. under my eye [in 1754], wh he called a *Fr. Horn*—it was a louder and coarser kind of Hautboy.

Burney's declining days were made still easier when Fox (in 1806) gave him a pension of £300 a year. In 1807 he had a paralytic stroke from which, however, he recovered. He then occupied much of his time in arranging his papers with a view to writing his autobiography. Would that he had written it, instead of leaving to his daughter Fanny the task of compiling, as she did after her father's death, her 'Memoirs of Dr. Burney,' published in 1832. The biography is written in a style of such stilted magniloquence as to be almost ludicrous in its unnaturalness. Moreover, Madame D'Arblay confessed to having destroyed many of her father's papers; in all probability much of this confiscated matter would have been of supreme interest to us, and might have thrown fresh light on the musical life of England during the greater part of the eighteenth century.

In the year 1810, Burney was elected a Foreign Member of the Institute of France. But a still more important incident in his long life belongs to that period—his conversion, by Samuel Wesley, to Bachism, *pace* 'Old Sam.' It is true that Burney knew and admired the *English* Bach (John Christian of that eminent family); but he had by no means become enamoured of the imperishable compositions of *the* Bach, John Sebastian, the illustrious father of the said John Christian. The circumstances attending this conversion form perhaps the most interesting incident in old Burney's career, the more so because it must be remembered that he had then become an octogenarian. We may let Samuel Wesley tell the story in his own inimitable letters, which fortunately have been preserved.

Writing to his old friend and brother Bachist, Benjamin Jacob (organist of Surrey Chapel, Blackfriars Road, from 1794 to 1825), Wesley says:—

September 17th, 1808.

DEAR SIR,—I am much obliged by your ingenious and circumstantial Detail of your success with *Saint* Sebastian, as you very properly term him, and am rejoiced to find that you are likely to regard his Works with me as a musical Bible, unrivalled and inimitable.

I am grieved to witness in my valuable Friend Doctor Burney's Critique (for he is a man whom I equally respect and love), so slight an acquaintance with the great and matchless Genius whom he professes to analyze: and I have however much satisfaction in being able to assure you, *from my own personal experience*, that his present judgment of our Demi-God is of a very different Nature from that at the Time he imprudently, incautiously, and we may add, *ignorantly* pronounced so rash and false a verdict (although a false Verdict is a contradiction in Terms), as that which I this Day read for the first Time upon "the greatest Master of Harmony in any Age or Country."

It is now I think nearly a twelvemonth since I wrote to the Doctor respecting my profound admiration (and Adoration, if you like it as well) of Sebastian: I stated to him that I had made a Study of his Preludes and Fugues, adding that his compositions had opened to me an entirely new musical World, which was to me at least as

surprising as (when a child) I was thunderstruck by the opening of the Dettingen Te Deum, at the Bristol Cathedral with about an hundred Performers (a great Band in those Days). I went into something like a general Description of what I conceived to be his characteristic Beauties, and particularly specified *Air* as one of the chief and most striking. I have by me the Doctor's reply to my letter, although I cannot at the present moment advert to it, but I fully remember his observing in nearly the following Words:—"In order to be consistent with myself with regard to the great Sebastian Bach, before I precisely coincide with you, I must refer to what I have written at various Times and in various Places of my History, Travels, &c., in which I had occasion to mention him; but I shall feel exceedingly gratified in hearing his elaborate and erudite Compositions performed by you (for I never yet HEARD any one of them), and can tell you that I have a very curious and beautiful Copy of *his Fugues*, which was presented to me many years since by his Son Emanuel, and which I shall have much pleasure in shewing you."

When I waited on my venerable Friend he had been kind enough to previously lay upon his Music Desk the MS. in question (together with several other beautiful and superb Works of our immortal Master); but when I came to examine this said rare Present, how much was I surprised to find it so full of *scriptural* Faults, that it was not without some Difficulty I could manage to do justice to one of the Fugues which I had been formerly the most familiar with; and although I did not *boggle*, yet I played with extreme Discomfort. My Friend, however, was extremely delighted, and the very first Part of his Critique expressed his Wonder *how such abstruse harmony* and such perfect and enchanting melody could have been so marvellously united!

What a convincing Proof this is, that his *former* criticism upon our matchless Author was an hasty and improvident Step!

I conceive that the Fact stands thus: When Burney was in Germany, the universal Plaudits and Panegyricks upon the Father of *Universal Harmony* were so interesting that it would have been impossible for him to have avoided giving such a Man a Place in his Account of Musical Authors in his General History. Nevertheless it appears very evidently from the erroneous Sentence he has pronounced therein upon the Comparative Merit of him and Handel, that he never could have taken due Pains to make himself Master of the Subject, otherwise his late candid acknowledgement would not have been made, and is proof sufficient that he only wanted *experience* of the *Truth* to make him ready and willing to own it.

I must also tell you another Piece of News;—namely that this imperfect and incorrect volume, this *valuable* and inestimable Gift of Sebastian's dutiful Son, happens to contain only the 24 *first* Preludes and Fugues; all written in the Soprano Clef (to make them more easily understood, I suppose), and the Preludes so miserably mangled and mutilated that had I not met them in such a collection as that of the learned and highly illuminated Doctor Burney, I verily believe that I should have exclaimed, "An Enemy hath done this." I should have at once concluded that such a manuscript could have been made only by him who was determined to disgrace, instead of promote the cause of correct Harmony.

Ever since I had the privilege of so great a triumph (for I can call it nought else) over the Doctor's Prejudice, he has evinced the most cordial veneration for our Sacred Musician, and when I told him that I was in Possession of 24 *more* such precious Relicks, he was all aghast in finding that there could be any Productions of such a Nature which he had not seen: this again is another proof of his having hastily judged, and also how remiss the Germans must have been not to have made him better acquainted with the Works of their transcendant Countryman.

The next specimen of Wesley's droll enthusiasm in his Bach-in-England propaganda is an extract from another letter to Benjamin Jacob, dated March 2, 1809. He says:—

It's droll enough, that amongst these is inserted a beautiful Air which is published along with a sett of Emmanuel Bach's Lessons, and which I saw at Bath. I am very much inclined to think that this Son, like many others, made but little scruple of robbing his Father; and that he was not concerned for his Honour seems plain enough by the vile and most diabolical Copy that he gave Dr. Burney as a Present, and from which the latter was wise enough to judge of and damn his Works (as he thought), but the Phœnix must always revive.

Later in the year (September 4, 1809) Wesley pens another of his extraordinary epistles to Jacob, in the course of which he says:—

I have just received a letter from Dr. Burney, an extracted Portion of which will not be uninteresting to you. "I believe Mr. Salamon is now out of Town; but when I saw him last, in talking of our *great Sebastian*, he said you were in Possession of some Sonatas of his *divine Manufacture*, with a very fine Violin Part to them which he wished me to hear. I have no Violin in Order; but when I return home (Dr. B. is now at Bulstrode, the seat of the Duke of Portland), and you are both at Leisure, I wish you would prevail on him to fix a Day, and to send one of his own Violins any time before 2 o'clock; while you are charming me with two Parts, I shall act in a Triple Capacity and play the parts of Pit, Box, and Gallery in rapturously applauding the Composition and Performance."

You see one is never too old to learn, and here is an instance that it is never too late to mend!

What more could the Dr. have said, even had he originally been the like Enthusiast with ourselves in the Cause of Truth.

His *Repentance* (tho' he does not profess it yet in Words) seems so evident from the *zealous* Expressions he uses, that I really think we must cordially forgive the past, for we can hardly expect him when tottering over the Grave, and having attained (whether justly or otherwise) a Reputation for Musical Criticism, publickly to revoke what he advanced at so distant a Period of Time, and when perhaps he thinks that his Strictures are forgotten, or at least overbalanced by his present Acknowledgement of the real State of the Fact.

As soon as I can command an Hour, I will set about my deliberate Opinion on the *various* and inimitable excellencies of THE MAN, which I think will settle the Business at least as decisively as our Challenge to J—ACK P—UDDING.

Adieu for the present,—we must Contrive one more Pull at Surry before I hyke over to Staffordshire.

Kindest Regards to all from
Your Sincere Friend,
S. WESLEY.

J. P.

Tho' J. P. refuses to give up his Name
To muffle his Malice a Hood in,
The matter amounts to exactly the same,
For his Nonsense proclaims 'tis J-ack P-udding.

Although the concluding letters relating to Burney's conversion to Bachism are not dated, they can with safety be assigned to the year of grace 1810. The first is again addressed to the Surrey Chapel organist:—

DEAR FRIEND,—I am in the utmost Distress, and there is no one on Earth but yourself who can help me out of it. Dr. Burney is starke staring mad to hear Sebastian's Sonatas, and I have told him all how and about your adroit management of his Music in general. He was immediately resolved on hearing you on the Clavicembalem, and me on the Fiddle at them. He has appointed *Monday next* at 12 o'clock for our coming to him, as this is the only

time he has left before a second Excursion into the Country. You see it is an extreme Case. I had appointed three private Pupils for Monday, but shall put them all off to Tuesday. Would to Heaven that you may be able to do the like: The Triumph of Burney over his own Ignorance and Prejudice is such a glorious event that surely we ought to make *some* sacrifice to enjoy it.

I mentioned young Kollman as quite capable of playing the Sonatas, but you will see by the enclosed (just received) that he prefers you. Pray comply in this arduous Enterprise, Remember our Cause, "Good will towards Men" is at the Bottom of it, and when Sebastian flourishes here, there will be at least more musical "Peace on Earth."

You see we are utterly ruined unless you come forward To-morrow.—Think of what we shall have to announce to the Public; that Dr. Burney (who has heard almost all the Music of other Folks) should be listening with Delight at almost 90 years old to an Author whom he so unknowingly and rashly had condemned!

Only imagine what an Effect this must have in confounding and putting to Silence such pigmy puerile Puppies as Williams and Smith, and a Farrago of other such musical Odds and Ends.

The above letter may have been called forth in consequence of a little note, penned by Burney, which reads thus:—

Let me but know and I shall be *sempre* not at home to any other man creatures. If you individually wish for me to compare notes about—

name some day and hour as convenient as possible to your own engagements, and I am as ever yours in all friendship truth and affection. C. B.

Whether or not Wesley took his fiddle and his friend (Jacob) to Chelsea in order to achieve 'The Triumph of Burney over his own Ignorance and Prejudice' is unknown. Probably he did, with the result that the eighty-four-year-old historian evinced quite an Oliver Twistian craving for more! At all events Burney wrote to Wesley the following funny farrago:—

MY DEAR FRIEND

Now my French Packet is off my mind, I have time to think of your last plan of rehearsing the quips and qiddities of the great S. B. to the best advantage, concerng wch I must have seemed very cold (in spite of the heat of the weather) by the enumeration of difficulties that, at first, occurred to me for want of Room sufficient for 2 large instruments of equal force & magnitude; & Time, in one day, to do justice to, and enjoy the effects of such learned and ingenious arcana. But, allowing the old adage, wch you have quoted, to be just: that "second thoughts are best"—instead of sending you & Sigr Novello to a P. F. maker's to find 2 Instrumts of equal magnitude, nicely tuned together; upon examining my little parlour or keeping room (in health & warm weather), I find, when unbe-littered, that there wd be sufficient space for 2 such first rate Giants to lie along side each other—& that when I thought of sending you & your friend to a P. F. shop for trial of your 30 very *comical* pieces (as the most learned, ingenious, & original productions of Haydn, Mozart, & Beethoven, are often said to be, by ignorant and vulgar hearers), I never once thought of my sweet & precious self, to whom your performance wd be as inaudible as the music of the spheres—for I never intend going into the open air again.

But now, though I have caught a fresh cold, and have 2 decayed teeth in my upper jaw, that give me a very acute twinge whenever I inhale fresh air; I beg, during the warm weather, your performance may be within my obtuse *ear-shot*, that I may acquaint the Larvæ I shall meet wth (post obit.) how the wonderful wonders produced by the pen of the great S. B. have been played, as a game at *all fours*, by the zealous and indefatigable Messrs. Wesley and Novello.

Therefore send your Instrument, name your day, or days, & your hours, before the end of the present month, & I hope nothing sinister will occasion a new procrastination of our promised pleasure. C. B.

Suppose we decimate the 30 variations, & divide them into 3 Decads: performing 10 once, or twice, if we like or dislike them much, each day? wch will allow us time to breathe, digest, & judge.

The endorsement, by Vincent Novello, of this comical communication from the Chelsea veteran speaks for itself:—

My dear friend Sam Wesley, who has endorsed this Letter, as having been sent to him by Dr. Burney (the Musical Historian), was so kind as to present it to me, as it referred to the very pleasant meeting we had together at the Doctor's apartments in Chelsea Hospital, when I played the whole of the "30 Variations" by Sebastian Bach as Duets with Sam Wesley, to the great delight of Burney, who acknowledged to us both, that he had formed a very inadequate opinion of Sebastian Bach's fertility of invention and versatility of style, till he had heard our performance of those extraordinary specimens of counterpoint, called the "30 Variations." VINCENT NOVELLO.

The next letter, also from Burney, may fitly conclude this most interesting episode occurring in the sunset of his long, eventful, and honourable career:—

To Sam Wesley 11 Adams Row Hamstead Road.
With best compts. ut Virtuossimo Sign Vincenzo Novello.
I shall now begin my final note in the dual number, with

My dear Friends,

If you cd send your Lumber-dy Instrument sooner than 10, tomorrow morng. I shd. be right glad; that it may be tuned in unison with mine: for if its pitch shd. be altered, the 2 giants will not remain in perfect friendp. an hour. While the weather continues warm, I had rather wait on ye at 11, than 12 or 1. I am now entirely for the performance of the 30 Waryations *de suite:* as you two virtuous gemmen, doubtless, are so *parfit* in all these pretty *chunes*, that you'll go on swimming from beginning to end, as if wind and tide were both strongly in your favour. I think the forte, *i.e.* fortes, may begin to storm these works of Engineer Bach, before 12. And if we have any time to spare, after being played over, we can *talk* them over—or (what wd be shtill petter auch coot), if little i were to say *bis*, there might, may-hap, be time for a Da Capo. So fin Dimaroi, at least, God bless ye! C. B.

That humour was a marked characteristic in the personality of Dr. Burney, the foregoing Bach correspondence bears abundant testimony. His love of fun found an outlet in his rhyming propensity even in his old age as, for instance, in a letter to his daughter Fanny, in which he refers to himself:—

As blind as a beetle, as deaf as a post,
Whose longevity now is all he can boast.

And again, in a subsequent letter to Madame D'Arblay, written shortly before his death, the octogenarian musician says:—

Here I am in spite of the old gentleman and his scythe. And the few people I am able to see tell me I look better, speak better, and walk better than I did 'ever so long ago.' God knows how handsome I shall be by and bye! People wonder, secluded as

I am for ever from the world and its joys, how I can *cut a joke and be silly:* but when I have no serious sufferings, a book, or a pen, makes me forget all the world, and even myself, the best of all oblivions.

The life-story of a very remarkable man has now been told. On April 14, 1814, the old historian—having lived to see descendants even unto the fourth generation—drew his last breath in his rooms at Chelsea Hospital. The *Morning Post*, in an appreciative obituary notice, said of him :—

He will be long remembered by a large circle of friends for the solidity and extent of his acquirements and the urbanity of his manners. He has lived to see his family distinguish themselves equally by their talents and virtues. . . . His manners were peculiarly easy, spirited, and gentlemanly, and he had all the graces of the Chesterfield School, without any of its studied formality.

Burney's remains are interred in the south-west corner of the private burying-ground of Chelsea Hospital. A simple headstone to the grave records the fact in the following inscription :—

In memory of
Elizabeth Burney
died 20th October 1796
aged 68.
Also of
Charles Burney Mus.D.
Husband of the above
who departed this life
April 12th 1814. Aged 86.

A tablet to Dr. Burney's memory is placed in the North Choir Aisle—known as the Musicians' Aisle—of Westminster Abbey, and reads thus :—

Sacred to the Memory
of
CHARLES BURNEY Mus.D. F.R.S.
WHO, FULL OF YEARS, AND FULL OF VIRTUES;
THE PRIDE OF HIS FAMILY, THE DELIGHT OF SOCIETY;
THE UNRIVALLED CHIEF, AND SCIENTIFIC
HISTORIAN
OF HIS TUNEFUL ART!
BELOVED, REVERED, REGRETTED,
BREATHED, IN CHELSEA COLLEGE, HIS LAST SIGH!
LEAVING TO POSTERITY A FAME UNBLEMISHED,
BUILT ON THE NOBLE BASIS OF INTELLECTUAL ATTAINMENTS.
HIGH PRINCIPLES AND PURE BENEVOLENCE,
GOODNESS WITH GAIETY, TALENTS WITH TASTE,
WERE OF HIS GIFTED MIND THE BLENDED ATTRIBUTES:
WHILE THE GENIAL HILARITY OF HIS AIRY SPIRITS
ANIMATED, OR SOFTENED, HIS EVERY EARTHLY TOIL:
AND A CONSCIENCE WITHOUT REPROACH,
PREPARED,
IN THE WHOLE TENOUR OF HIS MORTAL LIFE,
THROUGH THE MEDIATION OF OUR LORD JESUS CHRIST,
HIS SOUL FOR HEAVEN.——AMEN.
BORN APRIL 7th O.S. 1726. DIED APRIL 12th 1814.

It may be observed that the wording of the above, composed by his daughter Fanny (Madame D'Arblay), differs slightly from the text given at the end of vol. iii. of her 'Memoirs of Dr. Burney.'

F. G. E.

Occasional Notes.

There are in this loud stunning tide
Of human care and crime,
With whom the melodies abide
Of th' everlasting chime;
Who carry music in their heart
Through dusky lane and wrangling mart,
Plying their daily task with busier feet,
Because their secret souls a holy strain repeat.

John Keble.

Fifty years have come and gone since Alberto Randegger, as a young man aged twenty-two, hoisted his artistic flag, or set up his artistic standard, in London, which 'smoky nest' has ever since been his home. The story of his coming here merely on a visit—how he went fast asleep during his first hearing of The Messiah, conducted by Costa, and all the rest of it—is fully told in the Biographical Sketch of the distinguished musician which appeared in The Musical Times of October, 1899. His year of Jubilee has arrived with 1904, and what could be more appropriate than that his colleagues on the professorial staffs of the Royal Academy of Music and the Royal College of Music should mark their sense of Mr. Randegger's long services to the cause of music by presenting him with an address, signed by all those connected with our two foremost music-teaching Institutions? The terms of this congratulatory document are thus set forth :—

Dear Cavaliere Randegger,

A number of your friends consider it meet to mark the completion of your fiftieth year of active musical life in England by some demonstration of personal regard and esteem.

Apart from your widely-acknowledged powers as an exceptionally successful professor of singing, you are prominently distinguished in many other branches of the art on whose behalf you have laboured in a truly cosmopolitan and liberal spirit in our country during the greater portion of a long and busy life.

Your gifts as a Conductor and Composer are equally well known, and the rare combination of talent which you have so conspicuously exhibited has at all times been at the service not only of the musicians but of the music of your adopted country.

It is thought that this most fitting moment to acknowledge a gratitude which has always been felt should not be permitted to pass without offering some record of thanks to a Master and friend.

As the signatories in accordance with your own desire are restricted to members of the Royal Academy of Music and the Royal College of Music they represent a very small proportion of those who would have liked to join in this address, but you will find all branches of your profession included.

We offer you our warm congratulations on your Musical Jubilee in Great Britain, and in the hope that you may long be spared to add to the benefits which you have already conferred on lovers of music we subscribe ourselves your affectionate friends and well-wishers— (The signatures follow).

On behalf of many who had not the pleasure and privilege of appending their names to this address, we desire to join very heartily in its chorus of congratulation to a gifted master of music.

An interesting musical landmark in London has just disappeared by the demolition of the house in Great Portland Street (No. 79), at which Mendelssohn lodged during his first four visits to the Metropolis—in 1829, 1832, and 1833 (twice). There, on a Sunday in May (the 24th), 1829, he composed his charming setting of Thomas Moore's words, 'By Celia's arbour' (The Garland), and he used to practise upon a dumb keyboard while sitting up in bed. He made large demands upon the bread-and-butter puddings daintily manufactured by his landlady, Mrs. Heinke. At Mendelssohn's request this, his favourite dish, was placed in the cupboard of his sitting-room, so that when he returned home late at night from a concert or a dinner-party (!) he could help himself to its cold contents to his heart's content. The house at which Mendelssohn stayed during his London visits of 1844, 1846, and 1847 still stands. It was the official residence of his friend Karl Klingemann, then Secretary of the Hanoverian Legation; it is to be found at 4, Hobart Place, Eaton Square, facing the south side of St. Peter's Church.

Sir Alexander Mackenzie, in his speech at the Royal Academy of Music prize-giving, uttered some wise words on the subject of the start in life of the musical student, that anxious period immediately following his course of training. After having referred to the subject of Scholarships and the Palmer Trust Fund and their potentialities, Sir Alexander said:—

> In these days much, indeed *everything*, is done for the student while he *is* a student. There are scholarships, prizes, exhibitions and public appearances galore. Chances the many, which we of earlier days—not so long ago either—dreamed about and struggled hard for. But much of this care for the student's welfare comes to a sudden stop—seems to cease when *he* ceases to be a student.
>
> Perhaps the time has now come when some of this good-will and foresight might be made to flow into broader and deeper channels—might be directed to some of the many national anomalies, deficiencies, and shortcomings associated with music and musicians, and which have yet to be remedied before those excellent intentions towards native music can produce the results they are evidently designed to bring about.
>
> Money alone will not do it. Sympathy, interest, broader and perhaps fairer views, more outlet and room, more public and private employment of our own people, and a better protection of our brain-work would be of some service.
>
> These are not problems which the music schools *can* or ought to be expected to solve. Their solutions lie much deeper down than we can dig, and besides, our duties point in totally different directions.
>
> But it is ill marching, as old Omar Khayyam has it, to 'the sound of a distant drum,' and it might do no harm if these encouraging instruments were a trifle more audible to the young recruits—and even to the old soldiers.

No one will question the truth of these weighty words spoken by the Principal of the Royal Academy of Music, and has not he himself tasted of the bitter cup of early struggles? It would not be difficult to enumerate some of the disiderata to which Sir Alexander alludes. A National Opera House, among others. What can be done? It is difficult to suggest a remedy, but this idea has been conveyed to us by one whose opinion and experience are of value: There are several towns and districts in England where a clever young violinist (or violoncellist) is needed — a well-equipped musician, steady and diligent. For the first year or two he would probably not find work enough for his entire support and would therefore need financial help. Here, then, is an opportunity for a local Carnegie, or a committee of Carnegies, lovers of music, to temporarily subsidize a young professional such as we have mentioned. In a short time he would be firmly established and on his own resources, and, moreover, he would in many ways help forward the musical regeneration of the neighbourhood in which his lot would be cast.

Mr. W. Barclay Squire, of the British Museum, contributes to the recently issued *Sammelbände der Internationalen Musikgesellschaft* (July-Sept.) an exhaustive article, occupying no fewer than 75 pages, on 'Purcell's Dramatic Music.' The information he has there gathered together, and so admirably set forth, is most valuable, and Mr. Barclay Squire is to be warmly congratulated upon having accomplished an excellent piece of bibliographical work. Another researchful article in the same issue is entitled *Bibliographie berliozienne*, and is from the able pen of M. J.-G. Prod'homme, of Paris. Here again is a splendid example of patient investigation and painstaking accuracy, for the writer has compiled a list of the articles contributed by Berlioz to various French newspapers during a period of exactly forty years—from 1823 to 1863. This index to the extraordinary journalistic output of the eminent French composer is most useful for reference, and the compilation of it bears testimony to M. Prod'homme's industry.

At the Summer Meeting of the Cambridge University Extension, recently held at Exeter, Dr. J. C. Bridge, organist of Chester Cathedral, delivered, on August 4, an interesting lecture on 'Music under the Tudors.' The musical illustrations to Dr. Bridge's instructive discourse consisted of the following selections:—

The Shepherds' Song. From the Tailor and Shearmen's Pageant in the Coventry Mystery Plays.

Anthems { Rejoice in the Lord ... ...*John Redford.*
Mock not God's Name *Christopher Tye.*

Part-Song, Pastime with good company *King Henry VIII.*

Madrigal, Adieu, sweet Amaryllis ... *John Wilbye.*

Ballet, or Fa-la, Now is the month of maying *Thomas Morley.*

Virginal pieces (*a*) The Bells ... ... *W. Byrd.*
(*b*) The King's Jig *Dr. John Bull.*
Played by Dr. Bridge.

Shakespearian Songs—
(*a*) It was a lover and his lass *Thomas Morley.*
(*b*) O Willo, willo! ... ... *Traditional.*
(*c*) Full fathom five ... ... } *R. Johnson.*
(*d*) Where the bee sucks ... }
Sung by Miss Kathleen Wood, and accompanied by Miss Dorothy Wood.

The choral music was well rendered by a choir of forty voices under the able direction of Dr. Wood, organist of Exeter Cathedral, who also gave two enjoyable organ recitals in the Cathedral before large and appreciative audiences during this Summer Meeting.

Miss Wakefield has contributed an article to the August issue of *The Commonwealth* on 'The aims and objects of Musical Competition Festivals, and how to form them.' No one is more competent to write on this important educational subject than Miss Wakefield, who, in starting the Musical Competition movement in England nineteen years ago in Westmorland villages, sowed the seed of an educational plant that has taken root and spread so rapidly that thirty-six Centres are now being worked in various parts of England with gratifying results. In answer to the question: What are the special

aims and objects of Musical Competition Festivals? Miss Wakefield thus makes reply :—

> First, what, I ask you, apart from competitions, may be generally said to be the highest attainable object in connection with music, bearing in mind that the highest of all, the composition of the greatest music, is open only to the geniuses of the world? I believe the highest attainable object is to 'create the love and in consequence the demand for the greatest music, by the greatest number.' There is, to-day, no lack of splendid education for those who intend to make music the business and profession of their lives: neither are there any difficulties of instruction for those whom I will call the cultured pleasure seekers in the paths of music. But the object of this movement, as I have already said, is to reach the 'greatest number,' which must represent the great general public, whose life is mainly spent in earning its livelihood. This getting hold of the great mass of the people, whether in towns or rural districts, is, I believe, *the* great means of fostering a real national love of music, and this is surely one of the principal aims of these Musical Competitions.

The entire article, which is very practical and brightly written, may be perused with profit.

The Return—in other words the annual Blue Book—of the British Museum for the year ending March 31, 1904, has now been issued. In accordance with our usual custom, we cull a few items of musical interest from its pages. Under the head of *Accessions* in the Department of Printed Books we find that—

> 7,751 Musical Publications have been added to the collection. Of these 7,377 were received under the provisions of the Copyright Act, 318 by Colonial Copyright, and 56 acquired by Purchase.

This shows a considerable falling off in the number received last year—1,052 fewer compositions. Can it be that British musicians are becoming less creative, or can any other cause—*e.g.*, the pirates—be assigned for this unmistakable slump?

The most interesting accessions to the collection of Printed Music during the last official year have been :—

> Trombetti, Ascanio. "Musica fatta sopra le conclusioni di Leggi. Bologna, 1587." Only two other copies, one at Rome and one at Bologna, are known to exist.
>
> Marenzio, Luca. Third Book of Madrigals for six voices. Venice, 1589—1594.
>
> Vitali, Filippo. "L'Aretusa, Favola in Musica." Rome, 1620. One of the earliest Italian operas.
>
> Caccini, Francesca. "La Liberazione di Ruggiero." Florence, 1625.

In the Department of Manuscripts only two Accessions are recorded under Music :—

> Mass in D for 5 voices, by Giovanni Battista Pergolesi. 18th cent.
>
> "Villanelle . . . per suonare et cantare su la Chitarra alla Spagnola di Giovanni Casalotti." 17th cent.

Herr Felix Weingartner has been appointed conductor of the Sheffield Musical Festival in succession to Mr. Henry J. Wood, who has resigned that office. Dr. Coward, however, retains the post of chorus-master, the duties of which he has discharged with rare distinction from the inauguration, in 1896, of this important music-making. The next Festival is to be held in the autumn of 1905.

Each issue of the *Zeitschrift der Internationalen Musikgesellschaft* contains a list of current articles in musical journals published in various countries. In this *Zeitschriftenschau* of the August issue an article on the Musicians' Company Loan Exhibition which appeared in The Musical Times is said to have been written by 'D. Crotched'!

Professor Niecks strikes a somewhat pessimistic note in an article he has contributed to the August number of *The Parents' Review*, the monthly magazine of the Parents' National Education Union. The Professor discourses in his usual thoughtful manner on the subject of 'The place of music in education.' He is of opinion that instead of music being a powerful factor in education, it is as good as no factor at all. 'This is not the fault of music,' he says, 'but of teachers and parents, and more the fault of the parents than of the teachers.' He continues :—

> It is unfortunately no exaggeration to say that more than ninety-nine per cent. of our music teaching cannot rightly claim to be what it pretends to be, and is little better than a horrible, ghastly waste of time, energy, and money. What does the usual music teaching do? It does not cultivate the ear, it does not refine the taste and manners, and it does not improve the morals. All it accomplishes, if it accomplishes anything, comes to this: the attainment of some degree of mechanical skill, unaccompanied by the intelligence how to use it and of the knowledge of the thing for which it is to be used. Unless you call the memorising of dates, history, and the memorising of the names of towns, rivers, mountains, capes, and seas, geography, you cannot call the customary unmusical drill, music teaching.

As indicating the first step in the remedial journey towards the goal of success the Professor says :—

> Now let us see what should and what should not be done if the learning of music is to be fruitful and worth the time, trouble, and money spent on it. To be successful and avoid waste, the first condition is to have an object worth aiming at and to keep that object constantly in view, that is, to choose the ways and means best adapted for the attainment of the end. Learning o sing by rote a limited number of melodies, or being drilled into playing a number of pieces, that is, being trained to imitate like a parrot or doing tricks like a dog, cannot be regarded as a worthy object; for it is either not educational at all or merely to an infinitesimal degree, and much better results can be obtained at less cost by mechanical contrivances such as musical boxes, pianolas, and phonographs. On the other hand, it *is* a worthy object to develop so important a sense as that of hearing both for general and for musical purposes, and to learn the tonal language both with a view to understanding and using it. Well, the usual teaching of music leads in the vast majority of cases to none of those ends; and if the ends are nevertheless attained in a small minority of cases, it is so thanks to exceptional talents and circumstances.

His last words, addressed to parents, admit of no disputation :—

> What parents, then, ought to aim at in their musical provision for their children is not the ability of performing a few musical tricks, but a knowledge of and a taste for music. But to attain that aim parents ought to fix upon a competent teacher, and give that teacher a free hand; and further, ought to take an interest in their children's music, not by exhibiting them at parties, but by listening to them and encouraging them in private.

That word *competent*. Ay, there's the rub!

A correspondent residing in the North of Ireland writes as follows :—

> I should like, with your permission, to draw the attention of the various pianoforte examination boards to the fact that the pianofortes provided for the higher examinations are more often than not in very bad order. I think it most unfair that a candidate for an examination, after practising upon a *good* instrument, should be expected to sit down to a pianoforte with worn-out action, and thereupon to do himself or herself justice.

The protest of our correspondent is perfectly justifiable, and the matter is one that calls for attention and rectification.

THE LIBRARY OF CONGRESS, WASHINGTON.

THE LIBRARY OF CONGRESS AND ITS MUSIC.

The 'Report of the Librarian of Congress for the fiscal year ending June 30, 1903' is a substantial volume of 600 pages, issued from the Government Printing Office at Washington. Moreover, unlike most of the Government Blue-Books issued in the old country, it is an unusually interesting tome. Let us take a few dips into its informing pages.

The book is divided into three parts :—

(1) List of Officers, Report, Statistics, &c.
(2) Select list of recent Purchases.
(3) Report on Copyright Legislation.

Its frontispiece is an exterior view (which we have ventured to reproduce) of the stately edifice at Washington called the Library of Congress, the British Museum of America, and there are five excellent plans of different parts of the vast building, from 'the cellar' to 'the attic' as they are domestically described.

The statistical portion of the book records that on June 30, 1903, the Music entries numbered 366,616, an increase on the previous year of 21,105, the latter figures thereby representing the number of pieces, &c., received in one year.

The staff of the Division of Music—working under the vigilant direction of Mr. Oscar George Theodore Sonneck—are, with their emoluments, thus stated in the Report :—

MUSIC : For Chief of Division, $2,000 ; 1 Assistant, $1,400 ; 1 Assistant, $1,000 ; 2 Assistants at $720 each ; 1 Messenger boy, $360 : in all, $6,200.

Part 3 of the volume is a 'Report of the Register of Copyrights on Copyright Legislation.' This section, occupying some 150 pages, includes a useful and valuable digest of all American copyright enactments, in addition to a summary of Foreign copyright laws now in force, and other information of legal importance.

We have left Part 2 of the Report to the end of this notice because of its musical interest. This 'Select list of recent purchases' may best be described in a circular letter, signed by Mr. O. G. Sonneck, Chief of the Division of Music, which has accompanied the copy of the volume sent to us. The letter—headed 'Library of Congress. Division of Music. Washington, D.C.,' and dated May 1, 1904—reads :—

'The Division of Music in the Library was set apart in the reorganization of the Library in 1897, when all the music that had accumulated since the foundation of the Library in 1800 was given into its custody. With the exception of a few rarities, the collection was almost entirely the result of deposits under the copyright law. For reasons connected with the history of copyright legislation, only a portion of the music entered for copyright between 1783 and 1818 was in possession of the Library; but that issued since 1819, so far as representing the press of the United States, was represented in a collection which was fairly comprehensive and, of course, unique. Of European publications, the Library in 1897 possessed very few prior to 1891, and these principally works by American composers. Since 1891, when protection under our copyright laws was extended to the works of foreign authors, the collection came to embrace music which foreign publishers cared thus to enter for protection. As all the Continental countries making important contributions to music, with the exception of Austria-Hungary, Russia, Norway and Sweden, have been included in

this protection, and as the European publishers copyrighted the majority of their publications (and frequently works by Russians, Austrians, etc.), the Library of Congress, under the international copyright law of 1891, came to acquire a very extensive and representative collection of contemporary European music.

'Within the past three years, however, there has been systematic effort and a very considerable expenditure to increase the scope of the collection in order to make it a center of research to the student, critic, and historian of music.

'In the report of the Librarian for the past year the collections in the Division of Music were thus briefly described :—

"The Library of Congress now possesses a good working collection of the literature on music fundamental to the student of the history and theory of music, and the collection of music is no longer limited to that which has come from copyright. In order that it should also contain representatives of the best printed scores of classical and standard material, the works of the classical composers have been purchased in complete editions, so far as they have been published ; and those of the more notable modern masters have been acquired in a selection intended to represent their compositions in opera, oratorio, cantata, orchestral and chamber music.

"Special attention has also been paid to early American psalmody, Civil War music, and to serial publications of a historical character, such as the Denkmäler der Tonkunst in Öesterreich. Finally, efforts have been made toward the acquisition of dramatic music in full score, that the student may consult the standard operas in their original form and at first source."

'Such gaps as necessarily still exist will, it is hoped, disappear as the plans for a systematic development of the collection are carried into effect.

'On July 1, 1903, the total number of volumes and pieces of music in the Division was estimated at 366,735, this being an increase of 21,224 over the preceding year. In addition, the Division had in its custody some 4,700 volumes and pamphlets dealing with the history and theory of music. Not included in this enumeration was instructive material estimated at about 6,000 volumes, pamphlets and pieces, since set apart in a special section of the collection. The accessions during the past ten months would bring the grand total of the collection to nearly 400,000 items.

'This collection will be made as freely accessible as any other in the Library of Congress, and the Library of Congress is now the National Library of the United States, entirely free and accessible, without formality.'

The Library of Congress has some considerable leeway to make up before it can vie with Great Russell Street in the value and importance of its treasures ; but the natural enterprise of the American is sure to find its full outlet in the energy and alertness of the officials at Washington.

In the concluding paragraph of his circular letter, Mr. Sonneck politely says: 'Having a duty to research, wherever originating, it [The Library of Congress] is quite ready, within its capacity, to answer inquiries addressed to it by mail. It would be gratified at any opportunity that you may afford it to be of service to your own investigations.' This is not only excellent in spirit and intent, but shows that the New World fully maintains the courtesy and help-rendering traditions of the staff at our own British Museum Reading-Room.

A PORTRAIT OF MONTEVERDE.

The portrait of Monteverde which forms one of our Special Supplements is from an original painting in the possession of Mr. Arthur F. Hill, and is reproduced by his kind permission. Lady Huggins thus describes this interesting picture : 'The painting represents a young man of about twenty-five ; with light-brown hair somewhat curly, a promising moustache, and indications of whiskers and beard. The well-opened brown eyes have a thoughtful, far-away look very characteristic of great musicians ; the complexion has a pleasing ruddiness ; the mouth is slightly open, as if the musician were in the act of singing. The dress consists of a close-fitting doublet of a dull greenish cloth—probably brighter once. The doublet has a number of small buttons close together down the front, and its short skirt is tabbed. The sleeves are cut close, and have a line of decorative braid down the inner sides. On the shoulders there are epaulet pieces tabbed to match the skirt. The neck of the doublet is cut rather loose, and there folds over a broad, stiff, white collar, rising almost ruff-wise behind, which has evidently been edged with lace-work of an early kind, though unfortunately injudicious cleaning has removed most of it. The cuffs have white ruffles of softer material than the collar.

'. . . . The body of the viol on the wall is obviously that of a sixteenth-century instrument—suggestive of the Brescian School. The sound-holes are vigorous and well-defined, the finger-board has a geometrical (probably) inlaid pattern, and below this is a lozenge-shaped geometrical quatrefoliate ornament. The belly is double purfled. The body of the viol-da-gamba in the hands of the player is almost wholly hidden by the table : but the pegs are sixteenth-century pegs, except the highest one, which has been badly repainted. It is difficult to feel certain whether the instrument had six or seven strings ; apparently (?) it had seven.

'The bows of both viols seem to be of pre-Corelli type, but in neither case can the tip be seen. The music represents the first line of a song apparently in the *ut* clef. It is written in black and white notes, is unbarred, and has a direct at the end of the line. The hands deserve attention, for undoubtedly they are the hands of a musician, not of a craftsman. The picture is painted rather thinly in oil, on canvas, and measures 2 feet 5 inches by 1 foot 9½ inches.' Lady Huggins also says : 'The costume of the figure is that which was in use among the upper and professional classes in the west of Europe from the latter part of the sixteenth to the earlier part of the seventeenth century.'*

The career of Monteverde (1568-1643) and the important part he played in the evolution of modern music are so well known that it may suffice to quote some words concerning him uttered by the late Sir George Macfarren, who said : 'Claudio Monteverde, a man of the highest note in the history of the art, was the first person who felt the natural basis of music, as distinguished from the artificial rules, which up to the time of his appearance on the scene of history had always prevailed. He it was who first employed what must be called the natural discords—those discords, namely, which, consisting of the notes of the harmonic series, are naturally produced, as distinct from those other discords which can only be satisfactorily heard when their harshness is mitigated by the formula of preparation. These let us call artificial discords ;

* Antonio Stradivari : his life and work (1644-1737). By W. Henry Hill, Arthur F. Hill, F.S.A., and Alfred E. Hill. London : William E. Hill & Sons, 140, New Bond Street. 1902. p. 281.

those which Monteverde originated, natural discords. And modern music may be said to date from his first use of the chords in question, the best known of which and the most used is that ever-ready chord of the dominant seventh; and when once the principle of its use was understood, an entirely new field was open in the range of the composer's art, and all time since has been most valuably, most beautifully engaged in the cultivation of this field. And how great, how noble, is the harvest it has yielded! . . . Monteverde, in his originating the overture, in his having a large orchestra, in his intermixture of chorus and solos, in his giving substantial characterisation to each person in his story, indicated, although not in those early days fulfilled, but indicated all that dramatic art can fulfil in music.

Church and Organ Music.

SOME NOTES ON THE HARVEST FESTIVAL.

Within the next few weeks churches of all denominations throughout England will be resounding with the voice of thanksgiving for harvest. 'Who "invented" the Harvest Festival?' is a question not easy, if indeed, it is possible, to answer. It may be assumed that this now popular service originated from a desire to sanctify somewhat the village festival known as Harvest-home. This rural function is of great antiquity. Shakespeare—who has garnered almost everything worth knowing—thus refers to it in Part I. of King Henry IV. (Act 1, Sc. 4):—

> And his chin, new reap'd,
> Show'd like a stubble-land at harvest-home.

As having inaugurated the modern Harvest Festival—that is to say, a musical service held in a church decorated with 'the kindly fruits of the earth'—the names of two clergymen are sometimes mentioned: the Rev. R. S. Hawker, the eccentric vicar of Morwenstowe, Cornwall, and author of 'And shall Trelawny die?' and the redoubtable Archdeacon Denison, vicar of East Brent, Somersetshire. On October 1, 1843, Mr. Hawker—who is said to have been the first to institute the offertory at every service—preluded the Harvest-home rejoicings in his Cornish village with a thanksgiving celebration of the Holy Communion. Archdeacon Denison in a somewhat similar manner also sanctified the Harvest-home. Into all the subsequent jollification of the day, however, he entered very heartily, so much so, indeed, that a motto displayed in the village of East Brent on one of those festive occasions was worded:—

> May God pour His benison
> On Archdeacon Denison.

We must, however, go back sixty years to find the first appearance of the most popular harvest-hymn in our language, Dean Alford's lines beginning—

> Come, ye thankful people, come,
> Raise the song of Harvest-home.

Here we find confirmation of the linking-on origin of the Harvest Festival—its close connection with the ancient Harvest-home. It is possible that Dean Alford's hymn was written for the Harvest-home of Wymeswold, near Loughborough, held in 1843, of which village Alford was then vicar, and for this reason: the hymn first appeared in his 'Psalms and Hymns adapted to the Sundays and Holydays throughout the year,' the preface of which is dated 'Wymeswold, April 18, 1844.' There the hymn is headed 'After Harvest.' As editors of Hymnals began to alter its wording—even during the lifetime of the author and without his permission—Dean Alford very justifiably and publicly repudiated the tinkered versions of his jubilant lyric, the authorized (and revised) form of which is to be found in his Poetical Works published in 1865. The fine tune now associated with Dean Alford's words—that known as St. George's, Windsor, by the late Sir George Elvey—was not originally composed to those words, though it fits them like a glove. The tune first appeared in—

> A selection of Psalms and Hymns by E. H. THORNE, organist and choirmaster of the Parish Church, Henley-on-Thames. 1858.

The 'E. H. Thorne' in the above title is, of course, the well-known organist of St. Anne's, Soho. The tune (No. 62) is there called 'St. George's' only, and is stated to be 'written for this work by Dr. G. J. Elvey.' The notation is two minims in a bar, and the tune is assigned to the hymn 'Hark, the song of Jubilee.' Its happy mating to 'Come, ye thankful people, come,' seems to have been in the first edition of Hymns Ancient and Modern, 1861.

It is interesting to find an *Official* recognition of the Harvest Festival in the form of 'A General Thanksgiving for the present abundant harvest' ordered by the Queen (Victoria) in Council to be observed on October 1, 1854, during the progress of the Crimean War. At that time decorations began to be in evidence, a modest sheaf of corn, for example, satisfying the villagers of Empingham, near Stamford, half a century ago. Strangely enough nine years later, at a meeting of Convocation held in July, 1863, a letter was read from Sir George Grey, stating that the preparation of a Thanksgiving Service for Harvest by permission of the Queen in Council, as proposed, was of so 'doubtful' a nature that the Lord Chancellor 'thought Her Majesty ought not to be allowed to comply with the application.' How strangely this *non possumus* reads to-day.

Harvest anthems have multiplied exceedingly during the past fifty years. One of the first—perhaps the first to be published—appeared in THE MUSICAL TIMES of October 1, 1854, Dr. Greene's setting of 'Thou visitest the earth,' a movement from his anthem 'Thou, O God, art praised in Zion.' One of the earliest of the most favoured of harvest anthems is Goss's 'Fear not, O land,' soon afterwards followed by Barnby's oft-sung 'O Lord, how manifold are Thy works,' which, by the way, made its first appearance in the pages of this journal.

THE NEW METHODIST HYMN-BOOK.

The first book of tunes issued by John Wesley, in 1742, for the use of his followers, was entitled 'A Collection of tunes, set to music, as they are commonly sung at the Foundery,' a title which suggests that some tunes are not musical, which is perfectly true. This little book contained forty-three hymn-tunes, a number in strong contrast to the 863 which constitute the new hymnal.

The composer who has contributed the largest number of tunes to the new hymnal is the Rev. J. B. Dykes, an amateur musician, no fewer than forty tunes bearing his name. Next in order comes Barnby with twenty-eight tunes, Sullivan with twenty-four, Stainer with twenty-two, and Gauntlett with seventeen, while the Editor, Sir Frederick Bridge, contributes twenty-one tunes and twelve arrangements.

The history of Methodist Psalmody has yet to be written; but some interesting notes thereupon are to be found in the Preface to the music edition of the new book. It may be mentioned, however, that the

previous collection, issued in 1877, experienced a curious mortality in regard to its musical editors. Dr. Gauntlett was first appointed; at his death George Cooper took up the duties; and at Cooper's departure from this life the services of the late Dr. E. J. Hopkins were secured, and he carried the work through. No such fatality has attended the present Methodist Hymn-Book, the musical editor of which, Sir Frederick Bridge, being very much alive in fulfilling his multifarious engagements.

The usual method has been followed in compiling the music of the Methodist Hymn-Book. A committee selected all the tunes and the organist of Westminster Abbey was engaged to supervise technical matters and offer professional advice to this selective body. The Preface gives the following 'instruction':—

> The selection of tunes to be included shall, in the first instance, be made by the Committee, the tunes chosen being submitted to the editor for criticism or alternative suggestion; the final decision, however, will rest with the Committee. For the harmonies and musical interpretation generally the Editor will be responsible.

One would have thought that the 'musical interpretation generally' would devolve upon the organists and choirmasters who will work the book. To what extent representative and experienced organists of Wesleyan chapels served on this Committee no information is given; but no doubt the practical wisdom and advice of such men, most valuable in so important a matter, were sought, even if the fruits thereof are not always evident in these pages.

The new tunes—about ninety in number—are of various degrees of excellence and suitability for congregational song. It does not seem to be easy nowadays to invest the hymn-tune with melody and rhythm, and, at the same time, surround it with the halo of that reverent spirit which should characterize all soul-song compositions. No mere progressions of chords, whether they be archaic in their pedantic tread, or modernly chromatic in their awkward progressions, will atone for that prime essential in the worship-song of the people—a rhythmic melody that shall kindle devotion and uplift the song of the great congregation in a pæan of praise.

In turning to the old tunes we must congratulate the Committee or the Musical Editor, or both, in having restored 'Bedford' to its original triple rhythm: both times the tune appears (Nos. 148 and 928) it is honoured with a foot-note which reads: 'This is the original version.' It would have been well if the same respect had been paid to other tunes—*e.g.*, the melody of Mendelssohn's tune adapted to 'Hark! the herald-angels sing' (No. 122), and the harmonies of Lowell Mason's familiar setting (here called 'Harlan') of 'My faith looks up to Thee.' The children's section—some thirty hymns—seems somewhat inadequate. It might have been improved if more of the tunes of this section had been unencumbered with vocal harmony and printed as a melody with simple chordal accompaniment, as in No. 887, Sullivan's setting of 'Brightly gleams our banner.' The same composer's tune to 'Hushed was the evening hymn,' and Gauntlett's 'Once in royal David's city' are much more effective and natural in their original unisonal forms. Why not retain them?

It was a happy thought to include some of the typical old Methodist tunes, though they, to the number of thirty-nine, are relegated to an Appendix and numbered separately from the remainder. This section is sure to be called upon, not only for the sake of auld lang syne, but when some of the modernities begin to pall, or are found to be congregationally unsingable. The Ancient Hymns and Canticles are pointed for chanting; but Sir Frederick Bridge, in his 'Note' (p. 839) is wrong in stating that the method here adopted—small notes placed above certain words in the recitation—was first introduced 'some twenty years ago.' As a matter of fact the system is at least half-a-century older, it having been suggested, as a practical solution of a difficulty, by Miss Maria Hackett, in the *Harmonicon* of February, 1832, an account of which we gave in THE MUSICAL TIMES for March, 1903, page 174.

In conclusion, this new hymnal is so large—nearly 1,000 hymns—that it will admirably serve its purpose. In course of time the wheat will become separated from the chaff, and, when the book comes to be revised, the inevitable 'dropping out' will ensue. There is nothing perfect in this world, but in competent hands the merits of the music contained in 'The Methodist Hymn-Book' will be made manifest, and the compilation deserves commendation as the outcome of patient work, serious thought, and earnest endeavour.

Sir Walter Parratt contributed to the August issue of the *Sunday Magazine* a short article on the new Methodist Hymn-Book. He says:—

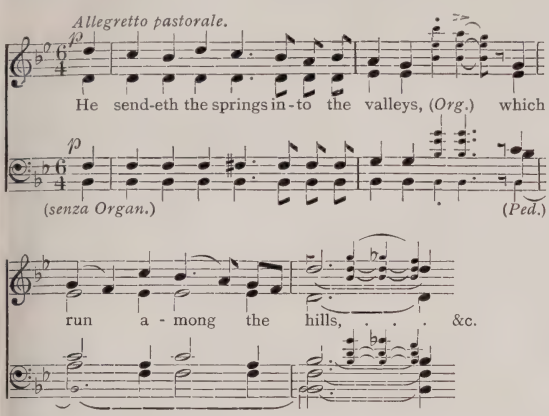
> Most musical men would be disposed to say of any collection of National melodies that all were good, but that in most books of hymn tunes at least ninety per cent. were poor, feeble things. It must be confessed that hymn writers are often primarily responsible for the meaningless strains to which their words are generally set. Rhythm is the factor in any melody which appeals most forcibly to the man in the street. Few hymns show much correspondence in this matter between their different verses, and the unfortunate composer, in order to fit his melody to the varying accent of the words, must use a dreary sequence of unrhythmical minims.

Sir Walter has composed for the new book a fresh setting of the hymn 'I need Thee every hour,' which he calls 'Tunelet for a Hymnlet.' His Tunelet is named Frogmore.

Sir George Martin has edited and arranged Tallis's Festal Responses and Litany 'as sung at St. Paul's Cathedral,' together with an organ accompaniment to the Lord's Prayer and Apostles' Creed. The Preface contributed thereto by Sir George may be quoted:—

> This Edition of Tallis's Preces, Responses and Litany is practically a reprint of that prepared by Dr. Boyce in 1760.
>
> The parts have, however, been rather differently distributed, Dr. Boyce's arrangement being for Treble, two Contra Tenors, Tenor and Bass. In the present Edition the Responses have been arranged for two Trebles, Alto, Tenor and Bass: while the Litany is scored for Treble, Alto, Tenor and two Basses. This distribution of the parts is found to be more resonant, and, what is of greater importance, each voice is being used in the middle part of its compass: consequently the music can be sung quite comfortably at a high or low pitch to suit the voice of the Priest.
>
> The crossing of the two Contra Tenor parts, a device commonly employed by early Church Composers, is now rendered unnecessary.

Dr. Herbert W. Wareing has composed an attractive and somewhat unconventional harvest anthem, in which he has sought, and with much success, to musically illustrate the poetic import of the text rather than to make the words a series of pegs on which to hang a number of musical phrases. The anthem opens with an oboe solo, following which the chorus enters with this gentle strain :—



To this section succeeds an equally melodious and not difficult duet for soprano and tenor, a felicitous setting of the words 'There shall be as the shaking of the olive tree, and as the gleaning grapes when the vintage is done. For as the earth bringeth forth her bud and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before all nations.' A more strenuous section follows, 'Praise the Lord from the earth, ye dragons and all deeps,' &c., in which excellent effects are produced by some vocal unison passages. A return is then made to the opening section, and the work is brought to a quiet conclusion.

The following is in reply to an inquiry of a correspondent at Burford, Oxfordshire :—

The hymn-tune 'Burford' is doubtless named after the old and historic town from which you write, though there is, as you probably know, another, but smaller, parish in Shropshire similarly named. The history of the tune is as follows: Its first known appearance is in 'A Book of Psalmody, containing a Variety of Tunes for all the Common Metres of the Psalms in the Old and New Versions, and others for Particular Measures, with Chanting Tunes . . . and fourteen Anthems, All set in Four Parts, within such a compass as will most naturally suit the voices in Country Churches, yet may be sung in Three or Two without any Disallowances. By John Chetham. 1718.' The tunes in this long-titled collection are without names—of places and composers. It was published twenty-three years after the death of Purcell, the reputed composer of the tune.

The name 'Burford' appears to have been first bestowed by Nathaniel Gawthorn, in his 'Harmonia Perfecta,' but Purcell is not therein given as the *composer*. Very little is known of Mr. Nathaniel Gawthorn, except that he was Clerk, or Conductor of Psalmody at the 'Friday Lecture in Eastcheap' (London) early in the eighteenth century. Perchance he was a native of, or had family connections with, Burford, a surmise which research among the Registers there might confirm. The earliest known book in which the name of Purcell is given as the composer is Cotterill's 'Christian Psalmody,' issued in 1831; therefore it took over a hundred years to discover the name of the composer, although the tune had appeared in many eighteenth-century Psalmodies! The weight of evidence is against Purcell's having been the composer. It would be very interesting to be able to state that Purcell received his education at Burford Grammar School, which, as you say, dates from 1571, and thus establish a pleasant connection with the tune hitherto unknown; but this, we fear, is impossible. There is no record that Purcell ever visited Burford, but then the details of his life are not over-abundant in regard to such matters.

Incongruities find their way into church music as they do elsewhere. One of the most curious examples is that contained in a book, issued half-a-century ago, entitled :—

> A Collection of Sanctuses, Chants, & Anthems, designed for Private and Congregational use, with appropriate Psalms & Hymns, selected from Dr. Watts, & also passages of the Holy Scripture pointed for chanting.

In this compilation we find that the hymn 'Come, let us join our *cheerful* songs' is set to a chant concocted from The Dead March in Saul!

The Thirty-first Annual Festival of the London Church Choir Association will be held in St. Paul's Cathedral on November 17, when the following music will be sung: Magnificat and Nunc dimittis, Garrett in F; Wesley's 'The Wilderness'; and 'Worthy is the Lamb' (Handel). The Festival Choir, consisting of about 1,000 voices from Metropolitan Churches, will be under the able direction of Dr. H. Walford Davies, organist of the Temple Church, and Hon. Conductor of the Association, with the efficient help of Mr. F. B. Kiddle at the organ.

ORGAN RECITALS.

Dr. D. J. Wood, Exeter Cathedral.—Fantasia and Toccata, *Stanford*, and Sonata in A minor, *Borowski*.

Mr. George Rathbone, Cartmel Priory Church.—Voluntary in C minor, *Dr. Greene*.

Mr. Sidney A. Mosdell, Parish Church, Aston Clinton.—Fantasie overture, *Garrett*.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Offertoire in B flat, *King Hall*.

Mr. W. A. Montgomery, St. Philip and St. James' Church, Ilfracombe.—Sunset melody, *C. Vincent*.

Mr. F. J. Livesey, Priory Church, St. Bees.—Fantasia, *Berens*.

Mr. W. Hoyle, St. Michael's, Coventry.—Fugue (in the free style), *Archer*.

Mr. F. Hainsworth, Callander Parish Church.—Fantasia on the tune Hanover, *Lemare*.

Mr. John Pullein, St. Peter's Church, Harrogate.—Concert overture in F, *Wolstenholme*.

Mr. W. Henry Maxfield, St. James's Church, Jersey.—Triumphal March, *Lemmens*.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford.—Postludium, *Stewart*.

Mr. C. H. Moody, All Saints', Preston, Hull (opening of a new organ built by Messrs. Hopkins and Son, York).—March Triomphale, *Guiraud*.

Mr. S. L. Coveney, St. John's Wesleyan Church, Llandudno.—'Ellers' (Symphonic Poem), *C. W. Pearce*.

Mr. H. T. Gilberthorpe, St. Philip and St. James', Ilfracombe.—Finale from Sonata in C minor, *Hainworth*.

Mr. J. A. Bellamy, Parish Church, Sidmouth.—Song for Tenor and Festive March, *Smart*.

Mr. J. Harry Lee, St. Mary Magdalene, Twyning.—Postlude in D, *Tours*.

Mr. R. Cecil Rodham, St. Michael and All Angels', Longtown.—Prière in F, *Guilmant*.

Mr. George Rathbone, Cartmel Priory Church.—Fantasia, *Berens*.

Mr. Walter J. Tilly, Metropolitan Wesleyan Methodist Church, Cape Town.—Andante con variazioni, *Rea*.

Mr. G. Stephen Evans, English Congregational Church, Aberystwyth.—Finale (*En forme d'ouverture*), *Hollins*.

Mr. Edward Potter, St. Stephen's Walbrook.—Sonata in G Minor, *Merkel*.

Mr. Jesse Timson, First Church of Otago (N.Z.).—Scherzo, *Hoyte*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. R. H. Corfield, Holy Innocents' Church, South Norwood.

Mr. Harold E. Darke (Organist), Stoke Newington Presbyterian Church.

Mr. Horace H. Patterson, St. Mary's Church, Soho.

Mr. Edward Potter, St. Luke's Church, West Holloway.

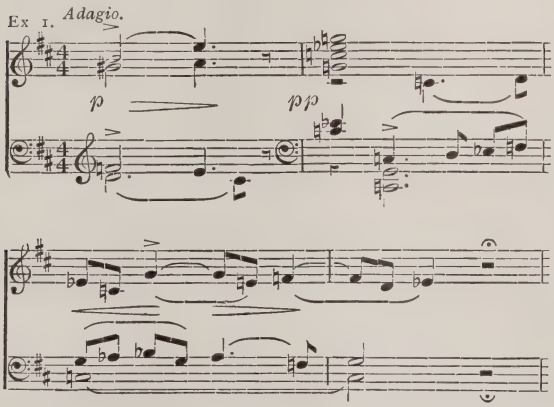
Mr. Fred Sutcliffe, St. Andrew's Church, Blackley.

SOME FESTIVAL NOVELTIES.

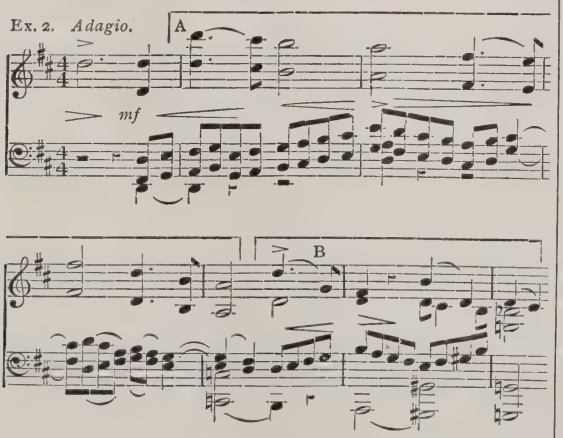
GLOUCESTER MUSICAL FESTIVAL.

'THE LOVE THAT CASTETH OUT FEAR.'

Sir Hubert Parry's contribution to the Festival of the Three Choirs is a sacred choral work of meditative character that sets forth the frailty of man and the abiding strength of Divine love. The libretto consists of Biblical texts and some original matter written by the composer. The work is divided into two parts — the first dealing with the Old Testament and the second with the New. Contrast is gained by the juxtaposition of man's questionings of the purpose of life, and Divine compassion and omnipotence. The former are given to the *Full* chorus, while the answers and suggestions of the Divine messages are given to a hidden *Semi* chorus; therefore, as will be readily surmised, the spirit of the work is grave, dignified, and solemn. The contrasted sentiments are set forth in the brief instrumental Prologue; man's pessimism and doubt finding expression in the following theme, repeated three times in different keys:—



and 'The Love that casteth out fear' having its musical analogue in:—



The portion marked A of the latter example is prominently used, and a jubilant version of it accompanies the words 'All-conquering Love leads nations to great ends,' and the final portion of the last chorus of all. Much use is also made of the section marked B apart from the preceding bars. The Prologue indeed may be styled an epitome of the entire work, and every bar of the instrumental introduction will, in some form or another, be subsequently found. There are several other themes, but their quotation is scarcely necessary as they only exert a comparatively small influence.

The first semi-chorus—introduced in the course of the Instrumental Prologue—begins *pianissimo* with the words 'O My people, what have I done to thee? wherein have I wearied thee?' and this passage is repeated towards the close of the first part. In a bass solo reference is made to Moses and his failure to reach the promised land, 'Because ye sanctified Me not in the wilderness of Zin in the midst of the children of Israel.' Two full choruses of contrasted sentiment succeed the consideration of the frailty of Moses, and then the ways of David are commented upon in a contralto solo, and the consequences of his backsliding from righteousness are announced by the chorus. The close of the first section is a consideration of the infinite compassion of God, the final words being 'He remembereth we are but dust,' delivered as softly as possible.

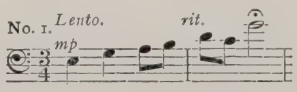
The second part opens with a bass solo in which the history of Peter is briefly traced down to his betrayal of the Master. In the latter portion of this section a more dramatic style is adopted, a soprano being employed as narrator of the scene in the outer court. Another soprano utters the words of the accusing maid, Peter's denials being sung in the first person by a bass. On this scene the full chorus moralise at some length, and presently the semi-chorus is also employed, uttering consoling words. This number, which becomes the strongest and most important section of the work, is developed considerably: at the words 'All-conquering Love leads nations to great ends' is commenced the working-up of an imposing climax.

The Epilogue begins with a duet in canon for contralto and bass, thus providing the necessary calm before the preparations for the final chorus 'The spirit shall be poured out upon us.' But the philosophical conception of the work asserts itself at the close, which ends quietly and impressively with the words 'The ways of the Lord are right and the just shall walk in them.'

'THE HOLY INNOCENTS.'

A glance through the score of The Holy Innocents leaves the impression that it is the most important achievement by the gifted organist of Gloucester Cathedral. How greatly composers are dependent on their librettists history abundantly shows, and Mr. Brewer is to be congratulated on having secured the experienced pen of Mr. Joseph Bennett, who, in well-varied verse, has cast the tragic story of the slaughter of the Innocents into a form that admirably lends itself to musical treatment in the modern dramatic style. Mr. Brewer has treated the book in this spirit. There is no narrator, each character speaking in the first person, and the choruses consisting of exclamations or expostulations of the people called forth by passing events of which they are spectators or participators. The result is an intensity of expression and realism well calculated to hold the attention, and that can scarcely fail to contribute in measurable degree to the acceptance of the work.

The first notes of the Prologue should be kept in memory, for they form what may be called the Star of Bethlehem theme:—



(Continued on page 597.)

Thy word is a lantern unto my feet.

ANTHEM FOR GENERAL USE.*

Psalm cxix. 105—107.

Composed by G. Coleman Young.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

Andante molto cantabile ed espressivo.

Soprano. *p* Thy word is a lan - tern un - to . . my feet, Thy word is a

Alto. *p* Thy word is a lan - tern un - to . . my feet, Thy word is a

Tenor. *p* Thy word is a lan - tern un - to my feet, Thy

Bass. *p* Thy word is a lan - tern un - to my feet, Thy word is a

Andante molto cantabile ed espressivo. (𝅗𝅥 = 66.)

p Ch. 8 ft.

Ped.

lan - tern un - to my feet, and a light un - to my paths,

lan - tern un - to my feet, and a light un - to my paths,

word is a lan - tern to my feet, and a light un - to my paths,

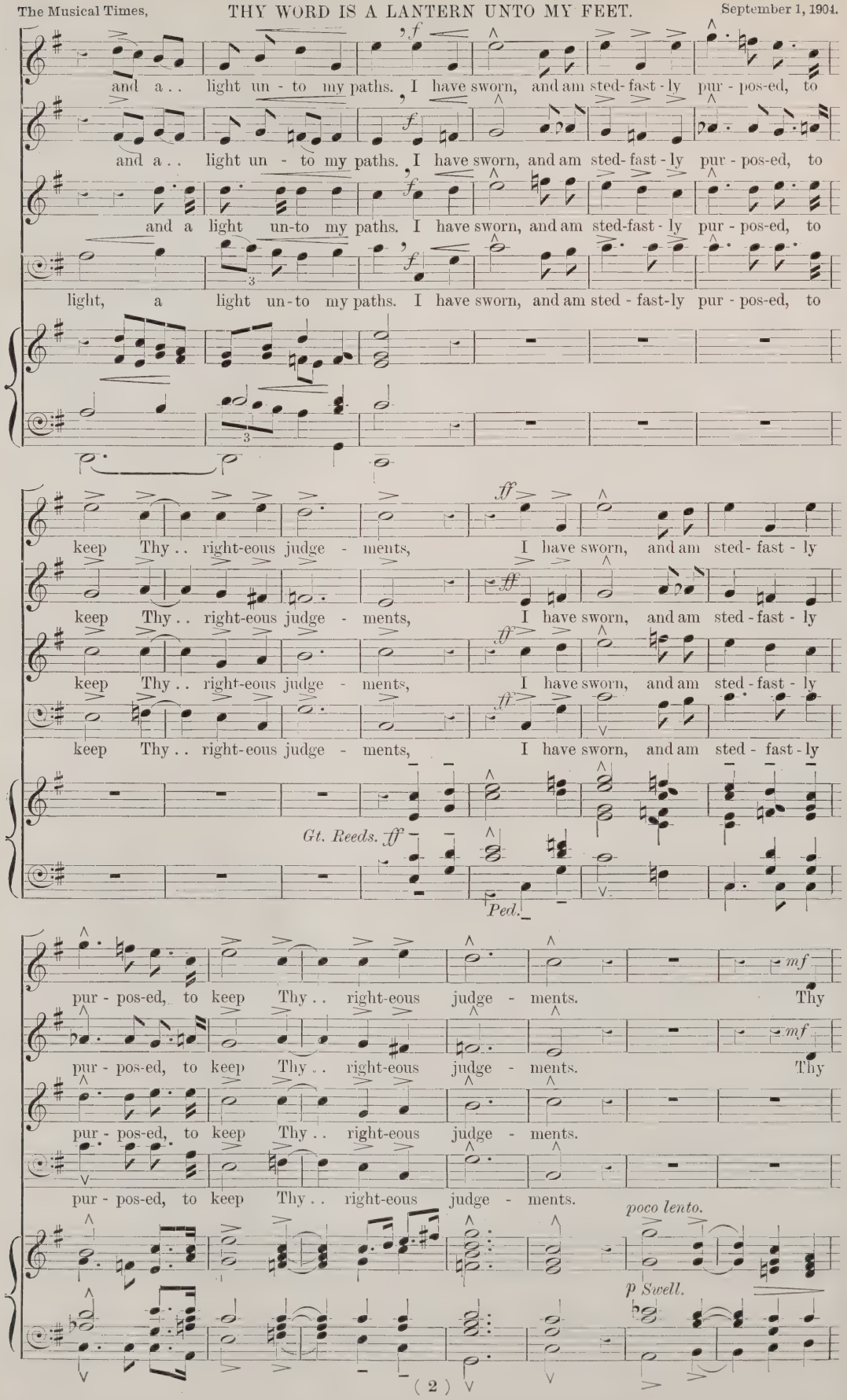
mf

lan - tern un - to my feet, and a

add 4 ft.

* This Anthem gained the Prize in *The Musical Times* Competition, 1904.

Copyright, 1904, *by Novello and Company, Limited.*


and a . . light un - to my paths. I have sworn, and am sted- fast - ly pur - pos-ed, to
and a . . light un - to my paths. I have sworn, and am sted- fast - ly pur - pos-ed, to
and a light un-to my paths. I have sworn, and am sted-fast - ly pur - pos-ed, to
light, a light un-to my paths. I have sworn, and am sted - fast-ly pur - pos-ed, to
keep Thy . . right-eous judge - ments, I have sworn, and am sted- fast - ly
keep Thy . . right-eous judge - ments, I have sworn, and am sted - fast - ly
keep Thy . . right-eous judge - ments, I have sworn, and am sted - fast - ly
keep Thy . . right-eous judge - ments, I have sworn, and am sted - fast - ly
Gt. Reeds. ff
Ped.
pur - pos-ed, to keep Thy . . right-eous judge - ments. Thy
pur - pos-ed, to keep Thy . . right-eous judge - ments. Thy
pur - pos-ed, to keep Thy . . right-eous judge - ments.
pur - pos-ed, to keep Thy . . right-eous judge - ments.
poco lento.
p Swell.

word is a lan - tern un - to . . my feet, Thy word is a

word is a lan - tern un - to . . my feet, . . . Thy word is a

Thy word is a . . lantern to my feet, Thy

Thy word is a lan - tern un - to my feet, Thy word is a

mf

lan - tern un - to my feet, and a light un - to my paths,

lan - tern un - to . . . my feet, to my feet, and a . . light un-to my paths,

word is a lan - tern to my feet, to my feet, and a . . light un-to my paths,

mf

lan - tern un - to my feet, and a

Gt. soft 8 ft.

Gt.

and a . . light un - to my paths.

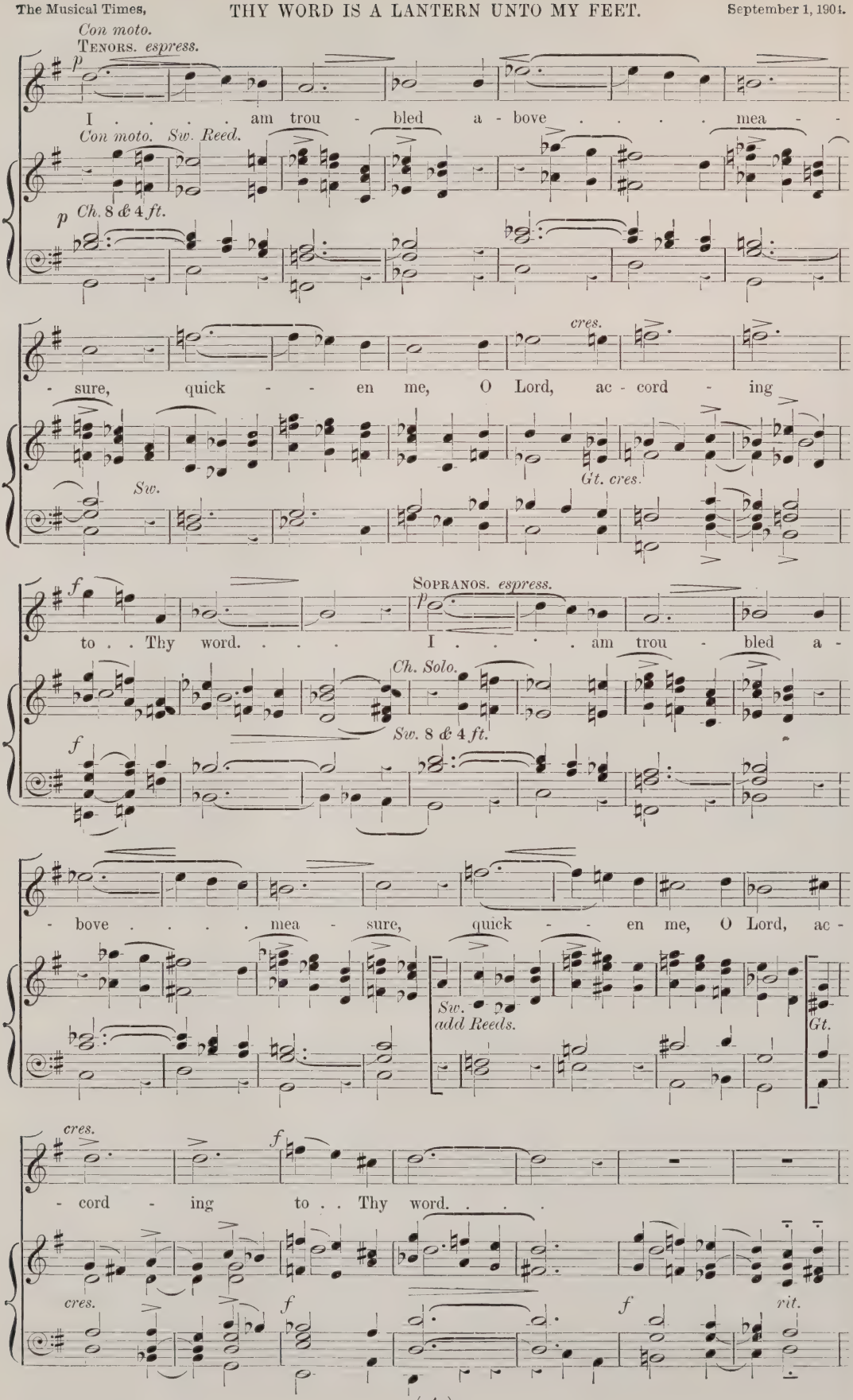
and a . . light un - to my paths.

and a light.

light un - to . . my paths.

rit.

Ch. dim.


Con moto.
Tenors. espress.
p
I . . . . am trou - bled a - bove . . . . mea -
Con moto. Sw. Reed.
p Ch. 8 & 4 ft.
cres.
- sure, quick - - en me, O Lord, ac - cord - ing
Sw.
Gt. cres.
f
Sopranos. espress.
p
to . . Thy word. . . . I . . . . am trou - bled a -
Ch. Solo.
Sw. 8 & 4 ft.
f
- bove . . . . mea - sure, quick - - en me, O Lord, ac -
Sw. add Reeds.
Gt.
cres.
f
- cord - ing to . . Thy word. . . .
cres.
f
f
rit.

mf

I . . . . am trou-bled, am trou-bled a - bove mea-sure, a - bove . .

mf

I am trou - bled, I . . am trou-bled a - bove, a - bove . .

mf

I . . . . am trou - bled a - bove . . . . mea - -

mf

I am trou - bled a - bove . . mea - -

Gt. soft 8 & 4 ft.

a tempo.

mea- sure, *mf* O quick - en

mea-sure, quick - - - en me, O Lord,

- sure, O quick - en me, O Lord, . . quick - - - en

- sure, quick - en me, O Lord, . . quick - en

Ch. *Sw.*

cres. *rall.*

me, O Lord, ac - cord - ing to Thy word. . . . .

cres. *rall.*

ac - cord - ing to Thy word, Thy . . word.

cres. *rall.*

me, O Lord, ac - cord - ing to Thy word, Thy . . word.

cres. *rall.*

me, O Lord, ac - cord - ing to Thy word. . . . .

Gt. *rall.*

cres.

Ped.

Tempo 1mo.

p

Thy word is a lan - tern un -

p

Thy word is a lan - tern un -

p

Thy

p

Thy word is a lan - tern un -

Tempo 1mo.

Sw.

p Swell.

p Gt. soft 8 ft.

- to . . my feet, Thy word is a lan - tern un - to my

- to . . my feet, . . . Thy word is a lan - tern un - to . . . my

word is a lantern to my feet, Thy word is a lan - tern to my

- to my feet, Thy word is a lan - tern un - to my

Gt.

feet, and a light un - to my paths, and a . . light un - to my paths.

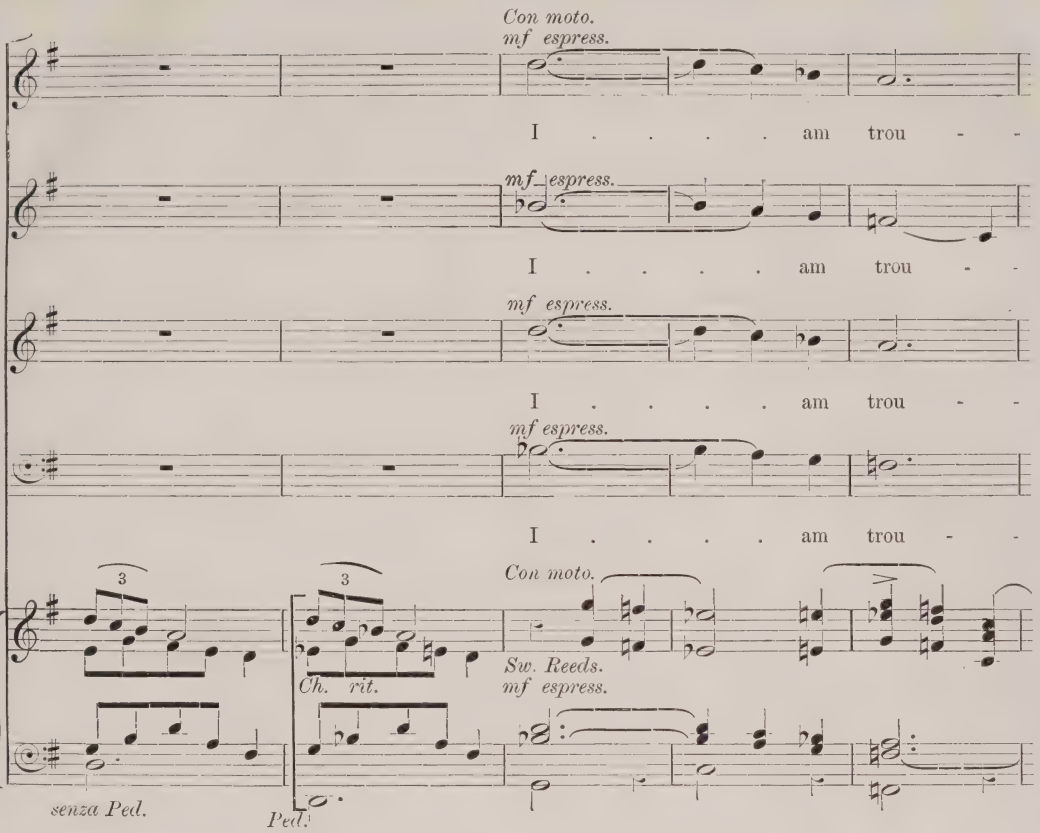
feet, to my feet, and a . . light un - to my paths, and a . . light un - to my paths.

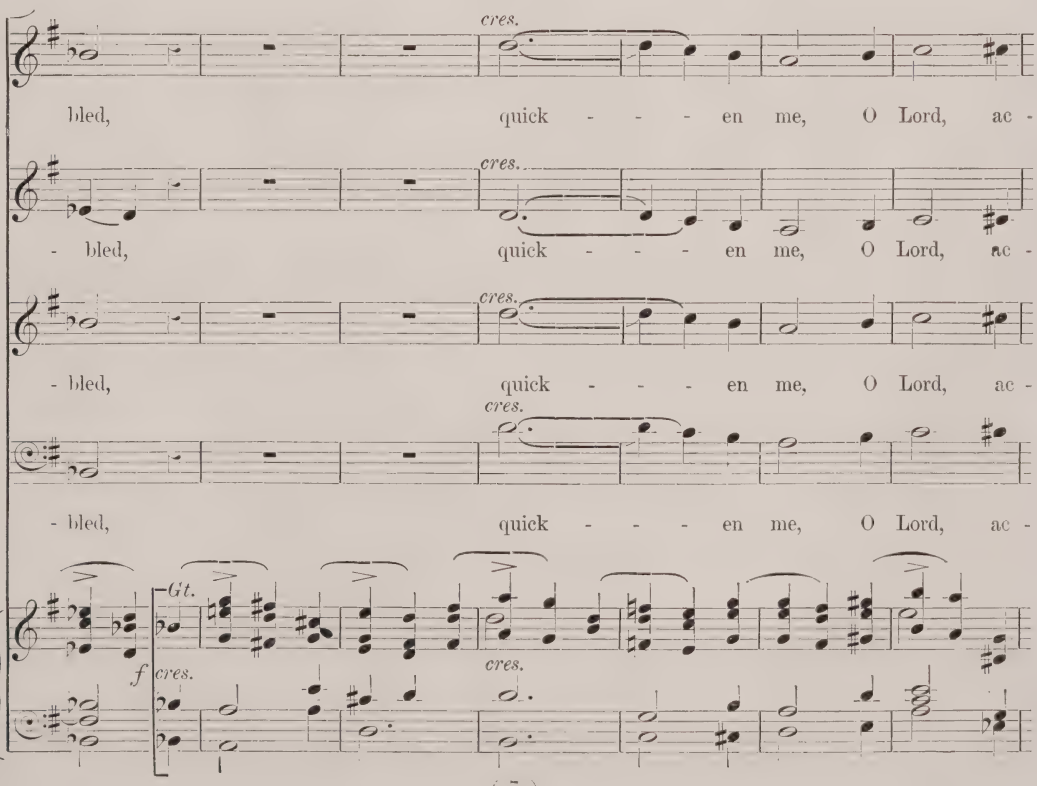
feet, to my feet, and a . . light un - to my paths, and a light.

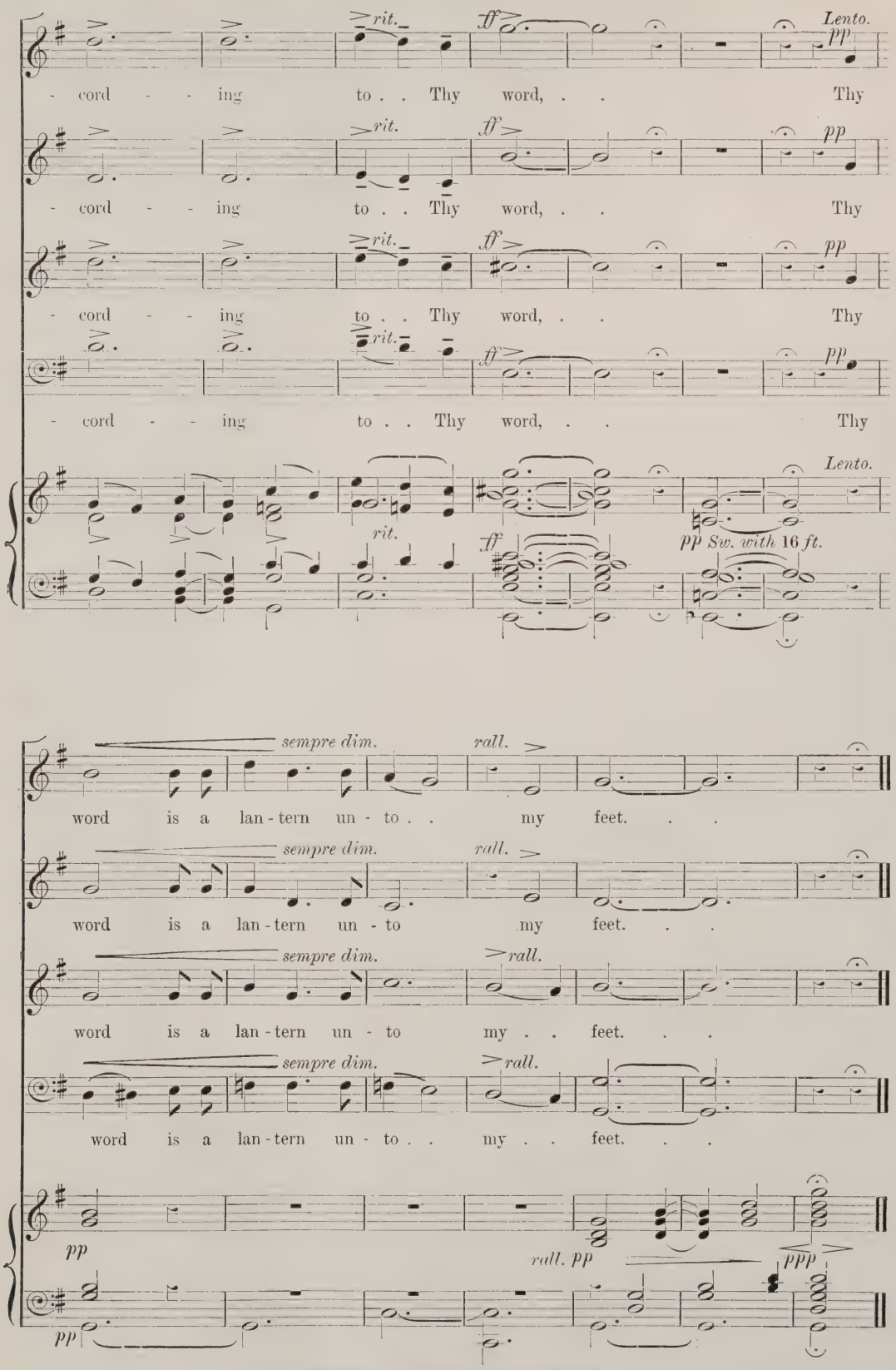
feet, and a light un - to my paths.

Ch.

Gt.


Con moto.
mf espress.
I . . . . am trou - -
mf espress.
I . . . . am trou - -
mf espress.
I . . . . am trou - -
mf espress.
I . . . . am trou - -
3
3
Con moto.
Ch. rit.
Sw. Reeds.
mf espress.
senza Ped.
Ped.


cres.
bled, quick - - - en me, O Lord, ac -
cres.
- bled, quick - - - en me, O Lord, ac -
cres.
- bled, quick - - - en me, O Lord, ac -
cres.
- bled, quick - - - en me, O Lord, ac -
Gt.
f
cres.
cres.

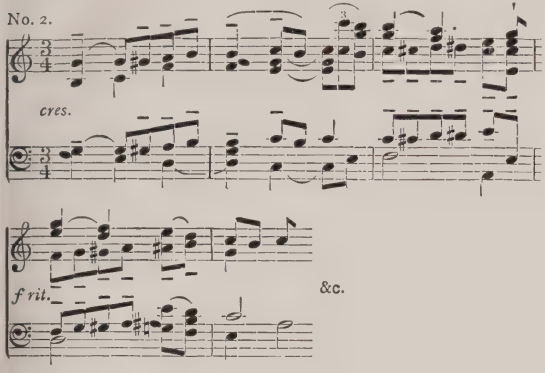


Also published in Novello's Tonic Sol-fa Series, No. 1397, price 1½*d*.

SOME FESTIVAL NOVELTIES.—(*Continued from page* 588.)

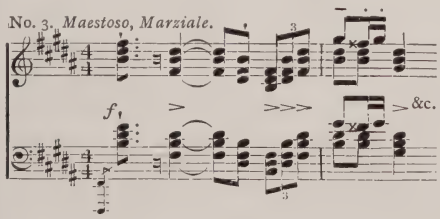
'THE HOLY INNOCENTS' (*continuation*).

This theme occurs later in a harmonized form with unmistakable significance. Of greater importance, however, in building up the music is the subject associated with the Holy Babe :—



This is first heard in the orchestra as the Magi ask the people 'Where is the Babe Divine of Jewry born the King?' and as will be surmised it occurs frequently throughout the subsequent pages of the work. The Magi themselves have a graceful subject in triplets, that provides effective contrast to the foregoing. The people treat the Magi as visionaries and dreamers, but warn them that Herod's 'sword is keen and swift.' The treatment of this scene is remarkable for dramatic intuition, and it raises expectation of what is to come.

The second scene is the interior of Herod's palace. The restlessness of the unhappy man is at once suggested by the music, and a strongly accentuated and impetuous descending passage in the bass seems to suggest the evil passions of the tyrant. These are ministered unto by his wife, Malthace, who, although not mentioned in the Gospel, is recognised by history. Herod has been dreaming of the people whom he has removed against their will, and he is despondent and uneasy; but Malthace, whose words are heralded by the theme of the Magi, tells Herod of the search of the wise men for 'a Babe born king of the Jews.' This announcement rouses the king, who says, 'Now am I myself,' which being interpreted by his musical reflection is a very vigorous self indeed :—



This theme is developed with a force and ruggedness that admirably suggest the relentless determination of Herod to stamp out all rivals to his throne. His craftiness is set forth in the succeeding section in which he interviews the priests and Magi with regard to the Babe, the solemn announcement of Whose theme brings the scene to a close.

Scene 4 takes us to Bethlehem, and the resting of the star is suggested by the last note of its theme being prolonged and taken up by a tenor soloist with the words—

> What meanest thou, O wand'ring star,
> Blazing in the heaven afar?

His words are echoed by the people and developed into an effective chorus. Presently the Magi arrive, Mary is found, and in a song, *Andantino semplice e dolce*, she tells the Magi of her Babe. The placidity of this section forms an admirable contrast to the portrayal of Herod's agony of body and mind and rage when he finds the Magi have discovered the Holy Child but have not returned to him. The fearful order is given, but a gleam of mercy is vouchsafed by Malthace pleading for its recall.

An impressive feature of the final scene is a prayer set to music in seven-part harmony, and intended to be sung unaccompanied. After this the climax of the work is rapidly approached, and in a stirring manner as the people rush to arms to defend their offspring against the soldiers' execution of Herod's command. The cantata closes with an Epilogue, consisting of a setting of a hymn by Bishop Heber, the music opening with a quotation from the Prologue.

'A SONG OF ZION.'

For performance at the opening service of the Festival Mr. John E. West has composed a short choral and orchestral work entitled 'A Song of Zion,' the words selected from Psalm 132, verses 8, 9, 14, 15. The text affords opportunity for variety of treatment, whereof Mr. West has taken full advantage by producing some scholarly and effective music. As the work is one that need not necessarily be restricted to ecclesiastical surroundings, 'A Song of Zion' would form an interesting subject for study by choral societies.

'AWAKE, MY SOUL, AND COME AWAY.'

Mr. C. Lee Williams, a former organist of Gloucester Cathedral, contributes a festival hymn for chorus and organ (*ad lib.*). The words are taken from the *Festival Hymns* of Jeremy Taylor. The music, written in *a capella* style, is characterized by stately progressions and dignified expression, reverent strains which admirably illustrate the text of the old hymn written by the seventeenth-century divine.

CARDIFF MUSICAL FESTIVAL.

'JOHN GILPIN.'

The humour of Dr. Cowen finds a natural outlet in his setting of Cowper's immortal poem 'John Gilpin,' with the result that the work will most certainly exert an enlivening influence upon the Cardiff Festival. The setting of the opening lines—

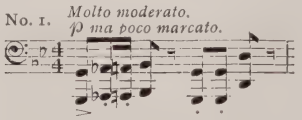
> John Gilpin was a citizen
> Of credit and renown

at once shows, by its direct and robust expression, that the composer has caught the true spirit of the text, and as the music proceeds it amusingly accentuates the self-importance of 'the knight of the stone jar,' as Cowper designates the hero of the famous ride. But Mr. Gilpin is courteous withal, and when he tells his spouse she is his 'dearest dear,' the music reflects the citizen's tender-hearted gallantry. In the setting of the lines—

> Yet loss of pence, full well he knew,
> Would trouble him much more,

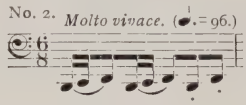
the music imparts added humour by its confidential tone and significant harmonic transitions.

Dr. Cowen begins the ride with a reiteration of the following bass figure :—



and to this Gilpin trots along in dignity for twenty bars; but after this the 'snorting beast' increases his

pace until it becomes a gallop, and, with a change of rhythmic movement, the worthy horseman's troubles begin. Even Hanslick admitted that music could express motion definitely, and no one can deny that the potentialities in the figure—



are great, as poor Gilpin himself soon discovers. In one long, agonising *crescendo* he is carried past the inn where he fain would stop, a sly and subtle touch of humour being the sprightly announcement by the orchestra of the gastronomic ditty 'The Roast Beef of old England,' as his wife and family shout 'The dinner waits!' A snatch of this melody is also heard as the equestrian citizen declines the Calender's invitation to dine with him at Edmonton. The suggestion of the strokes with which Gilpin urges his steed to carry him back to Ware also heightens the merriment of the work. Other comic touches supplied by the orchestra are the imitations of the 'braying ass' and the consequent snort of Gilpin's affrighted steed, with which the unfortunate horseman is once more carried away against his will *sans* cloak, *sans* hat, *sans* wig, pursued by all who could join in the wild ride.

Not one of them was mute
And all and each of them that pass'd
Did join in the pursuit.

A 'WELSH RHAPSODY' FOR ORCHESTRA.

In his 'Welsh Rhapsody' (for orchestra) Mr. Edward German has struck a patriotic note—or to be more accurate, a number of patriotic notes—which will appeal with no uncertain sound to the native pride and emotional feelings of the Welsh people. The folk-tunes he has selected are 'Loudly proclaim,' 'Hunting of the Hare,' 'Bells of Aberdovey,' 'David of the White Rock,' and—need it be said?—'March of the Men of Harlech.' The composer treads upon sure ground with such potential thematic material at his disposal, but when thereto is added piquant and pellucid orchestration—of which Mr. German is so clever an adept—the success of this 'Welsh Rhapsody' may be assured, not only at Cardiff, but in places beyond the Principality.

'THE VICTORY OF ST. GARMON.'

Mr. Harry Evans has composed a cantata entitled 'The Victory of St. Garmon,' set for baritone solo, chorus and orchestra. The libretto, by Mr. H. Elvet Lewis, deals with a Welsh war scene known as the Alleluia battle, supposed to have been fought in the fifth century, near Mold. The opposing forces were the Picts, who had invaded the country, and the native army, led by Garmon. The fight took place in Easter week and the river Alun was in flood. A monument at Maersgarmon marks the spot of the conflict. The subject is one that naturally lends itself to dramatic treatment. As to the extent to which Mr. Harry Evans has embraced his opportunity we must defer judgment till the work is performed at Cardiff.

The band of the Grenadier Guards left Liverpool in the Cunard liner *Ivernia* on August 16 for Boston, en route to the St. Louis Exhibition, where the red-coated and busby-crowned musicians will worthily uphold the best traditions of English military music under the conductorship of Lieut. A. Williams, the Bandmaster of the famous regiment.

Obituary.

EDUARD HANSLICK.

The death of Professor EDUARD HANSLICK, the eminent Viennese musical critic, took place at Baden, near Vienna, on August 6. Born at Prague, September 11, 1825, he had nearly completed his seventy-ninth year at the time of his demise. He studied law, taking his Doctor's degree in 1849, and qualified for an official position; but he forsook the legal vocation when he adopted a literary-musical career. As a young man Hanslick had studied music under Tomaschek, and he had become an excellent pianist before he began his life-work as a musical critic and writer upon music. His first journalistic work is to be found in the columns of the *Wiener Zeitung* of 1848 and 1849. For nine years (1855-1864) he was musical editor of the *Presse*, and subsequently he served on the staff of the *Neue freie Presse*.

He became tutor of æsthetics and musical history at the University of Vienna in 1856, professor extraordinary in 1861, and, in 1870, full professor. He retired from this post in 1895, being succeeded by Dr. Guido Adler. Hanslick officiated as juror at the Great Exhibitions held at Paris in 1867 and 1878, and at Vienna in 1873. In 1876 he was appointed a member of the Imperial Council of Austria, having previously received the order of the Iron Cross; in 1886 the title of K. K. Hofrat was conferred upon him. Although a strong opponent of Wagner and his art theories and a strenuous conservative in music, Hanslick was not only an early supporter of Schumann but a strong adherent of Brahms.

Hanslick achieved wide fame by his book 'Vom Musikalisch-Schönen. Ein Beitrag zur Revision der Aesthetik der Tonkunst,' known in England by the title 'The Beautiful in Music' (Novello), the only one of his works which has been translated into our vernacular. In this thoughtfully-written and logically conceived treatise Hanslick maintains that the beauty of a musical composition lies in the music itself—the strains thereof *per se*—and that whatever charm it possesses is entirely free from extraneous, or non-musical ideas. This is a doctrine that does not admit of general acceptance, but the book is one of great importance in the consideration of the modern æsthetics of music, and as such it can be perused with profit by true lovers of music. The remainder of Hanslick's publications—some of which are reprints of his journalistic industry—include: Geschichte des Concertwesens in Wien (1869); Aus dem Konzertsaal (1870); Die moderne Oper (1875, &c.); Musikalische Stationen (1880); Aus dem Opernleben der Gegenwart (3rd edn., 1885); Suite: Aufsätze über Musik und Musiker (1885); Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre (1886); Musikalisches Skizzenbuch (1888); Musikalisches und Litterarisches (1889); Aus dem Tagebuche eines Musikers (1892); Aus meinem Leben (1894); Fünf Jahre Musik (1896); 'Am Ende des Jahrhunderts, 1895-1899' (1899); 'Aus neuer und neuester Zeit' (1900). He also contributed the text to the illustrated works Gallerie deutscher Tondichter (1873), and Gallerie französischer und italienischer Tondichter (1874).

The death of Mr. JOHN MORE SMIETON, we regret to place on record, occurred at his residence, Broughty Ferry, on July 13, after a long illness. Born at Dundee in 1857, Mr. Smieton had a passionate love of music. Before he had reached the age of ten he composed several songs and pianoforte pieces, and, moreover, he produced a cantata entitled 'Pearl.' He studied music under the late Sir Herbert Oakeley, Sir Frederick Bridge, Dr. Frederic H. Cowen, and Mr. George Henschel. Although the claims of his extensive business—he and his family have been long and honourably connected with the jute trade—made large demands upon his time and energies, the divine art was ever his recreative, and, indeed, creative delight.

In collaboration with his poet-brother, Mr. James Smieton, as librettist, he composed and successfully produced several meritorious choral works which have attained popularity in Scotland and elsewhere. These fraternal joint-creations are three in number—'Ariadne' (produced in April, 1884), 'King Arthur' (December, 1899), and 'Connla' (February, 1900). In addition to the foregoing Mr. Smieton composed

a setting of Psalm 121, for tenor solo, chorus and orchestra (a product of his Edinburgh University days); an Orchestral Overture; a String Quartet; a setting for chorus and organ of William Cullen Bryant's 'Song of the sower'; a spirited setting of Burns's 'Jolly beggars'; songs, part-songs, anthems, pianoforte pieces, &c.

Mr. Smieton was not only an amateur musician of cultured mind and high attainments, but he occupied a distinguished place among contemporary Scottish composers. His premature death, at the age of forty-six, is greatly to be regretted, and for his family much sympathy has naturally been expressed.

Pathetic, indeed, were the circumstances connected with the death of Mr. ARTHUR CARNALL, which, we regret to say, took place at Penge on June 30, at the age of fifty-two. Born on May 7, 1852, at Peterborough, he became a chorister in the Cathedral. From there he went to the neighbouring city of Ely on becoming an articled pupil of and assistant to the late Dr. Chipp. He graduated Mus. B. at Cambridge in 1872, and early in the following year, at the age of twenty, obtained the organistship of St. John's Church, Penge, where for thirty-one years he has most conscientiously discharged the duties of his office. His fatal illness was so short, only a few days, that he literally died in harness, to the great grief of those who were associated with him. A high-minded man of singularly pure motives and charm of demeanour, Arthur Carnall was greatly beloved. He devoted himself to his widowed mother with a rare strength of affection, and after her death, eight months ago, to his invalid brother, George, who, sad to say, survived him only one week. *George* Carnall, formerly a chorister at Peterborough Cathedral under Dr. Keeton, held the post of organist and choirmaster of Monmouth Grammar School until three years ago, when ill-health compelled him to retire.

Mr. Arthur Carnall gave proof of his creative gifts in an Orchestral Overture, two Quintets (in D and F) for wind instruments, two String Quartets (in C minor and F), a Nocturne for strings, in addition to glees, madrigals, part-songs, anthems, organ and violin pieces, songs, &c. Sadly prophetic was his last composition (unfinished), it being a setting of the words 'I will lay me down in peace and sleep.' To Miss Kate Carnall, the sister of the two brothers who were so highly esteemed during their life-time, we join with others in offering sincere sympathy in her double bereavement.

We regret to record the death of Mr. CHARLES ALFRED ORANGE, which took place, at the age of fifty-nine, on August 2. Mr. Orange, who had been in the employment of Messrs. Novello for the long period of about thirty-six years, was foreman of the staff who set up the type of THE MUSICAL TIMES month by month. He will be remembered by all engaged in the preparation of this journal—editor and compositors alike—as a man of kindly nature and unfailing courtesy in the discharge of the responsible duties committed to his care.

Mr. Watkin Mills has made quite a triumphant progress during his 'round the world tour.' At the Town Hall, Sydney, in June last, he gave, with much success, three recitals, assisted by M. Eduard Parlovitz, a young Pole, as solo pianist. The extensive repertoire of Mr. Watkin Mills furnishes him with every opportunity for diversity of interpretative gifts, of which the well-known basso fully avails himself to the delight of his audiences.

Mr. Ernest Newton has recently organized a new Institution called the London School of Pianoforte Accompaniment, located at 126, Oxford Street, W. The scope of the instruction given thereat includes: How to accompany songs and violin and violoncello solos; how to read accompaniments at sight; how to transpose accompaniments; and even how to *compose* accompaniments!

Messrs. Morris and Co., 392, Strand, send us a portrait of Sir George Martin, drawn from life by Mr. Sidney Kent. It is an excellent likeness of the esteemed organist of St. Paul's Cathedral.

Reviews.

A Method of Teaching Harmony based upon Systematic Ear-training, &c. By Frederick G. Shinn. Part I. Diatonic Harmony.

[The Vincent Music Company, Limited.]

This is the first instalment of a commendable endeavour to make the study of harmony real instead of what it only too often is—one of the greatest educational shams of the day. Dr. Shinn rightly insists that ear-training—not merely eye-training and rule-remembering—is the only rational basis of the study of harmony. It is possible to sympathise heartily with this view, and at the same time to recognise the practical difficulty in the way of carrying out such a scheme. In the first place there is the lugubrious fact that probably not one in ten of the so-called harmony students (or ought we to say examinees?) on which examining bodies and teachers live, move, and have their being, could be expected to pursue the study on the ear-training plan with any chance of success. Experience proves that unless potential examinees have a good deal more than average capacity, progress, strictly regulated by the power to inwardly hear chords and chordal progression, is depressingly slow. All the same, if in their harmony examinations our examining bodies were to insist upon facility in telling chords by ear, such a self-denying ordinance would be a great stimulus to intelligent study, and the gain to students with fair capacity would more than balance the elimination of those to whom the study can never be profitable.

We have not space to examine Dr. Shinn's plans in detail. It must be enough to state that the commonest chords are introduced step by step in their most usual surroundings, if not in the order of their most frequent use. Dr. Shinn girds at the inutility of figured basses compared with exercises which force the student to think out progressions for himself. This may be conceded, but on the other hand it may be said that the filling-in of figured basses does at least provide a useful basis for the practise of part-writing. Even our author is forced to use the figures rather liberally. In fact the nomenclature derived from the figures (chord of the sixth, &c.) is distinctly useful, although it fails to register tonal or key relation. It is noticeable that Dr. Shinn makes little or no attempt to characterize the effects of chords from the tonal aspect. Yet the method adopted makes constant demands upon a student's sensibility to the mental effect of tonal relationship.

In view of the convenience of a terse nomenclature of chords, and especially of chord relations, in teaching harmony by ear-training, we rather wonder that Dr. Shinn with his iconoclastic and reforming zeal has not adopted some less clumsy expressions than 'second inversion of the subdominant,' &c., for the purpose of writing down chords. The clear and brief naming of chords and their inversions invented by Godfrey Weber (whose admirable work on harmony was published about 1820)—and used with modifications by the late John Curwen (whose interesting works on harmony based on ear-training seem to have escaped the attention of Dr. Shinn), and also by Professor Prout—come to our mind in this connection. Dr. Shinn's very carefully written book presents many other points for discussion upon which we cannot touch. We must be content to recommend the work without reservation to the attention of students and teachers of harmony.

BOOKS RECEIVED.

The World's Earliest Music. By Hermann Smith (William Reeves). — *Handbook on the Art of Teaching as applied to music, for the use of students.* By John Warriner (Board of Trinity College, London). — *Memoirs of the Royal Artillery Band: its origin, history and progress.* By Henry George Farmer (Boosey and Co.). — *Parsifal, Lohengrin, and The Legend of the Holy Grail, described and interpreted in accordance with Wagner's own writings.* By Alice Leighton Cleather and Basil Crump (Methuen and Co.). — *The First Principles of Harmony.* By S. S. Myerscough (Browne and Nolan, Ltd., Dublin).

PROMENADE CONCERTS.

It was a bold venture to begin the Promenade Concerts at Queen's Hall so early in August as the sixth evening of the month, but although the attendances have greatly varied in number, on the whole results have justified the step taken by the management. On the opening night the hall was crowded to its fullest capacity, and interest was increased by a certain curiosity concerning the abilities of the newly formed orchestra. Speaking generally Mr. Henry J. Wood has a fine body of instrumentalists at his command, but however capable individually the players of a band may be, a considerable time must elapse before the higher excellences and delicate subtleties of orchestral playing can be attained. That the band has an exceptional opportunity in the present series of concerts is obvious, and the interpretations of certain works on which Mr. Wood has lavished special care at rehearsal show that a very high standard may be expected in the future.

One of the most pleasing of the novelties is Mr. Stewart Macpherson's Concerto for Violin, performed on August 9. This is not an ambitious work, but it is sincere, melodious, and well-written music that is always acceptable; and, as the solo part was sympathetically played by Mr. Spencer Dyke, the Concerto had a most cordial reception, composer and executant being called to the platform amid hearty applause.

On the Tschaïkovsky night (August 16) there was performed, for the first time in London, the Intermezzo called 'The Battle of Poltava' from the Russian composer's opera 'Mazeppa,' which we understand was given in the provinces some years ago. 'Poltava' is the name of Poushkine's poem on which the opera is founded, and the Intermezzo is further described as a 'Symphonic Picture.' In the opera it comes before the final scene, and just after the heroine has seen her father executed by the order of her fickle lover, Mazeppa. The Intermezzo is an attempt to suggest in sound a battle, and musically it is built up with three themes, a national song 'Slavsia' (Glory), a fragment of a hymn-tune of the Greek Church (of which use is made at the opening of the '1812' Overture), and a march tune of the period of Peter the Great. In character the work is conceived in the spirit of the '1812' Overture, and although sensitive ears may prefer to be in the corridor of the hall during its performance, there is little doubt that the 'battle' will be often heard at Queen's Hall. On the same evening a very successful appearance was made by Mr. Robert Burnett, a baritone who has acquired a considerable reputation in Scotland, which he bids fair to augment in London.

On August 18 a Romance for orchestra entitled 'The Festival of Pan' (Op. 9), by Mr. F. S. Converse, was heard for the first time in England. Mr. Converse is an American composer, having been born at Newton (Mass.) in 1871, and is at present a resident of Boston. His works are practically unknown in this country, but they include an Overture, a Violin Concerto, and a considerable quantity of chamber music. The Romance—one of three based upon Keats's 'Endymion'—is fluently written and sonorously and elaborately scored, but its indebtedness to Wagner is so great that it can only be regarded as a clever imitation of the master's methods. Mention is due of Mr. S. L. Wertheim's brilliant rendering of the solo part of Hubay's little-known Viola Concerto. Mr. Wertheim, who comes from Paris, is principal viola of the Queen's Hall orchestra, and on this occasion he made his début in England as a soloist.

Two other novelties merit record, although neither proved very interesting. The first of these is a Prelude entitled 'L'Après-Midi d'un Faune,' by M. Claude Debussy, a French composer who has recently attracted much attention in Paris by his operas, notably 'Pelléas et Mélissande,' owing to the 'advanced' character of the music. The Prelude was introduced on August 20. The other novelty, performed on August 23, is by Herr Fritz Volbach, conductor of the Municipal Orchestra, Mayence. It is an ambitious work entitled 'Alt Heidelberg, du Feine' (Op. 29), and is an attempt to suggest orchestrally the exuberant influence of Spring. Herr Volbach has written lavishly and fluently for a large number of instruments, including a celesta, and there is an almost continual flow of rich, sonorous sounds.

Answers to Correspondents.

M. A. B.—(1) You will find some useful hints in regard to octave playing in two books by Mr. Franklin Taylor, 'Primer of Pianoforte Playing' (Macmillan) and 'Technique and Expression in Pianoforte Playing' (Novello). The octaves in Chopin's Polonaise in A flat (Op. 53) are doubtless exacting to anyone with a weak wrist; but they do not extend to quite two pages of the music without a break, as after fifteen bars there is a change of figure for five bars before the octaves are resumed for the remaining fifteen bars. Perhaps you practise octave passages for too long at a time, instead of adopting the 'short and frequent' method. Do not be discouraged—*Perseverantia omnia vincit.* (2) The special portraits which appear in THE MUSICAL TIMES are not sold separately from the journal itself. The publishers will tell you if the back numbers you require are procurable.

H. G.—(1) Full and authentic particulars concerning the so-called 'Handel's organ at Edgware' will be found in an article by Dr. W. H. Cummings, entitled 'Handel Myths,' which appeared in THE MUSICAL TIMES of January, 1885, together with letters on the subject in the issues of the two following months. (2) The music performed at Beethoven's funeral has been arranged by Vincent Novello, which, with an account of the obsequies, is published by Messrs. Novello. (3) The Shepherd's Song and Evening Hymn by Merkel are not published separately, but in the Organ Album of that composer.

N. C. M.—It is perhaps more difficult to obtain music pupils in London or its suburbs than in less crowded and more localised districts. Your Professional Diploma should help you if you can only make known its practical outcome. You might with possible advantage give a pianoforte recital, to which you would invite all and sundry of your friends and acquaintances, in addition to playing in public as often as possible—in fact, by making yourself known and, in course of time, sought after.

H. J. — For books on organ construction consult: 'A practical treatise on organ-building,' by F. E. Robertson (Sampson Low); 'Practical organ-building,' by W. E. Dickson, M.A. (Crosby, Lockwood and Son); 'Organs and tuning,' by Thomas Elliston (Weekes and Co.); in addition to John Hiles's 'Catechism of the organ,' a useful little book.

R. H. F.—For some descriptive pieces—after the style of 'The Storm'—composed for the Harmonium, see Souvenir de Lucerne, a fantasy pastorale and tempest in the Alps, by F. Breitenbach; Scène Espagnole (Impression de Voyage), by A. Le Beau; Six pieces (various), Op. 29, by Salomé; and Guilmant's 'L'Organiste pratique' (12 books).

AN OLD SUBSCRIBER.—We regret not to be able to give you any particulars of the Polish violinist, Leop. Premyslav. No charge is made for 'Answers to Correspondents': we are always glad to be of use to our readers in this respect, preference being given to matters of general interest.

G. F. A. N.—The following pieces for two violoncellos with pianoforte accompaniment may suit you: Reverie, by R. de Boisdeffre; Duettino concertante, by E. Grell; and Theme and variations (Op. 29), by Thieriot.

NONA.—Try Mrs. Curwen's 'The Child Pianist,' a method that is admirable for the intelligent training of even very young children in pianoforte playing.

G. S. M.—Thanks for your note of appreciation. We quite intend to continue issuing Sir George Grove's analyses, and your Mozart request shall receive due attention.

E. A. C.—No arrangement for the organ of Rubinstein's 'The Russian Patrol' can be traced, but no inquiries have been made at Port Arthur.

J. A.—The history of 'Ride a cock horse to Banbury Cross' is as mysterious as that of a Banbury cake.

V. L.—The music paper you require—'for pianoforte trio work'—is only ruled to order.

W. B. W.—'A Russian School of Music in London'! This we wot not of.

BASSO.—Probably yes. Address care of Mr. Vert, Cork Street, Bond Street.

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4. Finally, it is felt by very many to be a mistake to accustom children to the use of a Children's hymn book which will be discarded when they have grown older. Far better is it to accustom them at once, when young, to love the hymn book which they will use in after life. For this purpose a few more children's hymns than are supplied in other books seem to be wanted.

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DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Dorothy M. Baucutt, Ilma N. E. Bladon, Celia H. Bray, Thomas Chadwick, Jessie Childerstone, Gertie Conway, Kirwan Denmar, Ethel Dearden, Beatrice Dillon, Elsie M. Dixon, Annie Evans, Charles P. Fitzgerald, Augusta Franks, Millicent M. Farraher, Frances Garratt, Eva Gee, Louisa Harper, Ethel Hibbert, Jessie Harroway, Blanche Howe, Isidora C. Lewis, Mary Lewis, James Lyne, Frances G. Mason, Charles Marples, Ethel R. Morris, Minnie S. Nicholson, Jessie E. Neale, Frank D. Pescott, Ritta T. de Quadros, Mabel Quayle, Annie Reburn, Aneuryn Roberts, Florence E. Rayment, Albert H. Sheard, Mary J. Shaw, Clara B. E. Solomons, Mildred Seller, Alice P. Torkington, Bertha Walley, Lily M. Wodhams, Alice Waring, Edith Westbrook, Annie Whitehead, George H. Young.

Violin Playing.—Bertha Franks, Dott. C. J. Shallard, George Taylor.

Singing.—Kate A. Swallow, Bertha Simister, Edith Simister.

Violoncello Playing.—Gerald D. Milford.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—
Gertrude Allnutt, Elizabeth H. Anderson, Jessie Astell, Mary Allen, Elizabeth M. Astley, Lilian M. Appleton, Beatrice Akroyd, Beatrice Ayres, Giovanna J. Arkinstall, Mary Ashworth, Narjeerah Aremia, Agnes M. Attlee, Lucy Alkin, Florence Aylward, Annie Bell, Amy Rosa Baker, Helen Buckler, Annie M. Bill, Winifred Brightmore, Florence M. Balson, Ellen M. Borer, Ellen Bishop, Florence E. Bishop, Arthur Baldwin, William L. Boon, Dorothy H. Bennett, Mabel A. Baker, Florence Buckley, Florence Bell, Marian J. Brown, Edith M. Charters, Ada M. Corbett, Mary F. Caulfield, Gertrude A. Clarkson, Lily Cook, John Chance, Eleanor Cooke, Amy W. Cross, Hilda M. Cooper, Maggie J. P. Campbell, Gertrude M. Clark, Alice L. Cartledge, Lottie Carter, Muriel Cattley, Bridget Costello, Annie A. Crammond, Lucy Craigie, Alice Cheetham, Ada H. Cohen, Veronica Coghlan, Amy Carter, Violet Chaffer, Maggie Couper, Beatrice M. Chalmers, Myrtle M. Campbell, Ruby Carnegie, Eleanor Dinsmore, Lydia M. Du Feu, Edith F. Darbyshire, Florence Dunkley, Hettie Dembina, Ann Alice Dean, Marjorie Downie, Ruby C. Davis, Maud Doust Leila Deans, Alice Driscoll, Annie M. Evans, Isabella S. Ellis, Florence F. Eldridge, Maggie Evans, Robert M. Frazer, Alice Fearn, Florence Ferguson, Madeleine G. Fitzpatrick, Caroline Field, Alice M. E. Farman, Ada Foster, Florence Gooseman, Frances M. Green, Florence A. Guinn, Dorothy V. Goodland, Margaret K. M. Goslett, Maggie B. Grant, Cecilia J. Gordon, Reginald Graham, Frances I. Godfree, Martha Hay, Kate Hart, Mabel Hutchinson, Mionie F. Hamblett, Thomas J. Hudd, Gertrude Hopper, Laura M. Haynes, Emily M. Hambrook, Lena M. Hulme, Janie Hughes, Elizabeth K. Hart, Lillian Harwood, Thomas H. Hever, Mabel M. Horn, Leonora C. Hooper, Elsie A. Holmes, Adelaide J. Hodges, Muriel C. Herbert, Pauline Haigh, Trixie Hudson, Bertha M. Jones, Ethel Jenkinson, John Jones, Muriel G. Jepson, Annie L. Jenkins, Lilian R. Jennings, Nellie Jones, Peter Jones, Blodwen Jenkins, William D. James, Pearl Josephson, Linney Judges, Jeannie H. King, Daisy H. King, Anna M. Kirwan, Winifred L. Kear, Annie Kilduff, Robert Kilbeg, Millicent Kerfoot, Ida R. Kent, Alice King, Effie Lawrie, Euphemia M. S. Lee, William D. Liddell, Percival S. Leggatt, Ethel Levinson, Elizabeth Lawson, Frank W. Lewis, Fanny Lawrence, Bertha C. Lyons, Muriel K. Lambert, Lizzie Lamerton, Ruby I. Lane, Frances C. Louche, Thirza H. Lockwood, Jessie Mackay, Mary M. McCashin, Josephine Monselle, Marjorie L. Marten, May V. McClement, Mary J. McKivet, Katie Morgan, Laura Milnes, Elizabeth M. Morris, Dorothy McEune, Agnes C. Moffatt, Daisy Mower, Walter Mackrell, Gertrude Middleton, Dora Marshall, Augusta Murphy, Minnie McMahon, Nellie Murphy, Edith Mackie, Cora May, Marguerite C. Middleton, Jessie M. Moore, Mima McIntosh, Florence M. Nation, Ethel M. Nichols, Emma Neville, Naomi E. Newton, Margaret G. Owen, Dorothy M. A. Ogden, James H. Ogden, Nora Ogden, Johana Pedder, Emily G. Page, Elizabeth A. Patterson, Charles T. Palmer, Percy L. Pearson, Florence M. Parson, Arthur Platt, Ethel M. Pemberton, Molly Potter, Ethel Pinnington, Frank S. Peach, Frances E. W. Parry, Kathrine Pembroke, Julia Quirk, Alathea D. Ritchie, Edith A. F. Robey, Ethel O. Robinson, Grace S. Radley, Florence M. Robinson, Lillian E. Rawson, Henry J. Record, Kate E. Read, Margaretta Ritchie, Emma J. Read, Pearl Read, Lily N. Richards, Nellie L. E. Storer, Eva M. Swenson, Hilda M. Strömberg, Rosie Silkstone, Elsie M. Sharp, Maud Stead, Lilian F. Spicer, Maggie Smallwood, Caroline H. Saunders, Edith M. Searchfield, Beatrice E. Stubley, Alfred Seed, Edith A. Smithies, Rita Smalley, Eva Sherar, Annie M. Small, Ruth F. Styles, Philomene Stevens, Mary Smith, Nellie Salter, Hannah E. Sherwood, Gertrude J. Taylor, Sarah Lilian Thomas, Agnes Thomas, Annie B. Thomas, Fred Taylor, Sarah Tootill, Bertha Talbot, Myra Thompson, Gertie Timms, Lucie Thompson, Lizzie Usher, Ruth Vialoux, Elizabeth T. Wreathe, Marian J. Wise, Bertha Mitchell-Waring, Margaret L. Wyatt, Ivy O. Williams, Elizabeth Waghorn, Helena Willatt, Kate M. Walker, John H. Wright, William Wall, Annie White, Kathleen Williams, Benjamin F. B. Wilkes, Harold Wood, Edith M. Whitehead, Edwin W. Warren, Mary Winkle, E. Lucy White, Irene M. Wilson, Emily J. Wilson, Amelia J. Wilson, Esther P. Williamson, Gertrude L. Young.

Organ Playing.—Edmund Barlow, Herbert S. Coups, Walter Frisby, Florence M. Fitch, Daniel R. Owen, Reginald G. Pattison, Willie J. Scott, Thomas B. Statham.

Violin Playing.—Muriel Barham, Emily D. Brown, Edward J. Berry, Matthew F. Croft, George A. Coomber, Alice E. Champion, Richard G. Chandler, Poppy H. Empey, Isabella Ellis, James W. Franklin, Minnie Goode, Alice Howes, Florence L. Hallam, George Lye, Emily O'Connor, Leonard O'Neill, Alice Quiddington, Florence E. Russell, Alexander Richardson, Edith Tonge, Millicent Wood.

Singing.—Edith M. A. Berkeley, Frank A. Cope, Nellie Dewar, Thomas Davies, Mary E. Dykes, Minnie Hill, Lily M. Hands, Dora M. A. Low, Bertha L. Latter, Eva M. Moon, Elizabeth Macdonald, Mary E. Morris, Ethel Moorhouse, William R. H. Moister, Katherine W. Mitchell, Emilie Morrow, Evelyn Ogden, Mabel S. Parkhurst, Margaret B. Robertson, Louie Salmon, Wyna Symonds, Maude Stevens, Edith Wileman.

TEACHERS' DIPLOMA.

Pianoforte Playing.—Florence Banel.

DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATES IN MUSIC.

Joseph William Briggs, Arthur Yould.

ASSOCIATES IN MUSIC (A.Mus. L.C.M.).

Beatrice G. Davies, Albert Ernest V. Darby, Charles H. Evans, James Fleming, Andrew Kerrigan, James H. Murray, William Mercer, Harry N. Pottle, Horatio G. W. Stewart, Albert Tiffany, Hartley C. Price Wilkinson, John Waterhouse, Florence Wilson.

The Examiners were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; John C. Bowen, Esq.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm; Arthur C. Edwards, Esq., Mus. Bac., Oxon., F.R.C.O.; Frederick Holden, Esq. Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T., Mus. Bac., Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T., L.Mus. L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Seymour Smith, Esq.; T. S. Tearne, Esq., Mus. Bac., Oxon.; C. Reginald Toms, Esq.; Ernest Wood, Esq.

There were 529 Candidates for Diplomas, of which number 375 passed, 149 failed, and 5 were absent.

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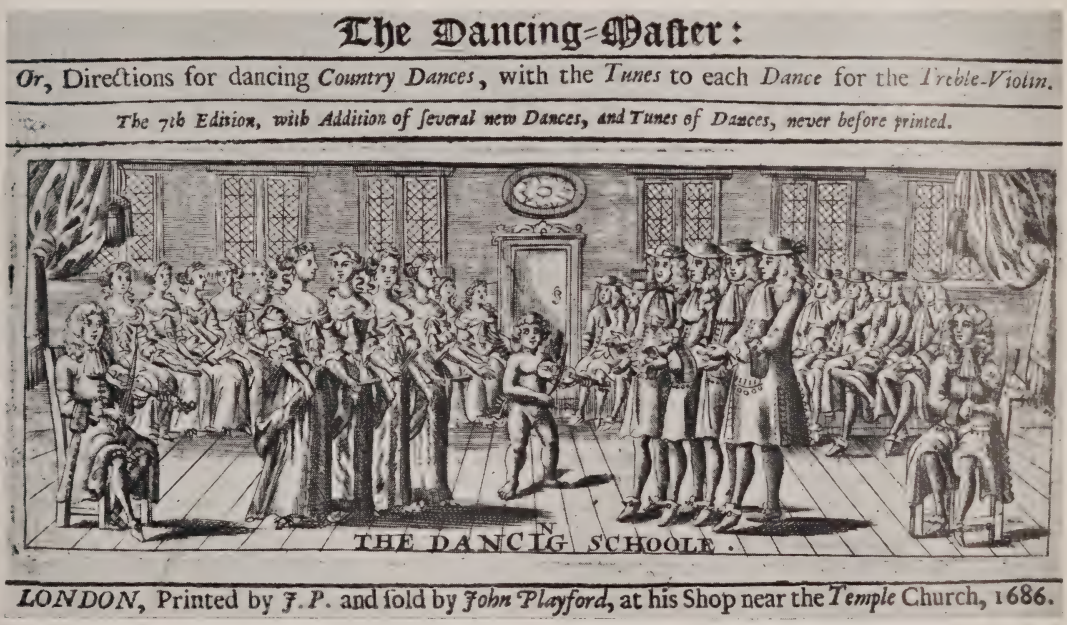
OCTOBER 1, 1904.

THE MUSICAL LIBRARY OF MR. T. W. TAPHOUSE, M.A.

Oxford is famous for its libraries. They are known, if not read, by all men. To the musical bibliophile the Bodleian is a veritable Mecca, and the fine collection at Christ Church rejoices the heart of the student.* The tome treasures in other College libraries add to the vast field of bibliographical fruition at this ancient seat of learning. But these precious collections are not creations of yesterday. Carefully nurtured by succeeding generations of book-lovers, these libraries, like the world-famed lawns in those delightful College gardens, are the growth of centuries. No comparison can therefore be made between these rich storehouses and those built up, so to speak, by private individuals. But there are two private collections in Oxford which make a good 'second' in regard to music and its literature—that made by the late Sir John Stainer (exceedingly rich in song-books), and that which forms the subject of the present article. The former may serve for future treatment in this series of chit-chats on musical libraries; in the meantime the reader is invited to take a peep into the modest room, with its pleasant outlook down Broad Street, Oxford, where genial Mr. Councillor Taphouse may be found very much at home among his beloved books—his 2,000 companions—and surrounded by his old musical instruments.

'How did you begin to collect music and musical literature?' we ask Mr. Taphouse. 'I began,' he replies, 'in about the year 1858, and I was very fortunate in the first few purchases I made—for example, I picked up a third edition of the "Dancing Master" at a bookstall at Bath for *sixpence*.' 'Just the price of three Bath buns,' we venture somewhat enviously to interpose. 'And I bought Morley's Plaine and Easie Introduction (1597) for fifteen shillings,' adds Mr. Taphouse, 'and Mace's Musick's Monument (1676), with the portrait, for twenty-five shillings. I have since visited many of the principal towns in England in search of old music books, and have attended the auction sales of the musical libraries of Joseph Warren, Dr. Crotch, Dr. Rimbault, Sir Sterndale Bennett, Mr. Julian Marshall, and many others. On these bidding occasions I have met in friendly conflict for the possession of a rare book many well-known collectors, such as the late William Chappell, Mr. Alfred Littleton, Dr. W. H. Cummings, Mr. J. E. Matthew, and the late Julian Marshall, but only on a few occasions did I come off the conqueror. Therefore I have had mainly to rely upon my efforts in out-of-the-way districts in order to obtain my rarest books. I received much encouragement from the late Sir Frederick Ouseley and Sir John Stainer, —now alas! no more—both of whom I may count among my valued friends of former days. Sir Walter Parratt, too, when he was organist of Magdalen, also urged me to go on with my hobby, and thus the collection which you see gradually grew.'



A TERPSICHOREAN TITLE-PAGE.

* Illustrated articles on the Bodleian Library, and on Christ Church, Oxford, appeared in THE MUSICAL TIMES of November, 1902, and August, 1902, respectively.

As an old citizen of Oxford, Mr. Taphouse naturally takes special interest in an Oxford printed book which he hands us for perusal. Here is its title-page in exact facsimile:

THE PRAISE OF MVSICKE:

Wherein besides the antiquitie, dignitie, delectation, & vse thereof in ciuill matters, is also declared the sober and lawfull vse of the same in the congregation and Church of God.

Hieron in Psal. 64.

Matutinis Vespertinisque hymnis Ecclesiæ delectatur Deus, per animam fidelem, quæ relicto inanium superstitionum ritu, eum deuotè laudauerit.

God is delighted with the morning & euening hymns of the church, in a faithfull soul, which reiecting the ceremonies of vaine superstition, praiseth him deuoutly.

Printed at Oxenford by Ioseph Barnes Printer to the Vniuersitie, *Anno* 1586.

Although this little book is anonymous, its author is Dr. John Case, a celebrated writer on Aristotle. Born at Woodstock, he was an Oxford chorister, first at New College and afterwards at Christ Church. He subsequently gained a scholarship at St. John's College (in 1564), took his M.A. degree, became M.D. in 1589 and a Canon of Salisbury in the same year. On January 23, 1600, he died, and was buried in St. John's College, where, during his lifetime, he was 'the most noted disputant and philosopher that ever before set foot in the College.' His 'Speculum Moralium' (1585) was the first book printed at the press presented to Oxford by its Chancellor, the Earl of Leicester. The 'Praise of Musicke,' a black-letter 12mo book of 152 pages, is dedicated by the printer 'To the Right Worshipful Sir Walter Rawley (Raleigh), Knight': he subscribes himself 'From Oxenford, your worship's most humble at commandement, Ioseph Barnes': and calls the book 'an Orphan of one of Lady Musicke's children.' The opening sentences of Dr. John Case's 'The Preface to the Reader' deserve quotation for their quaintness:

> True it is, which is reported of poets and musitions, that they are no otherwise affected toward their own devices, than parents toward their children. And surely (gentle reader), I willingly confesse unto thee, that I am glad I have some skill in musicke, which is so sweete, so good, so vertuous, so comely a matrone among other artes. Wherefore I shal not justly blame thee if thou think that love and affection hath prevailed much with me in publishing of this pamphlet: for therein thou shalt give testimonie unto me, that I have perfourmed the part of a kinde and gratefull sonne, in bestowing the best of mine abilitie to the advancing of so gratious a mother. Neither would I have thee so much to stand upon this conceit, as if reason had no place in this action: considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reasons therein alleaged shall give thee just occasion: and if it happen thou come to the viewe hereof with a prejudice, yet consider that nature hath therfore given thee two eares, that thou shouldest as well applie the one to the defendent, as the other to the plaintife.

Mr. Taphouse possesses a copy of the earliest known Dictionary of Musical Terms published in England. This 'wee boke' (5 by 3 inches in size) preceded by sixteen years a similar work issued by Grassineau in 1740, one that is usually stated to have been the first of its kind in this country. The little volume of ninety-six pages is entitled:

> A short | Explication | of such | Foreign Words, | as are made use of in | Musick Books.
> London, | Printed for J. Brotherton, | at the Bible in Cornhill, near | the *Royal Exchange*. 1724.

Its Preface may be quoted:

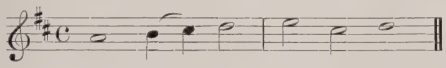
> As Italian and other Foreign Musick is frequently made Use of here in England, and as our Masters have adopted most of the same Words and Terms in their Musick and Compositions, as the Italians and others do in theirs, It is humbly presumed that a short Explication thereof will be very acceptable to all those who stand in Need of such a Help. This not being intended for the use of Masters, but only for such Gentlemen and Ladies, who being Lovers of Musick, nevertheless may possibly be ignorant of the true Signification of many of the said Terms, the understanding of which is very necessary, because a great Part of the Beauty and Agreeableness of Musick depends upon a right and proper Method and Manner of performing it: And nothing of this Kind having yet appeared in our Language, is the Reason that the following Explication, which at first was drawn up only for Private Use, is now made Publick; which if it meets with a kind Reception, or occasions a better Performance of this Kind to appear, the Collector hereof will thereby think himself sufficiently rewarded.

It cannot be said that the information given in this 'Short Explication' is as complete or informing as it might be. For instance, we learn from one of its pages the following definition of a fugue:

> Fugha, a Fuge; which is a particular Way or Manner, according to which some Musick is compos'd, and of which there are several sorts.

At the end of the book is 'An account of Printed Musick, for violins, hautboys, flutes, and other instruments, by several masters.' This is not exactly a catalogue, as no prices are given; but its twenty-one pages furnish the names of some of the composers then in vogue (1724). One of the headings to its pages reads: 'Sonatas and Airs for one Flute and a Bass, commonly called Solos.'

A fine copy—most beautifully engraved by T. Cross—of John Church's 'An Introduction to Psalmody' (1723) has found its way to Mr. Taphouse's shelves. In this Psalmody the tune St. Ann's is definitely assigned to Dr. Croft. As Mr. Church was 'a Member of ye Collegiate Church of St. Peters, Westminster' (Westminster Abbey), concurrently with Dr. Croft's organistship of the venerable fane, there can be no doubt as to the authorship of that typical English church melody. The tune therein appears in its original form, the last line ending:



It is curious that present-day editors of hymnals, so prone to pride themselves on restorations of originals, should, one after another, omit the crotchet passing-notes which give added zest and dignity to this imperishable tune. While in this ecclesiastical region, reference may be made to 'The Divine Services and Anthems usually sung in His Majesties Chappell, and in all Cathedrals and Collegiate Choires in England and Ireland. . . Collected by J. C.' (1664). James Clifford, the 'J. C.' of this early and interesting collection of 'words of anthems,' was the son of the cook at Balliol College. Born at Oxford in April, 1622, and educated at Magdalen College School, he became a chorister at Magdalen Chapel in 1632. Leaving the University without taking a degree, Clifford was appointed (in 1661) tenth senior Minor Canon in St. Paul's Cathedral, and subsequently Senior Cardinal. He died in 1698. An interesting feature of the book is that which prefaces the words of anthems. It reads: 'Brief Directions for the understanding of that part of the *Divine Service* perform'd with the *Organ* in St. Paul's Cathedral on Sundayes, &c.,' that is to say, during the latter part of the seventeenth century. These 'Directions' include (at 'the first service in the morning')—

> After the Psalms, a *Voluntary* upon the *organ* alone.
> After the third Collect is sung the first *Anthem*.
> After the Blessing a *Voluntary* alone upon the organ.

But at the Evening Service there was, after the Psalms, a '*Voluntary* alone by (!) the Organ,' and 'After the Sermon is sung the last *Anthem*.' The frontispiece to Clifford's book consists of a picture of David playing upon a six-stringed harp. Underneath this portrait of the poet-musician is the following punning rhyme:

> See here the sacred Harp with wel-tun'd string,
> Skilfully touch'd by a most pious King;
> Of whose great Actions after Gods own heart:
> This is recorded too, He play'd his Part.

'Musick's Delight on the Cithern . . . . By John Playford, Philo-Musicæ (1666)' contains, in addition to an amusing preface, the following grave charge against the printer thereof, very naïvely expressed by Mr. Playford:

> Some few Errata's (*sic*) having passed by reason of my absence, and the Printer's want of Skill in Musick, I crave the judicious to mend with a Pen these especially. (Then follow the 'Errata's especially.')

'Royal roads' and 'short cuts' as thoroughfares to the acquirement of musical knowledge are of ancient origin. Here is the title-page (very slightly reduced) of a book written by William Bathe, a learned Irishman born at Dublin on Easter Day, 1564:

A BRIEFE INTRO
duction to the skill of
SONG:

Concerning the practise, set forth by William Bathe
Gentleman.

In which work is set downe X. sundry wayes of 2. parts in one vpon the plaine song. Also a Table newly added of the comparisons of Cleues, how one followeth another for the naming of Notes: with other necessarie examples, to further the learner.

FABIVS.

Musica est honestum et iucundum oblectamentum, liberalibus ingenijs maxime dignum.

LONDON
Printed by Thomas Este.

Mr. Bathe bears testimony to the excellence of his tuition methods in these words:

> In a moneth and lesse I instructed a child about the age of eight yeeres to sing a good number of songs, difficult crabbed songs, to sing at the first sight, to be so indifferent for all parts, alterations, cleues, flats and sharpes, that he could sing a part of that kinde, of which he had neuer learned any song.

Present-day teachers of vocal-music and others may be interested in reading the following page from Mr. Bathe's sixteenth-century treatise:

THE ANTE RULES OF SONG.

To prepare for naming the Notes.

Practise to sunder the Vowels and Consonants, distinctly pronouncing them according to the manner of the place.

To prepare for Quantitie.

Practise to haue the breath long to continue, and the tongue at libertie to runne.

To prepare for Time.

Practise in striking to keepe a just proportion of one stroke to another.

To prepare for Tune.

Practise to haue your voice cleere, which when thou hast done, learne the rules following.

The skill of song doth consist in foure things, { Naming. Quantitie. Time. Tune.

The frontispieces to many of these old music-books are often very quaint and instructive, as showing how certain old-world instruments were played. One of these, from Mr. Taphouse's collection, relating to the recorder, we also give in facsimile :

The title of this book reads :—

The | Genteel Companion ; | Being exact Directions for the | Recorder : | With a Collection of the Best and Newest *Tunes* and *Grounds* Extant. |

Carefully Composed and Gathered by *Humphry Salter*.

London, Printed for *Richard Hunt* and *Humphry Salter*, at the *Lute* | in St. Pauls Church-Yard. 1683.

In the prefatory note to his 'Genteel Companion,' Mr. Salter waxes elegantly eloquent in his praise of the art, as hereunder set forth :

To all ingenious lovers of *Musick*.

I might as well perswade, that the Sun is a glorious, and beneficial Planet, as take pains to illustrate musick with my imperfect praises ; for every reasonable mans own mind will be its advocate. Musick, belov'd of Heaven, for it is the business of Angels ; desired on earth as the most charming pleasure of man. The world contains nothing that is good, but what is full of Harmonious Concord, nor nothing that is evil, but it is opposite, as being the ill favour'd production of discord and disorder. I dare affirm, those that love not Musick (if there be any such) are Dissenters from Ingenuity, and Rebels to the Monarchy of Reason.

Old-time notions of time are thus set forth by the said Humphry Salter in his 'Directions for the Recorder,' under the heading 'Of the Time and Proportion of the Notes' :

Tripple Time is multiplyed by three, the notes having a prick added to it ; as one minnum with a prick is three crotchets, and so is barr'd with three or six in all tunes that are Tripple Time. This you must observe, where you see a prick follow a note, either in Tripple or Common Time, it adds half as much to that note, which goes before it, as the length of the note is, that is, if the note be a Minnum, then the prick or tittle is a crotchet, and so in all the rest of the Time.

The tunes in this book include a Bore and a Maggit !

Another treasure is the eight-page pamphlet entitled :—

Two | Ordinances | of the | Lords and Commons | Assembled in Parliament, | For the speedy Demolishing of | all *Organs*, *Images*, and all manner of Superstitious *Monuments* in all Cathedrall Parish- | Churches and Chappels, throughout the Kingdom | of *England* and Dominion of *Wales*, the better to accom- | -plish the blessed Reformation so happily begun, | and to remove all offences and things | illegall in the Worship | of God.

Die Jovis, 9 Maii, 1644.

Ordered by the Lords in Parliament Assembled that these Ordinances shall be forthwith printed and published.

Jo. Brown Cler. Parliamentorum.

London, | Printed for *John Wright* in the Old-baily.

May 11, 1644.

This title-page speaks for itself ; but the sentence wherein all organs were sentenced to silence may be quoted from the first of these Two Ordinances :

And that all organs, and the frames or cases wherein they stand in all Churches and Chappels aforesaid shall be taken away, and utterly defaced, and none other hereafter set up in their places.

Playford's 'Musicks Hand-maid' has a very pretty title-page. Here it is, very slightly reduced:

In the 'Instructions' prefixed to the 'Lessons' (Pieces) in the above tome, Mr. J. Playford always omits the first 't' in spelling the word 'crotchet,' as some young ladies, more crochetly than crotchetly inclined, do nowadays. As a means of solving the inevitable time difficulty, Playford suggests the adoption of a financial method. He says:

> For the better understanding hereof, one ingeniously taught his scholars their Quantities, by comparing them to Money: the chief note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Peny, the *Quaver* to an Half-peny, and the *Semiquaver* to a Farthing; so that a small Accomptant may soon reckon how many Pence, Half-pence, or Farthings, amount to this Groat.

One could go on quoting from these old-world and, to us in these days, amusing books did not considerations of space stay one's hand. A formidable catalogue could be made even of some of the rare volumes which Mr. Taphouse has 'picked up' and, by-the-way, has had most beautifully bound, beginning with the 'Theorica Musicæ' of Gafurius (1492), his oldest dated book. In addition to miscellaneous works on music (to some of which we have already referred) the library is rich in Lessons, Sonatas, &c., for the Virginal, Harpsichord, and Spinet—beginning with Diruta's 'Il Transilvano' 1625; Operas, Odes, &c., including Henry Purcell's 'Musical Entertainment on St. Cecilia's Day' (1684); and Song-books. Among the last-named is an Oxford printed book entitled:

> Cheerful Ayres | or | Ballads | First composed for one single Voice and | since set for three Voices | By | John Wilson Dr. *in Musick* | Professor of the same in the | University of Oxford.
> Oxford.
> Printed by W. Hall, for Ric. Davis.
> *Anno Dom.* M DC LX.

The following extract from the Preface amusingly refers to this initial attempt at music-printing in Oxford:

> This being the first Essay (for ought we understand) of printing Musick that ever was in *Oxford*, and the Printers being unacquainted with such Work, hath occasioned the faults hereafter mentioned, in this single Book, the greatest number whereof are the omission of Moods, which are supplyed in the other two Parts, and will be easily mended with a pen in this. The consideration of what is here premised, with assurance that the other two Parts are more correct, and a promise of better care in what shall issue from this Presse for the future will (doubtlesse with unprejudic'd Persons) procure pardon for the present Errata.

It is not surprising to learn that Mr. Taphouse has made some 'finds' in the course of his long experience as a collector. Two of these merit special mention in that they relate to our great

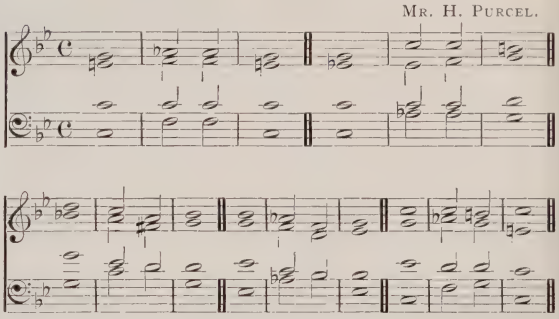
English master-musician Henry Purcell. In a portly volume of music—its 200 pages entirely in MS., and formerly in the possession of Bartleman—is a copy of a Violin Sonata by Purcell, the only known composition by him for violin with piano accompaniment. Through the keen eye of Mr. Taphouse this product of Purcell's genius was rescued from oblivion. This interesting collection of music, it may be added, was copied by Gulielmus Armstrong in 1691, and additions were made by one Edward Finch, several of whose compositions, in his own handwriting, are included in the volume.

AN EGYPTIAN PSALTERY
IN THE TAPHOUSE COLLECTION.

One day, when cataloguing the library of Oriel College, Oxford, Mr. Taphouse accidentally came across two other important and unknown Purcell compositions. These were 'The Queens Funerall March sounded before her Chariot,' and a movement entitled 'Canzona, as it was sounded in the Abbey after the Anthem.' The funeral was that of Queen Mary, in Henry the Seventh's Chapel, Westminster Abbey, on March 5, 1695. Here is the music of the former of these two pieces, adapted by Purcell from a passage in his music to Shadwell's 'The Libertine,' and arranged by him to be played on *four trumpets* at the interment of Queen Mary:

THE QUEENS FUNERALL MARCH SOUNDED BEFORE HER CHARIOT.

Mr. H. Purcel.



These pieces, originally played on 'flat mournfull trumpets,' were performed, under Sir Frederick Bridge's direction, at the funeral of the late Duke of Cambridge in Westminster Abbey on March 22 last, this in all probability being the first time they had been heard since the obsequies of Queen Mary in the same sanctuary more than two hundred years ago.

No account, however fragmentary, of Mr. Taphouse's library would be complete without mention of the many autograph letters, musical MSS., &c., he possesses, in addition to a large number of portraits and bronze medallions of musicians. He has for many years made a valuable and an extensive collection of material for a 'History of Oxford music and musicians,' which it is hoped may some day be published. And then we must not forget to refer to those wonderful 'bundles' of miscellanea, all neatly arranged and indexed, which he has so industriously gathered together. These 'bundles' include cuttings, magazine and newspaper articles, illustrations, &c., &c., galore, all in perfect order and get-at-able in a moment. In this perplexing matter of 'papers' one envies Mr. Taphouse his methodical methods.

So far we have spoken of books and music. But there is another side to the worthy Councillor's collective zeal—his old musical instruments. These comprise members of the keyboard family, lutes, and other stringed instruments, recorders, flutes, &c., all too numerous to enumerate in detail. We may, however, give a list of his keyboard instruments:

Clavichord. H. A. Hass Hamburg. 1743. Compass 5 octaves = F to F.

Spinet. Johannes Harrison Londini Fecit. 1749. 5 octaves.

Virginal. Italian. Compass $3\frac{1}{6}$ octaves = E to C.

Clavicembala. Italian. Two strings, one plucked by a quill plectrum, the other by a leather jack. Compass $3\frac{1}{6}$ octaves = E to C.

Square Pianoforte. Johannes Pohlman Londini Fecit. 1769. Compass $4\frac{7}{8}$ octaves = G to F. Three stops.

Clavichord. Nicola Palazzi Romano Fece. 1776.

Harpsichord. Burkat Shudi et Johannes Broadwood Londini, fecerunt 1781. Double Keyboard. Compass 5 octaves = F to F. Two pedals. Six stops.

Square Pianoforte. John Broadwood & Son, London. 1796. Compass 5 octaves = F to F.

Replying to an inquiry as to how he commenced collecting old instruments, Mr. Taphouse says:—'In the year 1857 I purchased the remarkably fine harpsichord by Shudi and Broadwood which I believe is now at St. Michael's College, Tenbury. It formerly belonged to a Colonel Bowles of North Aston House, near Banbury, and was knocked down at the sale of his effects for the sum of thirteen shillings! I bought it of the purchaser for £2 10s. and then sold it to Messrs. Broadwood for £15. This led me to take an interest in the history and development of keyboard-stringed instruments, and I collected some interesting specimens of clavichords, spinets and harpsichords, several of which I restored and exhibited at the Inventions Exhibition of 1885. About the time that I began collecting (in 1857) I made the acquaintance of the late Mr. A. J. Hipkins who, with his unfailing kindness, gave me many valuable hints upon the restoration of old instruments. For upwards of forty years I had the pleasure of corresponding with Mr. Hipkins on various musical matters.'

In connection with old keyboard instruments it is interesting to learn from the lips of Mr. Taphouse about his intercourse with Mr. Ruskin. He says:—'I was in my shop talking to Dr. Harford Lloyd one day when in walked Mr. Ruskin, whom I did not know until Dr. Lloyd informed me. About that time a man called "Jolly Nash" was much to the fore as a writer and singer of comic songs, and some frontispieces to those ditties were exhibited in my shop window. Mr. Ruskin asked if he might have some of the "Jolly Nash" songs. I replied: That all depends upon the use you intend to make of them. If you wish to exhibit them as illustrating the musical tastes of Oxford Undergraduates—as you did some time since of a collection of prints—I object, as it would be manifestly unjust to a large number of Members of the University, who study and practise the best classical music, to class them with the singers of comic songs. He said he had no intention of using them for that purpose, and I gave him an assortment for his edification or otherwise. This led up to a conversation on musical instruments. Mr. Ruskin expressed the desire to become acquainted with the various methods of instrumental sound production. I showed him my collection, and gave him a description of the characteristics and development of each group of instruments. He appeared to be greatly interested, and said he could much more clearly understand their variety in construction and the quality of tone they were capable of producing by seeing the instruments themselves. On leaving he shook me very warmly by the hand, and expressed the pleasure he had had in meeting me, and stated that he had learnt more in his interview with me than from the whole of his previous readings on the subject. Mr. Ruskin was particularly interested in the harpsichord. He frequently came to my house in order that my daughter might play to him. On these occasions he was delighted with the different effects produced by varying the stops and using the swell of the harpsichord, and expressed his appreciation in most gratifying terms.' We may here mention, by-the-way, that Miss N. Taphouse is an excellent performer on the harpsichord, having made it a special study. She played at one of the lectures given at the recent Loan Exhibition of the Musicians' Company, and in November next she proposes to give a special concert of old-world music at Oxford.

'Mr. Ruskin once asked me,' continues Mr. Taphouse, 'if a system of figures, or letters, could not be used in playing musical instruments without the necessity of learning musical notation. I told him some such systems were used in performing upon the penny whistle, German concertina, harmonica, and others of a simple character, but I thought they could not be applied

KISSAR OR ETHIOPIAN LYRE
IN THE TAPHOUSE COLLECTION.

The strings of the Kissar are of camelgut. They are plucked by a plectrum made of horn, sometimes alone, or by the fingers, or by both alternately.

to more elaborate instruments. He replied that he had once invented a system of playing the pianoforte upon some such plan, and that he had ordered an instrument to be made in accordance with his ideas; 'but,' he added, 'it was a —— thing when it was finished.'

In concluding this chit-chat on a valuable music library, something should be said concerning the interesting career of its possessor. Thomas William Taphouse was born February 11, 1838. Leaving school at the age of fourteen, he worked

as a cabinet-maker for four years. In 1857 his father and he commenced business as musicsellers and musical instrument dealers at 10, Broad Street, Oxford. (The business is now carried on by his son at 3, Magdalen Street.) After learning the science of pianoforte-tuning in London, Mr. Taphouse practised as a pianoforte-tuner in and around Oxford for thirty years. Not content with devoting himself exclusively to the commercial side of music, he took lessons on the pianoforte and harmonium from Richard Porter, organist of St. John's College and St. Martin's Church. For seventeen years he discharged the duties of organist at Oxford—first at the Wesleyan Chapel and afterwards at George Street Congregational Church. Mr. Taphouse says: 'The organ at George Street, originally placed in the Sheldonian Theatre, was a very interesting instrument, built by Father Smith. Tradition says that it had frequently been played upon by Handel. It had "short octaves"—G, C, A, D, B, E, F, and, in my time, an octave and a quarter of pedals. In the year 1760 the instrument was removed to St. Peter's-in-the-East Church, and from thence to George Street Congregational Church. It was afterwards broken up, but the open and stop-diapason stops were incorporated into the large organ now in Paignton Church, Devonshire.'

Notwithstanding the claims of a hard-working and busy life, Mr. Taphouse has found time to devote some of his energies to Municipal matters. He was elected a member of the Oxford City Council in 1888; served the office of Sheriff in 1892-93, when the foundation stone of the New City Buildings was laid, and has been Curator of those buildings since their completion and opening by the Prince of Wales (now King Edward VII.) in May, 1897.

In the spring of this year (1904) the greatest satisfaction was felt, not only in Oxford but by his many friends, when the University of Oxford conferred upon Mr. Councillor Taphouse the honorary degree of Master of Arts. This was indeed a distinction—as unique as it was deserved—to thus honour a tradesman of the University city. In proof thereof we may quote the following extract from *The Oxford Magazine* of March 16, 1904—an appreciation which, it is an open secret, came from the pen of one of the highest authorities in the University:

> We must offer our very best congratulations to Mr. Councillor Taphouse on the Honorary M.A. which is being very properly bestowed upon him by the University. He is an admirable member of a series of citizens who have deserved well of literature, art, and science, of which Oxford can be justly proud. The late Mr. Boswell, and our friend Mr. Claridge Druce, have touched and adorned Botany. Mr. Taphouse has served specially the cause of Music, of Painting, and of the antiquities of the City. His collection of old musical instruments and old music has long been one of the best in the county, and those in our midst who know most of the subject, like Sir John Stainer and his successor, Sir Hubert Parry, or Mr. Hadow, have been foremost in acknowledging their indebtedness to it, while all who love the antiquities of the place and the history of its local art are equally gratified for many pieces of help modestly and quietly rendered.

One of the most modest and kind-hearted of men, the subject of this sketch is held in the greatest respect by all who know him. Unselfish to a degree, he is always delighted to generously place his wide knowledge and experience and the treasures of his library at the disposal of those who would benefit themselves and others thereby, and the undersigned is by no means the only writer on music who has reason to name with gratitude the name of Thomas William Taphouse.

Dotted Crotchet.

MUSICAL HOUSE-SIGNS.

I'm amused at the signs,
As I pass through the town,
To see the odd mixture,—
A Magpie and Crown,
The Whale and the Crow,
The Razor and Hen,
The Leg and Seven Stars,
The Scissors and Pen,
The Axe and the Bottle,
The Tun and the Lute,
The Eagle and Child,
The Shovel and Boot.

British Apollo, 1707.

Signs, as distinguishing features of houses, are of great antiquity. Not only are they mentioned by classic writers, but specimens, both painted and carved, have been found at Pompeii and Herculaneum. Coming nearer home, every trade had its emblem, some of which still survive—*e.g.*, the three balls of the pawnbroker and the barber's pole, though the latter is less common than formerly. In the sixteenth and seventeenth centuries painted signs were greatly in evidence, by reason of their huge proportions and their noisy creakiness. These signboards were often a source of positive danger: in 1718 one of them actually dragged down the front of a house in London and killed four persons by the fall thereof. No wonder that by Act of Parliament signboards in London had to go. To what extent they ornamented or disfigured a great thoroughfare like Cheapside our illustration will show. House-signs in London began to be replaced by the numbering of the houses towards the close of the eighteenth century. The signboards were taken down in the Parish of St. Botolph in 1767, St. Martins-le-Grand in 1769, and in Marylebone in 1770, to mention a few instances; by about 1773 they had practically disappeared from the Metropolis.

The nomenclature of the old signboards is as extensive as it is quaint and amusing; but we must confine ourselves to those that are musical or connected with music. We may, therefore, divide our subject into two sections: (1) signs formerly used by publishers of music and others, and (2) some musical tavern-signs now in use.

It is chronologically convenient to begin with animals, the first of which is the hedgehog, and was not music in days of yore 'pricked'? Away back in the sixteenth century the 'Certayne Psalmes

of Francis Seager' (1553) were 'Imprinted at London by wyllyam Seres, at the sygne of the Hedge Hogge.' Note the importance given to the prickly animal with its *two* capital letters, while the initial letter of the printer's Christian name is relegated to 'lower case.' The next animals on our list are of various hues, some unnaturally so, as we shall see. Thomas East (Este, or Est) is the name of a well-known publisher. He lived in Aldersgate Street, 'at the signe of the blacke Horse,' where he issued music composed by Byrd and others. The White Lion was the sign adopted by Thomas Adams, 'dwelling in Paules Church-Yard,' the publisher of 'Deuteromelia: or the second part of Musicks Melodie, or Melodius Musicke of Pleasant Roundelaies; K. H. [? King Henry VIII.'s] Mirth, or Freemen's Songs, and such delightfull Catches (1609).' Still keeping to this Zoo-like region, we may pass on to the Tiger's-head where, in St. Paul's Churchyard, dwelt one Lawrence Lisle, the publisher of:

> Ayres made by severall Authors and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset, and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments (1614).

John Browne kept a music-shop in Cornhill bearing the sign of the Black Lyon. His trade card stated: 'At the same place [*i.e.*, this Black Lyon's den] you may hear of a Master for any instrument now in use.' The White Bear in Adling Street, near Barnard's Castle, would, in Elizabethan days, have found John Windet, a printer of repute who afterwards removed to Powle's Wharfe, where, at the Crosse Keyes, he printed many editions of Sternhold's Psalms. The Buck was the punning sign of Mr. J. Buckland, living at Paternoster Row in 1762, the printer and publisher of 'A Book of Anthems, &c., compiled by C. Ashworth.'

Birds, as well as beasts and fishes, were laid under contribution in providing the names of house-signs. The first of the ornithological species in our purview is the Falcon, or Faucon, as the following rhyming title — not altogether a model of present-day spelling—tells us:

> A Godly Psalme, of Marye Queene, which brought us comfort al, through God, whom wee of dewty prayse, that gives her foes a fal. By Rychard Beeard, Anno Domini, 1553. Imprinted at London in Fleete-strete, at the sygne of the Faucon against saint Donstans Church by Wylliam Griffith: and are to be solde at his shoppe a lytle above the Conduit.

The Peacock, at the west end of St. Paul's Churchyard, is where Richard Clavel lived and moved and had his being in the year wherein Bach and Handel were born. He printed, from movable type, Richard Goodridge's 'The Psalter, or Psalms of David, paraphrased into verse and set to new tunes,' of which Mr. T. W. Taphouse possesses a copy. Another bird, the Owl, is coupled with the Lyre—to be quite truthful, the sign was The Lyre and Owl. There dwelt in St. Martin's Lane, about 1767, an enterprising music printer and publisher bearing the pugilistic name of Fought. We learn from Mr. Frank Kidson's 'British Music Publishers'—to which we are indebted for much information on the subject of

CHEAPSIDE AND ITS SIGN-BOARDS IN 1760.

this article—that by reason of the rapid printing of music from metal type, Mr. Fought 'was enabled to undersell the publishers of engraved music, and by this he appears to have gained much ill-will in the music trade.' Hawkins says the London music-sellers fought Mr. Fought by copying his publications, and, by underselling, drove him, a Laplander, out of the kingdom. At the Dolphin and Crown, at the west end of St. Paul's Churchyard, Mr. John Young sold various musical instruments, 'also al sorts of Musick, Rul'd paper, and Strings, at Reasonable rates.' In 1707 he could supply 'Pills to Purge Melancholy' (for outward application only), while 'A Catch upon Mr. Young and his son' rhymed thus:

You scrapers that want a good fiddle well strung,
You should go to the man that is old while he 's Young,
But if this same fiddle you fain wou'd play bold,
You should go to his son, who 'll be Young when he 's old.
There 's old Young and young Young, both men of renown,
Old sells, and young plays the best fiddle in town.
Young and old live together and may they live long,
Young to play an old fiddle, Old to sell a new song.

Two famous music-publishers of olden time were able to dispense with the use of a sign. The first is the celebrated John Day, the earliest printer of music in England. The *Colophon* of his books—Psalters, &c.—states: 'Imprinted at London by Iohn Day, dwelling over Aldersgate, beneath Saint Martins. These bokes are to be sold at his Shop under the gate.' (1561, &c.) A hundred years later (1650) we find John Playford selling his publications 'at his shop in the Inner Temple, neere the Church doore.' From thence issued many important musical works. Not that Playford confined his business operations exclusively to music, for in 'Select Ayres and Dialogues,' published by him in 1669, there appeared the following advertisement:

At Mr. Playford's shop is sold all sorts of ruled paper for musick and books of all sizes ready bound for musick. Also the excellent cordial called the Elixir Proprietatis, a few drops of which drank in a glass of sack or other liquors is admirable for all coughs, consumption of the lungs, and inward distempers of the body; a book of the manner of taking it is given also to those who buy the same.

Also if a person desires to be furnished with good new Virginals, and Harpsicons, if they send to Mr. Playford's shop they may be furnished at reasonable rates to their content.

Heads, of human beings, may come next—the said heads including Arne's, Corelli's, Haydn's and Handel's. Harrison, a music publisher of Cheapside, in 1788 adopted the sign of 'Dr. Arne's Head.' He published the first edition of the vocal score of The Messiah. A music engraver of note (and of notes) in 1731 was one William Smith, a former apprentice of John Walsh, who lived at the sign of Corelli's Head, opposite Norfolk Street, Strand. He had a type of his own, 'remarkably steady and uniform,' and published:

The Skylark, a collection of all the Divine Odes and Hymns taken out of the Spectator (*c.* 1730).

The firm of Goulding, afterwards Goulding and D'Almaine, adopted, in 1787, 'Haydn's Head' as the sign of their premises, 6, James Street, Covent Garden. This firm were the original publishers of 'Home, sweet home.' Robert Birchall, formerly an important music publisher in London, commenced business at 129, New Bond Street about 1780, according to Mr. Kidson. The business subsequently became Birchall, Lonsdale, and Mills, but Lonsdale started on his own account at 26, Old Bond Street, taking with him the original bust of 'Handel's Head,' the sign adopted by Birchall when he commenced business. Lonsdale's shop has now passed into the possession of Mr. Alfred Hays, but the bust of Handel, regilded and renovated, still stands above the side entrance of the house—No. 26, Old Bond Street.

It may be sufficient merely to give the names of the sundry signs used by other music publishers; these are the Sun, Starre, Crosse Keyes, Crowne, Orpheus, Apollo, Bible and Crown, Looking-glass, Golden Anchor, Golden Ball, and Golden Crotchet, the last-named sign distinguishing, till within recent years, the city branch of Messrs. Novello's business.

As might be expected the names of musical instruments were largely used by music publishers and sellers of musical instruments. We find, among others, Golden Harpe and Hoboy (used by Walsh, Handel's publisher), Harp and Crown, Harp and Flute, Two Flutes and Violin, Two Flutes and Hautboy, Lute, Three Lutes, Guitar and Flute, Golden Viol, Bass Violin, and Bass Viol and Flute. Benjamin Cooke adopted the sign of the Golden Harp at his music-selling and publishing business in New Street, Covent Garden, where his son, Dr. Ben. Cooke, afterwards organist of Westminster Abbey, was born.

A curious and interesting London house-sign of the sixteenth century was that of the Organe Pype, situated in the parish of St. Stephen's, Walbrook, the supposed residence of a certain Mr. Howe, an organ maker. The parish accounts of the year 1508 record a payment to the said John Howe of *sixpence* 'ffor mendyng of the Small organs'! This instrument doubtless occupied a place in the church of St. Stephen's, Walbrook. In 1548-49 there is an entry:

Payd to Mr Howe, organ maker, for mendyng of the organs and for his fee	iij*s*.

and in the following year:

Item. Master Howe, Skynner, for the orgayne pyps, weyyging v ;xx xiij li at vd the li.	. . lv*s*. v*d*.

But there are still earlier disbursement references to the 'organnys' in that church, *e.g.*, in the year 1483:

It'm, payd to Ray, Carpyntr, ffor makyng off ye story ffor the organnys .	xxxvj*s*. viij*d*.

and in 1510-11 three payments:

It'm, payd for a payr of crosgarnatt for the dore of ye organs	. . vj*d*.
It'm, payd for a gret Rope, for the organs, weyng xiij*lb*	. . xij*d*.
It'm, payd for ij stayes vnd the bynche [under the bench] in the loft w' y' orgons	. . vj*d*.

The organ-blower's salary, *circa* 1536, is thus recorded :

> It. paide to Saunder for his wag' for blowing of ye Orgaynes . . . . . j*d.*

'A peyre of Orgons' and its appurtenances are thus described in an early fifteenth-century document :

> Also, in ye same Rode lofte is a peyre of Orgons, and a lyd on' ye keys, wt lok and keye, of borton's wyvis yifte, grocer. [The gift of Mrs. Borton, the grocer's wife.]
> Also, a stondyng lecterne for to ley on a boke to pleye by.
> Also, a stole to sit on whan he pley on ye Orgons.

It should not be forgotten that John Dunstable, 'an astrologian, a mathematician, a musitian, and what not,' who died in 1453, is buried in St. Stephen's Church, Walbrook. According to Stow the remains of this distinguished fifteenth-century musician were deposited under 'two faire plated stones in the Chancell, each by other.'

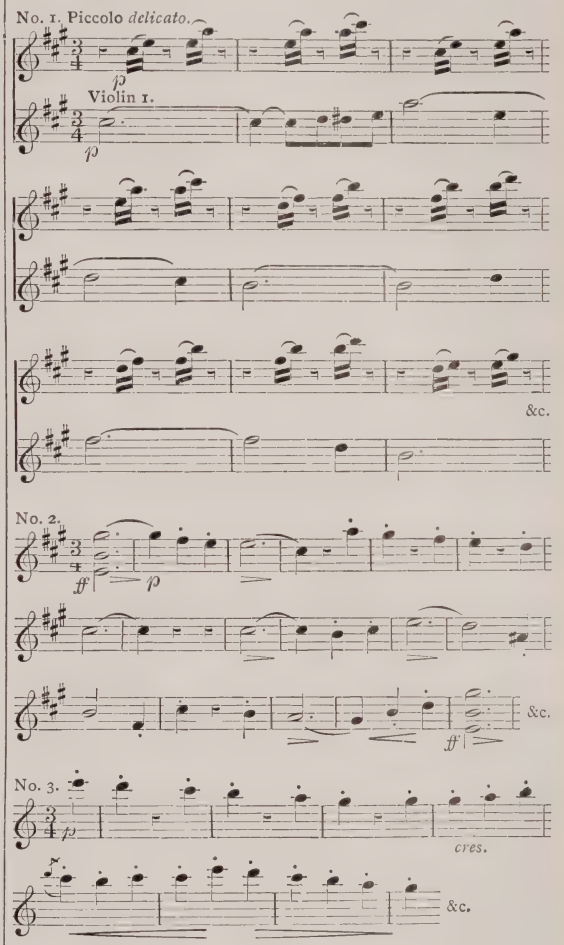
The second part of this subject—some musical tavern-signs now in use—may be deferred till a future occasion.

Occasional Notes.

Music, music, heavenly music!
Queen of every morning measure!
Sweetest source of purest pleasure!
Music, why thy powers employ
Only for the sons of joy?
Rather let thy numbers pour
On those whom secret griefs devour:
Bid, be still! the throbbing heart
Of those whom death or absence part;
And, with some soft whispered air,
Soothe the brow of dark despair.

Antonin Dvorák has left in manuscript many works written at an early period of his career, and it is said that they will all be performed during the coming season at Prague. They consist of a String Quartet in A (Op. 1), a String Quintet, a Symphony in B flat (1865), another in E flat (1875), and a third in D minor, in addition to two Overtures, one entitled 'Tragic' the other 'Dramatic.' Among letters he preserved are two from the recently deceased Eduard Hanslick, in the second of which he asks Dvorák, on the part of General-Intendant Baron Hofmann, whether he would be inclined to write an opera for Vienna, to be produced in 1885 or 1886. Only one letter from Brahms has been found, in which the great composer expresses the marked sympathy which the rehearsals of his (Dvorák's) new works have won for him amongst musicians at Vienna; this was in 1879. In a letter acknowledging the dedication to him of a work, Bülow writes: 'A dedication from you—next to Brahms, the most God-gifted composer of the present day—is a greater distinction than a cross, however big, from a prince, even of the highest rank.' There are many letters from Dr. Richter showing the high esteem in which the great conductor held the man and his works.

The field of 'arrangements' is a varied one, even without its variation corner. Gleanings in that vast domain will result in the finding of Handel's Hallelujah chorus arranged for two flutes, and Rossini's Stabat Mater metamorphosed into a set of quadrilles. Moreover have not the devotees of Terpsichore been provided with a Waltz constructed from Mendelssohn's Songs without Words? Yes, and the piece in question is before us, scored for full orchestra, and published. The Introduction section consists of the Lied in E (No. 9), to which succeeds the Waltz proper, and, as becometh its light fantastic toe propensities, in a triplet of themes :



No. 1 of the foregoing examples is a rhythmically perverted adaptation of the favourite Lied in A (No. 30), composed by Mendelssohn during one of his visits to London, at Denmark Hill, on June 1, 1842. What *would* he have said to this valsification of his sprightly arpeggioistic strains?

The result of the competition for the Grand Prix de Rome is as follows :—The first grand prize has been awarded to M. Pech, pupil of M. Lenepveu, and winner of the second grand prize in 1903; the first 'second grand prize' to M. Pierné, also a pupil of M. Lenepveu, of whom honourable mention was made last year; and the second 'second grand prize' to Mlle. Fleury, pupil of M. Widor. M. Lenepveu, two of whose pupils have thus distinguished themselves, was himself the winner of this coveted blue riband of French music in the year 1866.

The various biographical dictionaries, English and foreign alike, state that Pietro Castrucci died in London in the year 1769, except that one of these books of reference gives Rome as the place of his death, while another says that he died in the year 1750! The following extracts, kindly sent by Mr. W. H. Grattan Flood, show that this distinguished violinist and pupil of Corelli drew his last breath, not at London nor Rome, but at Dublin in the year 1752, seventeen years earlier than the date invariably given. Here is the documentary evidence:

> Last Saturday Morning died, aged 84, the celebrated Signor Petro Castrucci, last Scholar of Correlli, who was for 25 Years first Violin to the Opera in London, and at five this Evening is to be interred at St. Mary's; and, on Account of his great Merit, will be attended by the whole Band of Musick from the New Gardens in Great Britain Street, who will perform the Dead March in Saul, composed by Mr. Handel.—*The Dublin Journal* (*Faulkner's*), Saturday March 7 to Tuesday March 10, 1752.

The next issue of the same journal—dated March 10 to March 14—gives a short but interesting account of the funeral in these words, *verbatim et literatim:*

> On Tuesday last the Corpse of Signor Petro Castrucci was interred at St. Mary's Church, the Paul was supported by six Performers. Mr. Dubourg as chief Mourner and was also attended by his Majesty's whole Band of State Musicians [the Dublin Castle State Band] who performed the Dead March in Saul; the Funeral was attended by a vast Concorse of People.

Assuming the age stated above to be correct, we are enabled to arrive at the year of Castrucci's birth, which took place at Rome. In 1715, at the age of forty-seven, Castrucci came to England with Lord Burlington, and for several years he led Handel's band. The *Daily Post* of February 26, 1731, announced his benefit concert to be given on that day, at Hickford's Great Room, Panton Street, near the Haymarket. The advertisement describes Castrucci as 'First violin to the opera,' and makes mention of his concert as—

> A compleat Entertainment of vocal and instrumental Musick; with several concertos of his [Castrucci's] own compositions, particularly a solo, in which he will perform 24 notes with one bow, and the 1st and 8th concertos of his master the famous Corelli.

Schœlcher, in his Life of Handel (1857), p. 126, gives the correct year of Castrucci's death—'1752, at the age of eighty-four': not so the dictionaries.

Professor Franklin Peterson, Professor of Music in the University of Melbourne, writes us as follows, under the date of August 3, 1904:

> The returns for our newly-instituted Local Examinations have just come in. The first year we had nearly 500 entries, last year upwards of 800, and I find that there is a corresponding increase this time.
>
> We gave our midwinter concert a fortnight ago, when M. Paderewski honoured us with his presence and stayed till the end of the programme. He received a great ovation on entering the room, and paid us a very high compliment in giving his opinion of the various performances, especially in the Chopin Concerto, the excellence of the orchestra in the accompaniment thereto, and the playing of the orchestra generally.

Apropos of the burning Ecclesiastical question now agitating Scotland, and knowing that *Overtures* are a recognised feature of kirk-life north of the Tweed, a correspondent suggests that someone should compose an 'Overture to the Wee Frees'—the principal subject to be assigned to the shrillest notes of the piccolo, as best representing the airs of the *High* landers.

The Hon. Secretary of the Folk-Song Society (Miss Lucy Broadwood) has issued the following useful and practical 'Hints to Collectors of Folk Music':

> In the case of songs, it is better if two persons can join together in taking them down—one to confine his attention to the words, the other to the tune. If this cannot be managed, it is advisable for the collector *not* to encourage the singer to repeat the words without the music, as any alteration of the usual way in which the songs are delivered is apt to confuse the singer's memory. For the same reason, if any repetition of a part of the song is required, it is best to allow the singer to start afresh from the beginning of the verse.
>
> It is suggested that, in view of the special difficulty of the work of taking down songs, the collector should make no attempt to write down words or music until after the first verse has been gone through. He will probably find that he is then able to grasp the rhythmic structure of the tune, the mode in which it is cast, and to settle upon a key-signature and time-signature.
>
> Sometimes the collector will find it difficult to note both rhythm and correct intervals simultaneously, and it will be best therefore for him to choose definitely which of the two he will try to obtain first. Two or three repetitions of a song may be necessary, and, after the whole tune has been noted as carefully as possible, there should be a final repetition for the sake of testing the correctness of the transcript. The collector need not fear to call upon the ballad-singer to repeat a song many times.
>
> . . . . . .
>
> It very often happens that an example of folk music is in possession of persons who cannot sing. These may be asked to whistle the airs, or to play them upon a violin or other instrument. Care must be taken in such cases to ascertain whether the tune is originally set to words or not.
>
> Although folk music is to be found in all strata of society, the classes from which the most interesting specimens are most readily to be obtained are gardeners, artisans, gamekeepers, shepherds, rustic labourers, gipsies, sailors, fishermen, workers at old-fashioned trades, such as weaving, lace-making and the like, as well as domestic servants of the old school, especially nurses. Inmates of workhouses will also be found to know many old songs, and dwellers in towns may best be able to carry on the work of collecting traditional music by applying to such.
>
> It is *most important* that the collector should obtain all possible information from the singer as to the *title* and *history* of the song or tune, the manner in which it was learned, and the *name, age, status, &c., of the person from whom it was learned.*
>
> . . . . . .
>
> Just as it is desirable that the words of a ballad should be given exactly as they were repeated, so it is essential that the tunes should represent what the collector hears. Many a fine and characteristic tune has been spoilt by being submitted for correction to some local musician, who, in the attempt to reduce it to orthodox or modern form, has allowed the individual character to escape. It is far better to send in the tune even in a rough, unbarred condition than to endanger its authenticity by such an expedient as is here referred to.
>
> *Those who do not feel themselves competent to note down the music may still do useful work by discovering singers*, making a list of the songs that the latter can sing, and communicating with the Hon. Secretary of the Society, who will then, if possible, send an expert to note down the songs.
>
> When collected, the songs, &c., may be sent to the Hon. Secretary of the Folk-Song Society, Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, London, S.W., who will bring them before the Publication Committee of the Society.

Dr. W. H. Cummings writes apropos of his article in the September issue of THE MUSICAL TIMES on Bar-lines:

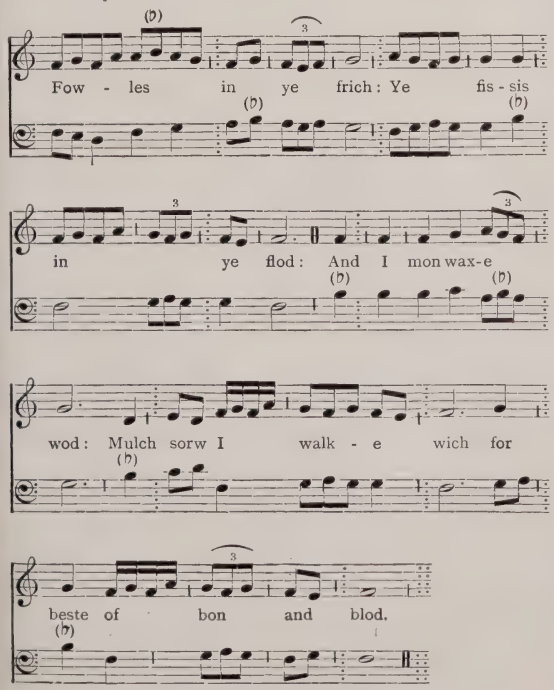
Eitner's facsimile (so called) of Agricola's 'Musica Instrumentalis,' published in 1896, gives on the outer cover and on the first title-page the date 1528. Careful examination, however, shows that the author, Martin Agricola, signed his address to the printer on St. Bartholomew's Day, 1528, and that the latter—Rhaw, of Wittemberg—published the book in 1529.

Mr. C. F. Abdy Williams writes as follows on the same subject:

I have read Dr. Cummings's article on bar-lines in your last issue with much interest. The origin of the vertical lines frequently seen on staves before the days of tablatures is undoubtedly to be found in the *pausæ*, or rests, which marked the *distinctiones*, or musical periods of Plainsong. This is explained by ancient writers, *e.g.*, by Quintilian, thus: *Quoad pausam . . . si distinctio sit major, id est hoc signo notata* (a vertical line across the stave) *fit mora cum plena respiratione. Distinctio seu pausa minor, ad hoc signum* (a vertical line across the middle portion only of the stave), *dat etiam cantandi respirandi copiam.* It will be seen from this quotation that the breathing places corresponded with the musical phrasing, and that they were (sometimes, by no means always) shown by larger or smaller vertical lines across the stave.

No general rule, however, seems to have obtained, and the *pausæ* were used as frequently as not to show the connection between words and notes, or the groupings of the neumes into *syllabæ* of two or three notes, rather than as places to pause for breath.

I append a translation of the composition referred to by Dr. Cummings, taken from a twelfth century law book in the Bodleian Library. It will be observed that the vertical lines on the upper stave divide the notes more or less according to the words: while those on the lower stave are not so numerous, perhaps because if the upper voice sang its part correctly the other could easily follow. The lines in the bass stave seem designed, with one exception, to mark the so-called *distinctiones*, or lines of the poetry. Since this composition does not come into the category of Measured Music, and the notes, like those of Plainsong, have no relative values, I have made an entirely arbitrary suggestion as to its rhythmical scheme:



Many of the large staves of the thirteenth century and onwards have vertical lines 'scored' through them to show the proper connection between words and notes. In a thirteenth century MS. (Plate 9 of 'Early English Harmony,' published in photographic facsimile by the Plainsong and Mediæval Music Society), consisting of a two-part composition on a stave of eight lines, the words and music are thus divided by lines scored through the whole:

2 notes	5 notes	3 notes	5	1	5
Omnis	*rectitudinis*	*amator:*	*plenarie*	*fons*	*sapientiæ*

A Franciscan Gradual, in my possession, from the suppressed monastery of Anghiari, near Arezzo, written about 1460, shows little bars, similar in appearance to those in the Bodleian law book: their object is to mark the proper grouping and accentuation of the neumes, and I have observed that they appear in other Franciscan Graduals of that period. They never divide a single note from its neighbours, as in the Bodleian MS. and the other composition alluded to above.

I think there is little doubt that the modern use of the bar-line, to show regular rhythm and accent, originated in the instrumental tablatures, and was only slowly accepted by the mensuralists. It was not really required in mensural music, for its function was exercised by the 'Point of Division,' which in its earliest days was a little vertical stroke across one line of the stave. As a marked accent was of more importance to instruments than voices, most of the tablaturists enforced its observance by drawing lines across their 'tables' at regular intervals, and these were gradually adopted for vocal staves.

The Librarian of the Conservatorio of San Pietro a Majella at Naples showed me many works published in that city in the seventeenth century without bars: the latest that I saw was a book of duos for solfeggi, by Christofero Caresana, 1693. Gregorio Strozzi, in his educational work 'Elementorum musicæ praxis,' 1683, gives no bar-lines, though his 'Capriccios,' for organ or cembalo, are barred regularly.

Bar-lines seem to have been used in North Italy before they penetrated to the south. The opera 'Eurydice,' 1600, is barred throughout, and so are the works of Carlo Gesualdo, Principe di Venosa, 1613.

That England was not behindhand in adopting this very important improvement in notation is shown by Dr. Cummings's remark that many of the examples in Morley's book (1597) are barred.

We have pleasure in calling the attention of our readers to an unusually interesting article (on the following page) on Music in Shanghai, written by Mr. F. L. Crompton, who, for the past fifteen years, has held with distinction the organistship of the Cathedral in that far-away city of the Celestial Empire. We are further indebted to Mr. Crompton for the illustration which accompanies his article.

Scene.—A Hall, wherein an Amateur Orchestral Society is holding a rehearsal, the fiddlings and tootlings having been prolonged long after the usual hour of 'lights out.'

Hall-keeper.—(Angrily interrupting the dulcet strains) 'D'yer know what time it is?'

Conductor.—'Yes, 2-4 time!'

(Rehearsal of Clock Symphony resumed.)

Here lieth before us the printed specification of an organ which mentions the 'choir slops.'

The Royal Choral Society, now in its thirty-fourth year, announces that the following works will be given during the approaching season: The Song of Hiawatha, The Witch's Daughter (Mackenzie), Faust, and The Childhood of Christ (Berlioz), The Apostles, and Handel's Acis and Galatea and Ode to St. Cecilia's Day, in addition to the customary performances of Elijah and The Messiah.

MUSIC IN SHANGHAI.

In view of the Titanic struggle now focussing the eyes of the civilized world upon the Far East, it is hoped that the following brief notes of musical affairs in Shanghai may not prove altogether uninteresting to readers of The Musical Times.

The city of Shanghai—which is not many hours' steam from the theatre of war—may be said to be the commercial capital of China, deriving this not unreasonable claim to the title from the enormous and valuable trade in tea, silk, and piece goods, its vast shipping, important docks, wharves, and warehouses, and its factories and filatures. Neutrality being strictly guaranteed by the European Powers, complete immunity is enjoyed from danger without, while peril within would be promptly nipped in the bud by the various men-of-war in port co-operating with the local land forces, volunteer and police, any turbulent section of the native crowd receiving but sharp and short shrift for their trouble, as they have only too well learnt to their cost in the past.

With the preamble concluded, we now come to the *raison d'être* of these notes on Music in Shanghai. The Foreign Settlements boast in a quiet way of a Philharmonic Society, Choral Society, and other kindred institutions, French, German, and Italian. The two senior bodies, the pioneers, are at present in a state of suspended animation owing to untoward circumstances. They have certainly done good work in the past, and having paved the way for the advancement of the art, there is no reason why, with an infusion of new blood, they should not brace up and strive for further progress.

The difficulty of permanent efficiency lies in the ever-fleeting population. For instance, as regards orchestral music, some seasons there may be capital players of viola and violoncello, and then things run smoothly enough. At other times the exigencies of business, trips to Europe or retirement from China deprive the band of these indispensable members, and then, alas! one is on the horns of a dilemma, making shift as best one can by requisitioning the ever-blessed piano. How greatly to be regretted it is that both the aforenamed instruments are so neglected, at any rate abroad. Everybody wants, as it were, to sing first soprano, and it requires not a little tact to persuade the ambitious but well-meaning amateur to play second violin and so give the poor contralto division of the orchestra a fair chance!

The community is extremely fortunate in being able to count upon the kind services of skilled performers, ladies and gentlemen, of flute, oboe, clarinet, and bassoon, so one has much to be thankful for in that respect. The remainder of the wind-work is supplemented by professional musicians from the Municipal Band, composed of Filipinos, the race of half Spanish and Malay hailing from the Philippine Islands. These men have apparently inherited the love of music from their Spanish conquerors, and are very dependable performers when not engaged in some clannish feud in which the knife sometimes plays an effective part in determining such trifles as love quarrels, gambling, cock-fighting, or any other virtue under the sun.

The Philharmonic Society, formed a good many years ago by a small but earnest band of amateurs, has often given very good performances of the symphonies of Haydn, Mozart, Beethoven (the choral excepted) and Mendelssohn, besides drawing on the rich stores of Schubert, Schumann, Gounod, Gade, and other masters. Since the decadence—only temporary, it is to be hoped—of the Society, concerts symphonic, ballad and promenade, have been successfully carried on by private enterprise, the programmes including Beethoven's C major Pianoforte Concerto,—played by Frau Gessner, a brilliant pupil of the late Clara Schumann—Bizet's Petite Suite, Saint-Saëns's Danse Macabre, Prelude du Deluge, and several attractive novelties.

The Choral Society, reorganized in 1894, has given with full orchestra The Messiah, Hymn of Praise, Athalie, Gallia, The Bride of Dunkerron, The Revenge, The Banner of St. George, &c. This organization labours under disadvantages analogous to the Philharmonic, for it is both painful and ludicrous to relate that on more than one occasion a cantata, after long and careful preparation, has had to be abandoned at the eleventh hour owing to the lack of a suitable soprano or tenor soloist. Shanghai choral work is thus sometimes seriously hampered in not being able to engage the services of professional vocalists for important works.

The Amateur Dramatic Club occasionally soars into the realms of light opera, having staged with thorough completeness and success most of the Gilbert and Sullivan operas as well as other favourites.

To this city of all nations and tongues the summer out-door concerts of the Municipal Band, under the auspices of the Council, prove a great boon, being thoroughly appreciated by both children and adults, who, in spite of the sweltering heat, flock to the Public Gardens to listen with rapt attention to the programme of music provided for their delectation. Especially enjoyable are the evening concerts, when fortunate owners of house-boats entertain friends at dinner on board their craft, which lie moored a short distance from the Gardens. The soft cool breeze, the moonlight night, and the strains of melody gently wafted over the rippling river are pleasant memories never to be forgotten. An Italian bandmaster directs the Filipino musicians, the band mustering about thirty all told. In winter they are in great demand orchestrally at public and private dances, theatricals, and other functions, earning large fees, which are equally divided between the Band Fund and the men themselves. The up-keep of this Municipal Band costs the ratepayers considerably over a thousand pounds per annum.

Holy Trinity Cathedral, the large handsome Gothic edifice designed by Sir Gilbert Scott, may be termed the headquarters of Church music in Shanghai. The well-equipped library contains most of the standard anthems and services of composers ancient and modern. Among many favourite anthems are: 'The Wilderness' and 'Blessed be the God' (Wesley), 'I saw the Lord' (Stainer), 'Whoso dwelleth under the defence,' and 'The great day of the Lord' (Martin), 'How dear are Thy counsels' (Crotch), and excerpts from the standard oratorios. With regard to services, those by Stainer easily head the list in popularity; but Harwood in A flat is an especial favourite, while Smart (the B flat Magnificat and Nunc dimittis in particular), Stanford, Calkin, Tours, Hopkins, and many others are beloved of the singers. The choir of ladies and gentlemen—that *rara avis* a really good boy's voice being practically unknown—fight shy of some of the older services, having an unaccountable prejudice against the alto and tenor clefs printed in the folio editions of days gone by. Nevertheless they have been coaxed into giving a good account of Lloyd in E flat which is published with the aforesaid clefs. So there is still a glimmer of hope that the hidden treasures (of which there are many in the library) of the giants of old may not remain a sealed book much longer.

The Cathedral possesses a beautiful three-manual organ, built by Messrs. J. W. Walker and Sons. It is worthy of note that this highly-esteemed and enterprising firm has made a speciality of designing

instruments to withstand the vicissitudes of climate in the Far East and with the happiest results, the organs erected in Hong Kong and Singapore Cathedrals, Canton Church and Union Church in Shanghai testifying to the excellence and durability of their workmanship. Mr. B. G. Tours, one of the British Vice-Consuls and a son of the late Berthold Tours, in spite of his many arduous official duties, very kindly finds time to act as temporary organist of the Cathedral since the present writer has recently resigned that office owing to ill-health. The services during the latter's organistship of over fifteen years have been modelled as far as possible on the lines of St. Paul's Cathedral, the chant-book in use being St. Paul's Cathedral Chant-Book, and, of course, the Cathedral Psalter. May it be remarked, without unbecoming levity, that Shanghai can give points to St. Paul's as regards *time*, being nine hours and some odd minutes, seconds and semiquavers ahead! It may not be unworthy of note to place on record the fact that oratorio, cantata, and services have received appropriate renderings in the sacred edifice by augmented choir, orchestra and organ under the conductorship of the undersigned, Sullivan's Te Deum in E flat giving particular pleasure to the church militant as represented by the Shanghai Volunteer Corps.

What will readers of The Musical Times say of the cosmopolitan character of the orchestra, the members of which are British, American, French, German, Russian, Dutch, Italian, Spanish, and Filipino? Must not the conductor be gifted with extraordinary linguistic capacity? And how does he control his forces under such exceptional circumstances? The answer is easy enough as far as the writer's experience of wielding the baton at Shanghai is concerned. Music itself, the universal language, backed up by a few Italian phrases, is the happy medium for overcoming all obstacles and removing all difficulties.

Distinguished musicians are by no means strangers to Shanghai. The American *prima donna*, Madame Eames, wife of Mr. Julian Story, was born there. Among many visitors may be mentioned the late Madame Patey and her husband, Madame Amy Sherwin, Madame Minnie Hauk and Ovid Musin, all of whom gave highly successful concerts. May other artists who feel inclined to stray away from home and make a temporary sojourn in the Flowery Land follow the good example and travel to the hospitable shores of the Foreign Settlements: in so doing they will have no cause for regret, and may rest assured of a hearty welcome and pleasant time.

The profession of music is not considered of much account in the Celestial Empire; indeed, it is relegated to mendicants and the blind! Show a native a foreign musical instrument of any kind, or some wonderful invention, musical or otherwise, and he expresses no astonishment and does not even shrug his shoulders; but he blandly informs you that all these things were known in the Middle Kingdom thousands of years ago!

What will be the *dénouement* of the drama which is being enacted in the Liao-tung peninsula and Manchuria it would be hazardous to forecast; but, at any rate, lovers of music in the British Isles will be glad to learn that the art is not neglected over seas. On the contrary, it is being pursued with an enthusiasm and steadfastness of purpose by their exiled brethren, which should evoke the sympathy and best wishes of all who reside in the home-land.

F. L. Crompton.

SHANGHAI.

THE ENGLISH BUND (PROMENADE) FROM THE FRENCH SEMAPHORE STATION.

MENDELSSOHN'S SCOTCH SYMPHONY.

(In A minor. Op. 56.)

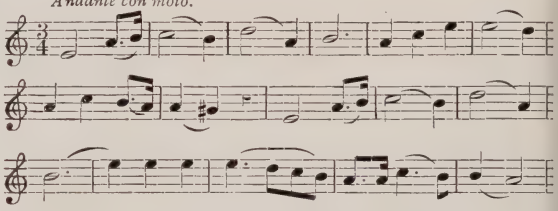
By Sir George Grove, C.B.

Andante con moto; Allegro un poco agitato.
Vivace non troppo.
Adagio.
Allegro vivacissimo, and Allegro maestoso assai.

Mendelssohn paid his first visit to Great Britain in 1829. After passing the musical season in London, conducting his Symphony in C minor at the Philharmonic, and his Midsummer Night's Dream Overture at another Concert—both for the first time in this country—and playing Beethoven's Pianoforte Concerto in E flat; hearing debates in the House of Commons, going to an infinity of balls, and otherwise madly enjoying himself—after all this, he and his friend Klingemann started at the end of July for a six weeks' journey in the Highlands. He was then just twenty years old, in the rich springtime of his wonderful youth, the very soul of gaiety and activity, and of hearty, happy spirits. The tour comprised much of the finest scenery of the Highlands, from Staffa to Loch Tay, and from Edinburgh to Blair Athol, and much that was characteristic of the country, including the gathering of the clans at the last-named place. Of the impressions made by the journey, the Scotch Symphony and the beautiful Overture known as 'The Hebrides,' or 'Fingal's Cave,' are the two chief musical records. The abundant letters which he sent to his friends are other—though he himself would certainly have said* not more detailed or definite—chronicles of his thoughts or feelings. The two great orchestral works just named form in themselves a whole gallery of Scottish pictures, in which the Pianoforte Fantasia in F sharp minor (Op. 28), originally entitled by its author 'Sonate écossaise,' and probably also the Fantasia in A minor for pianoforte (Op. 16, No. 1)† and the two-part song 'O wert thou in the cauld blast?' may be minor works. Both Symphony and Overture were planned and begun during Mendelssohn's residence in Italy in 1831—that season of production in which he conceived or matured no less than four of his greatest and most characteristic works, namely, the Hebrides Overture, the Italian and Scotch Symphonies, and the Walpurgis Night.

There is no doubt that the work was intended to record his Scotch reminiscences, for the name 'Scotch Symphony' is his own; and though not attached to the score it occurs in his published letters. His unpublished letters also supply the date of the first conception of the subject of the *Andante* and the reason of the profound melancholy which pervades it, and tinges more or less the whole of that movement, and of the *Allegro* which follows it. Writing to his family from Edinburgh on July 30, 1829,‡ soon after the arrival of himself and Klingemann in Scotland, he describes his visit 'in the deep twilight' of the summer evening to Queen Mary's Palace of Holyrood, his sympathy with the Queen, the effect that the sight of her rooms and of the scene and marks of Rizzio's murder had produced on him, and the roofless chapel. He adds: 'I believe I found to-day in that old chapel the beginning of my Scotch Symphony.' And after he had returned to his inn 'the daughter of the hostess sang a song in minor,' and he became very much depressed, and then the subject again came into his mind. The first sixteen bars of the *Andante* as then written down, exactly as they open the Symphony, and with the date, 'Edinburgh, 30th July, 1829, *Abends*,' were given by Mendelssohn to Klingemann at or very shortly after the time:—

No. 1.
Andante con moto.



The autograph of the finished score is dated January 20, 1842, more than twelve years after the date of its first conception.

Counting the 'Reformation' and 'Lobgesang,' this is the fifth of his published Symphonies. On the printed score it is denominated 'No. 3'—No. 1 being the C minor, and No. 2 the 'Sinfonie Cantata,' or Lobgesang (Hymn of Praise), which has as much right to the name Symphony as Beethoven's Ninth (the Choral Symphony), its obviously artistic parent, has. Mendelssohn's 'Italian' Symphony, like the 'Reformation,' was not published during his lifetime, and these two are therefore, as far as order of *publication* goes, Nos. 4 and 5. But in order of composition the five stand as follows:—

1.	Symphony in C minor	1824
2.	Reformation Symphony	1830
3.	Italian Symphony	1833
4.	Lobgesang	1840
5.	Scotch Symphony	1842

Although not finally completed till 1842, at Berlin, the fifth symphony occupied Mendelssohn's thoughts more or less frequently during the interval between his visit to Scotland and that date, as is evident from the frequent references to it in his letters.

The first performance of the work in England was at the concert of the Philharmonic Society on June 13, 1842.* Mendelssohn himself conducted, and both the composer and his music were received with the greatest enthusiasm; the applause was uproarious after each movement, the *Scherzo* was redemanded, and an attempt—not successful—was made to obtain from the Directors of the Society a repetition of the performance. The letters in which Mendelssohn arranges with Sterndale Bennett for his arrival and for the dates of the concerts which he was to conduct will be found in the Appendix to Hogarth's 'History of the Philharmonic Society.' The Symphony appears to have been previously played at the Gewandhaus, Leipzig, on March 3 (1842), and repeated at the following concert. It is dedicated to 'Victoria, Queen of England,' from whom Mendelssohn obtained the necessary permission during a visit to Buckingham Palace, which he describes in a long letter to his mother dated July 19, 1842.†

* See his remarkable letter to Souchay (October 15, 1842): 'Words seem to me so ambiguous, so vague, so unintelligible when compared with music. . . . What music expresses to me is not too indefinite to put into words, but too definite.'

† Written at the house of Mr. Taylor, at Coed Du, near Holywell, North Wales, on September 4, 1829, on his way back from Scotland. No. 1 (*Andante and Allegro*) has the inscription 'Rosen und Nelken in Menge'—Roses and pinks in plenty. One member of the nosegay still blossoms in the little pocket-book he then carried with him—a carnation, drawn in pencil, full size, and carefully dated with the date just given. Mrs. Austin, who knew him well, has told us of 'the pensive character which he attributed to his favourite carnations' (*Fraser's Magazine*, April, 1848), a character well reflected in the *Andante* referred to; and in the Life of Moscheles (English translation, i. 297) we find it mentioned as his favourite flower, which he loved to have given to him. [See also 'The Mendelssohn Family,' by Sebastian Hensel, English translation, i. 224, 227.—Ed. *M.T.*]

‡ This letter was shown to me by Dr. Karl Mendelssohn, the son of the composer, at Freiburg. [It is now printed in 'The Mendelssohn Family,' English translation, i. 197.—Ed. *M.T.*]

* In the programme of this concert the work is simply described as 'New MS. Sinfonia in A minor,' without any reference whatever to its Scottish origin. In the score it is simply entitled 'Symphonie No. 3,' with the dedication to Queen Victoria.—[Ed. *M.T.*]

† An English translation of this letter is printed in 'Goethe and Mendelssohn.' Second edition, p. 141.

Yours sincerely
T. W. Taphouse

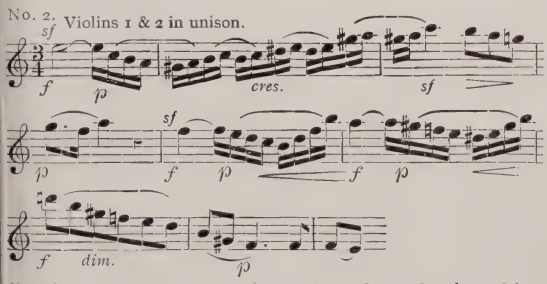
This Symphony, like Schumann's Fourth (in D minor) and Mendelssohn's own Violin Concerto, exhibits the peculiarity that it is to be played throughout as one piece, the movements following each other rapidly, without the customary intervals. This is expressly directed by the author in a preface to the printed score, of which the following is a translation:—

> 'The several movements of this Symphony must follow one another immediately, and not be separated by the usual pauses. For the information of the audience its contents may be stated on the programme as follows:—
>
> SINFONIA.
>
> Introduction, and Allegro agitato,
> Scherzo Assai vivace,
> Adagio, cantabile,
> Allegro guerriero, and Finale maestoso.'

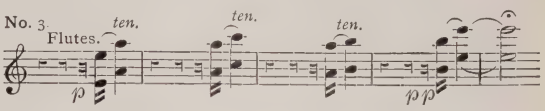
It will be observed that the names of the movements here given are different from those now prefixed to the music itself and stated at the head of this notice.

Neither here nor in the 'Italian' Symphony does the score include trombones. That Mendelssohn could use the 'brass' with effect is shown in the 'Lobgesang,' the Overture to 'Ruy Blas,' and other works, but he seems to have feared it almost as much as Mozart is known to have feared the trumpet.* 'If I proceed slowly with St. Paul,' says he, in an English letter to William Horsley, 'it is at least without trombones, and I flatter myself to have been as moderate in the use of brass as an enemy of the Birmingham industry or a friend to invalid trumpeters could have wished; for out of twelve choruses in the first part there are but two with the brass band, and the beginning is even without trumpets.' †

I.—The Symphony opens (contrary to Mendelssohn's practice in his C minor and Italian Symphonies) with an introductory movement, *Andante con moto*, in 3-4 time. This *Andante*, sixty-three bars in length, is, by a curious coincidence, of the same extent, within one bar, as the *Poco sostenuto* to Beethoven's Symphony in A (No. 7). Mendelssohn starts with the subject already quoted (No. 1), a regular strain, in two portions of eight bars each, harmonized (as if in allusion to the national music of Scotland) for the wind band and the lower strings only—violas in the first portion, and violas, violoncellos, and basses in the second, the violins silent throughout, and nothing to obscure the shrill prominence of the oboes. This is immediately succeeded by a passage, for the first and second violins in unison, of extraordinary energy:—

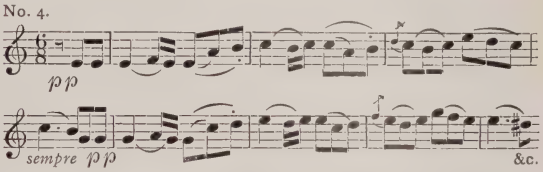


(Notice here the use of the Scotch scale, in which D sharp succeeds C natural and G sharp succeeds F natural.) After a short time the original subject (No. 1) is heard in the wind instruments, but the violins maintain their accompaniment figure to the end of the Introduction. The personality which distinguishes the instruments of the orchestra is rarely more marked than in this Symphony. As Schumann says, 'They talk like people,' and people of the most varied and marked character. It is impossible, for instance, not to notice at the close of the Introduction how the flutes begin *calling* in the intervals between the violin *arpeggios*, as if impatient for what is to come next:—

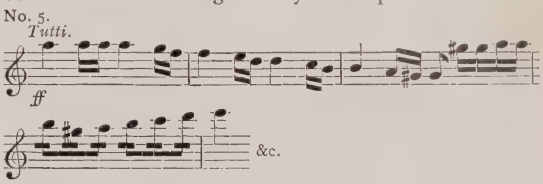


and we shall find many another instance.

II.—The 'first subject' of the *Allegro un poco agitato* which follows, and of which we can only quote eight bars out of twenty-two, is closely related to that of the Introduction (No. 1):—

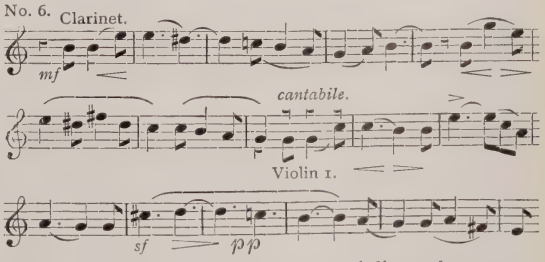


It is announced by the strings, with the clarinet (an instrument specially honoured by Mendelssohn, and seldom more than in this particular work) in octaves below the first violins—at that time a new combination. Between the 'first' and 'second' subjects of the movement an episodical idea intervenes, the concise character and abrupt rhythm of which are in strong contrast to the flowing melody which precedes it:—

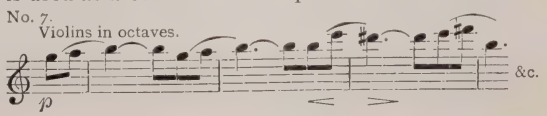


Of this episode much use is made at a later time. It is given out by the whole band *fortissimo*, the pace at the same time quickening to *Assai animato*.

The second subject—in the dominant key of E minor, not the relative major key of C—is remarkable for the same northern cast as before (C natural succeeding D sharp, &c.). Like its predecessor (No. 4) it is two strains of eight bars each, the melody of the first strain being given out by the clarinets:—



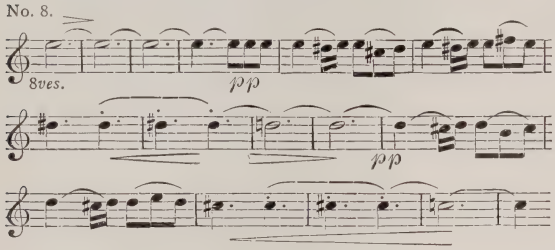
and that of the second by the first violins; the accompaniment in both strains being ingeniously formed of a phrase out of the 'first subject' itself. A beautiful episode or tributary theme, itself a modification of a portion of the principal subject, is used as a *Coda* to the first part of the movement:—



* See Edward Holmes's 'The Life of Mozart,' p. 11 (1878 edition).
† 'Goethe and Mendelssohn.' Second edition. Letter 6, p. 113. The trumpets were afterwards added to the first chorus, though very sparingly.

The first part of the movement is repeated from the double bar, according to the prescribed form. The second part is remarkable among many beauties for two especial things:—First, for the long and bold series of modulations with which it begins, on a fragment of the 'first subject' (No. 4). In this extraordinary passage the strings of the orchestra move down in energetic unison from E — by D sharp, D natural, C sharp, C natural — till they land on B natural. The following is the phrase which is thus repeated again and again:—

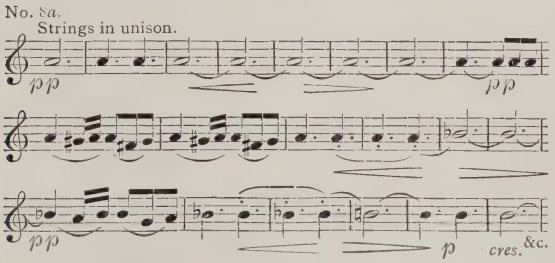
No. 8.



The *pianissimo* maintained during the first fourteen bars, then the *crescendo*, and at length the *fortissimo*, as the phrases increase in rapidity till at last they reach their climax, deepen the impression produced by the progression of the notes. It is remarkable, secondly, for the variety obtained by the introduction of a long solo for the violoncello, preceding and accompanying the re-entry of the first subject, and itself accompanied by the horns and bassoons. (This does not need quotation.)

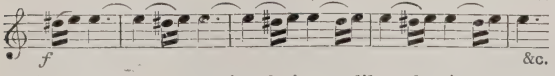
The *Coda* of the movement, which is long and important, begins with a progression for the strings in unison, in semitones, of the same nature as that already quoted (No. 8), but rising (from A to C) instead of falling:—

No. 8a.
Strings in unison.



Following this, and growing out of it, is the vigorous and picturesque passage known—though with what authority is doubtful—as the Storm. The *Coda* is throughout extraordinarily bold and energetic. We have noticed the *call* of the flutes at the close of the Introduction. Not less eager, and more martial, is the cry of the clarinets in the triumphal close of the *Allegro*:—

No. 9.
Clarinets with Flutes in the 8*ve* above, & Bassoons in the 8*ve* below.



as if unable to restrain their warlike elastic ardour. Their energy subsides, however, in a chromatic descent *diminuendo*, and leads into a portion of the introductory *Andante;* so that the movement ends as it began, with the plaintive strain which was the actual origin of the whole work.

This *Allegro* was a great favourite with Wagner, who has left his opinion upon it in unmistakable terms.*

(*To be continued.*)

* Wolzogen's *Erinnerungen an Richard Wagner* (1883), p. 36. The whole passage on Mendelssohn is extremely interesting and instructive.

Church and Organ Music.

THE TUNE 'HOLLINGSIDE.'

Hymn-tunes are often christened in an arbitrary manner. Their designations give no clue to their origin. St. Ann's is a case in point, its designation having no *raison d'être*, unless one knows that it is named after St. Anne's Church, Soho, of which its composer, Dr. Croft, was organist. So with the tune 'Hollingside.' 'Why was it thus named?' The answer to this question we will now endeavour to give.

It is hardly necessary to say that the composer of 'Hollingside' was the Rev. J. B. Dykes—born in 1823, died in 1876, aged fifty-two. In July, 1849, he was appointed to a minor canonry in Durham Cathedral, and four months later to the Precentorship of that magnificent sanctuary. In a letter to his sister announcing the latter appointment he says:

> I am thinking seriously of starting a small establishment, and trying a little bachelor housekeeping. The fact is there is at present a very pretty cottage to be let, about a mile out of Durham, with a nice bit of garden and a very fine prospect; and houses of every description are so difficult to meet with here. I shall want some instructions in the art and science of house-furnishing, and gardening, and servant hiring if I do, but I have not made up my mind yet.

On the following May-day (1850) the young Precentor first occupied that 'very pretty cottage'—named Hollingside Cottage, and this bijou habitation—originally built for an invalid who could not walk upstairs—gave the name to the hymn-tune. One of his sisters thus describes Hollingside Cottage:

> All the externals of that sweet home have left a most vivid impression on my mind—the low, one-storied cottage, with its deep verandah covered with creepers, the undulating garden which surrounded it, the beauty of the woods around, and the walk to the Cathedral, to which we generally went twice a day, as well as the joy my brother felt in the service.
>
> Some scenes during that visit will live for ever in my memory. As, for instance, one calm Sunday evening, when I sat in the verandah in the deepening twilight, and heard, through the open window, my brother composing and playing over the tune 'Hollingside' to the words 'Jesu, lover of my soul.'

Hollingside Cottage has now been enlarged by the addition of an upper storey, and it is with regret that we cannot procure a photograph of the house in its original state. As Dr. Dykes, soon after his marriage, removed to a larger house, it may be assumed that 'Hollingside' was composed between 1850 and 1853. The tune made its first appearance in print in 'Hymns Ancient and Modern,' issued in 1861; but it was doubtless first sung, from manuscript copies, in the Galilee of Durham Cathedral at one of the Sunday evening services held therein.

During the autumn of 1860 the clergyman-composer first heard of the proposed publication of 'Hymns Ancient and Modern.' At the suggestion of some friends he ventured to write to W. H. Monk, the Musical Editor of that now well-known hymnal, in the following terms:

> Durham, Oct. 12, 1860.
>
> . . . You will I trust pardon the liberty I am taking, in addressing you, being personally a stranger to you.
>
> I venture however at the request of Mr. Twells [author of 'At even, ere the sun was set'] and also of Mr. Wilkins to send you a few MS. tunes for your inspection, thinking it possible that some of them might do for your forthcoming book. I may, perhaps, in case I find time, send one or two more to-morrow. Of course, you will fully understand that you are not,

in any sense whatever, bound to accept any one of the accompanying tunes. I trust that in your responsible position of Musical Editor of the work, you will (in respect of them, as of all others) adopt none but such as you deem really worthy of admission. . . . I just send up these slight contributions, in case they may be of any service.

. . . . . .

The other tunes [other than *Dies Iræ*] I have at different times written, finding myself unable to discover suitable music for the Hymns. Some of them have been sung in the Galilee of Durham Cathedral, and are very popular.

Although this letter was written only five months before the book appeared, seven (if not all) of the tunes he sent to Monk were inserted in the first

John D. Dykes.

edition of 'Hymns Ancient and Modern.' These seven tunes are among the most popular composed by Dr. Dykes :—

St. Cross	... O come and mourn with me awhile.
Nicæ ...	... Holy, Holy, Holy, Lord God Almighty.
St. Cuthbert	... Our blest Redeemer, ere He breathed.
Hollingside	... Jesu, lover of my soul.
Horbury	... Nearer, my God, to Thee.
Dies Iræ	... Day of wrath, O day of mourning.
Melita	... Eternal Father, strong to save.

Many other hymn-tunes—nearly 300 in fact, as the published collection shows—came from the pen of Dr. Dykes, who, in writing them, was inspired with the gift of melodic simplicity and the spirit of true devotion. In 'Hollingside' the melody really consists of *five* lines, three of the eight lines being repeated. The few skips are nearly always those constituting the key-chord, while the remainder of the tune is stepwise in its melodic tread. It all seems so easy, but how few attain unto it!

In a letter written by Dr. Dykes to his future wife, he says :

By the bye remember that procrastination is one of my greatest, if not my greatest besetment ; so take care and never allow yourself to offend in that point ; you must select some other besetment for yourself from which I am comparatively free. It is a most tiresome failing, and I wish most heartily I was rid of it, as it causes a world of annoyance.

In this procrastination connection Hollingside Cottage was about half-an-hour's walk from Durham Cathedral, and it was a joke in the neighbourhood that Dr. Dykes was always so late in starting for church that he had to run the whole way regularly : but he always arrived in time, though sometimes so out of breath that on more than one occasion one of his 'dearly beloved' clerical brethren kindly volunteered to commence the service for him.

He was an excellent organist. During his incumbency of St. Oswald's Church, Durham, the keyboard of the organ was situated so close to the reading desk that he would often read the service and turn round to play the organ when occasion required. To return to the hymn-tunes. He would cause his newest tunes to be sung in the vicarage drawing-room on Sunday evenings by the members of his family and friends : this 'august tribunal' used to decide whether a tune would 'take' ; if the judgment was an adverse one, he always altered or re-wrote the strain, he being most anxious to compose tunes that were really *singable*.

A few words may be said in regard to the hymn with which 'Hollingside' is so happily wedded. It is hardly necessary to say that this sacred lyric—'Jesu, lover of my soul'—was written by the Rev. Charles Wesley (1707-1788). It first appeared in his 'Hymns and Sacred Poems,' in five stanzas of eight lines, headed 'Temptation.' This collection was published in 1740, a year after the official date which is given as the founding of Methodism by John Wesley, the author's brother. 'Jesu, lover of my soul' has found its way into the hymnals of all English-speaking countries, and it has been translated into many languages.

The information above given has been derived from 'The Life and Letters of John Bacchus Dykes,' edited by the Rev. Canon Fowler (John Murray) ; 'Personal Memories,' by Fanny Dykes, printed for private circulation ; and personal recollections kindly furnished by the composer's brother, Mr. Edward O. Dykes.

Mr. Alfred Hollins met with a triumphant reception on the occasion of his first organ recital in the Town Hall, Sydney, on Saturday evening, August 13. An immense audience of some 3,000 persons—which included Her Excellency Lady Northcote and the Lord Mayor and Lady Mayoress of Sydney—greeted the gifted sightless player from England with genuine enthusiasm. Bach's Prelude and Fugue in D major and Mr. Hollins's own Intermezzo had to be repeated, and at the conclusion of the recital he received 'a crown of cheers' for a masterly rendering of the overture to Oberon—a performance suggestive 'in its strength and splendour, of those—

Organic harps diversely framed
That tremble into thought as o'er them sweeps
Plastic and vast, one intellectual breeze.'

We give some extracts from the Sydney newspapers recording Mr. Hollins's successful début in Australia,

the first of which is preluded with the head-lines 'The Milton of Organ Music,' and 'An Admirable Artist':

The history of art is rich in the records of the achievements of brave men under circumstances of trial, tribulation, and affliction. Alfred Hollins, whose sweeping success at the Town Hall on Saturday night invested the first of his series of organ recitals with the dignity and distinction of a first-class musical event, is a living representative of this glorious brotherhood. Not as a 'calmly laurelled' hero, but as a cultured and capable musician, he stands—with something of the nobility of true greatness—as a type of the mould of men who, in the intellectual and artistic sense, rise—

On stepping stones of their dead selves to higher things.

The half-imaginative pictures presented to us in this artist's playing may be described as the embodiment of the harmonies which are the illumination of a mind from which the light of sun and moon and 'all the spangled host' is blocked out. Apart from the notation of the text that he is called upon to expound, all the wealth of music which is the possession of this admirable artist comes from 'the inner fount of life.' All that is best and brightest and bravest in his imagination finds eloquent expression in the music which he interprets with such well-balanced force, fidelity, and felicity.

On Saturday there was witnessed the spectacle of a totally blind player overcoming all difficulties with wonderful simplicity of action. Never did organist control the great instrument with such ease and confidence; he made his changes of stop and mechanical combinations with astonishing facility; never faltering, as a man will at times who possesses his sight, but instantly and unerringly reaching forth and drawing the stop he wanted from the many ranks on the right or left, or effecting the needed 'composition' from among the closely-set push buttons that stud the front of each keyboard. But there is room for a little latitude in locating stops and buttons; there is none whatever when it comes to striking the keys. Here Mr. Alfred Hollins, with his rapid changes from one keyboard to another, showed an amazing sense of location. The confident way in which he pounced upon the powerful tubas for a passing phrase, or struck, without preliminary touch, a sonorous chord, was something that made the numerous brotherhood of the organ present marvel.

The playing of Mr. Hollins is full of life and intelligence. Vital and vivid, it is absolutely free from the morbidity and turgidity into which so many academic organists decline. And to his sustained breadth and power this most remarkable artist adds abundant technique, a clear and confident musical touch, great finger equality and velocity, and a warm and emotional temperament which is proof against the evils of mechanical meanness and the monotony of mediocrity.

THE COMPOSER OF 'ST. CLEMENT.'

The death took place suddenly on September 10, at Godalming, of a clergyman-composer of hymn-tunes, the Rev. Clement Cotterill Scholefield, aged sixty-four. The youngest son of the late Mr. William Scholefield, for twenty years a Member of Parliament for Birmingham, the Rev. C. C. Scholefield was born at Edgbaston on June 22, 1839. He held curacies at Hove, St. Peter's, South Kensington, and St. Luke's, Chelsea. From 1880 to 1890 he held the office of Conduct at Eton College, and became Vicar of Holy Trinity, Knightsbridge, from 1890-95. A self-taught musician, Mr. Scholefield is chiefly and widely known as the composer of the hymn-tune St. Clement, associated with the late Canon Ellerton's inspiring evening hymn, 'The day Thou gavest, Lord, is ended.' The tune, specially composed to these words, first appeared in 'Church Hymns' (1874), edited by the late Sir Arthur Sullivan. During the preparation of the book, or very shortly before its preparation, Sullivan held the organistship of St. Peter's, South Kensington, of which church Mr. Scholefield was then a curate, hence the appearance of the tune in 'Church Hymns,' a fortuitous circumstance which has been exceedingly rich in soul-uplifting results.

Mr. E. H. Lemare gave during the past month organ recitals at Lowestoft, Yarmouth, Hartlepool, Sheffield (Albert Hall), the Town Halls of Huddersfield and Middlesbrough, and the Cathedrals of Lincoln and Glasgow. The following is a selection from the programmes played with much success by Mr. Lemare on the above occasions:

Toccata in F	Bach
Fugue à la Gigue	Bach
Prelude and Fugue in D major	Bach
Prelude and Fugue in G minor	Bach
Toccata, Adagio and Fugue in C major	Bach
Toccata and Fugue in D minor	Bach
Fantasia in F minor	Mozart
Sonatas Nos. 1, 3, and 6	Mendelssohn
Marche Nuptiale	Guilmant
Fugue on the name Bach	Liszt
Etude Symphonique	Bossi
Pastorale Sonata	Rheinberger

BY ENGLISH COMPOSERS.

Choral Song and Fugue	S. S. Wesley
Fantasia on the Austrian National Hymn	E. T. Chipp
Overture in C major	Hollins
Spring Song	Hollins
Intermezzo in D flat	Hollins
Fantasia in E major	Wolstenholme
Fantasie Rustique	Wolstenholme
Die Frage	Wolstenholme
Die Antwort	Wolstenholme
Fantasia in F major	John E. West
Nocturne	Faulkes
Canzona	Wheeldon
Concert Fantasia on the Tune Hanover	Lemare
Caprice Orientale	Lemare
Andantino in D flat	Lemare
Pastorale in E	Lemare
Berceuse	Lemare
Madrigal	Lemare
Rhapsody	Lemare
Cantique d'Amour	Lemare
Fantasie Fugue	Lemare
Idyll in E flat	Lemare
Organ Symphony in G minor	Lemare

The prospectus for the coming season (the fifth) of the Brixton Oratorio Choir includes promised performances of the following works on Sunday afternoons and other occasions in Brixton Church: The Messiah, Creation, Redemption, Stabat Mater (Rossini), Calvary, Daughter of Jairus, Passion (Graun), Psalms 42 and 95 (Mendelssohn), and Hear my Prayer, all to the accompaniment of a full band. The orchestral services are to be continued, these and the oratorios conducted, as heretofore, by Mr. Douglas Redman, organist of the church. We venture to suggest the inclusion of a Bach Church Cantata in the scheme of the Brixton Oratorio Choir and similar organizations.

ORGAN RECITALS.

Mr. T. H. Collinson, Parish Church, Dunbar.—Grand Solemn March, *Smart.*

Dr. Varley Roberts, Christ Church, Blackpool.—Prelude and Fugue in G, *Mendelssohn.*

Mr. H. Matthias Turton, St. Aidan's, Leeds, the first of three recitals illustrating the German, French, and English schools of organ composition.

Mr. G. Stephen Evans, Old Cathedral Church of Llanbadarn Fawr, Aberystwyth.—At Evening, *Dudley Buck.*

Dr. A. B. Plant, St. Mary's, Arbroath.—Melody with Variations on *O filii et filiæ, John E. West.*

Mr. C. H. Moody, Ripon Cathedral.—Solemn March in E flat, *Salomé.*

Mr. Fred. Gostelow, Parish Church, Gorleston.—Barcarolle, *Wolstenholme.*

Mr. Charles H. Gregory, Stepney Green Tabernacle.—Moderato in F, *Gade.*

Mr. R. H. Turner, Parish Church, Portsmouth.—Cantilène, *E. T. Driffield.*

Mr. J. Ena Pearson, Parish Church, Rushen, Isle of Man. Allegretto in B minor, *Guilmant.*

Mr. T. W. H. Veale, St. Luke's, Davos Platz.—Variations on God save the King, *Rinck.*

Mr. George J. Kimmins, Alma Road Congregational Church, Sheerness.—Festal March in C, *J. B. Calkin.*

Mr. W. F. Kingdon, Church of St. Michael and All Angels, Little Ilford.—Offertoire in D flat, *Salomé.*

Mr. David Randell, Parish Church, Lampeter.—Prelude (in the form of a Toccata), *C. V. Stanford.*

Mr. J. Pullein, St. John's, Long Eaton.—The Question and The Answer, *Wolstenholme.*

Mr. W. A. Montgomery, St. Philip and St. James', Ilfracombe.—Andante in D, *Silas.*

Mr. William H. Seymore, Gardens Presbyterian Church, Cape Town.—Voix séraphique, *Maunder.*

Mr. W. H. Speer, St. Peter's, Bexhill-on-Sea.—Allegro moderato, *Samuel Wesley.*

Mr. F. H. Burstall, Parish Church, Great Yarmouth.—Fantasia in E flat major, *Best.*

Mr. Arthur Cregeen, Parish Church, Rushen, Isle of Man.—Postlude on the tune St. Ann's.—*Frost.*

Mr. W. F. G. Steele, Scots Church, Melbourne, Australia.—Pastorale and Berceuse, *Hollins.*

Mr. R. E. Parker, Parish Church, Wilmslow.—Fantasia, *W. S. Hoyte.*

Mr. S. L. Coveney, St. John's Wesleyan Church, Llandudno.—Offertoire pour la Fête de Noël, *Jules Grison.*

Mr. Chastey Hector, St. Michael's, Handsworth.—First Organ Sonata, *Felix Borowski.*

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Variations on a Sicilian Air, *E. T. Chipp.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Tom Adamson, Inverbrothock Parish Church, N.B.

Mr. Francis Burgess, St. Columb's Church, Lancaster Road, Notting Hill.

Mr. J. W. Coleman, St. Bartholomew's Church, Lavender Hill, Wandsworth.

Mr. J. P. Edwards, The County Asylum, Chester.

Mr. Alfred E. Floyd, Oswestry Parish Church.

Mr. Edward Gilbert, Highfield Church, Southampton.

Mr. W. Lynnwood Farnam (Organist), St. James' Methodist Church, Montreal.

Mr. W. Mallinson, West Church, Ballymena.

Mr. C. H. Moody (Choirmaster), Christ Church, Harrogate.

Mr. F. Oscar Pidduck, Parish Church, Staines.

Mr. A. Theodore Sangar, St. Petrox and St. Barnabas Church, Dartmouth.

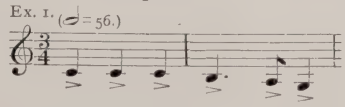
LEEDS FESTIVAL NOVELTIES.

SIR ALEXANDER MACKENZIE'S 'THE WITCH'S DAUGHTER.'

Of late years Sir Alexander Mackenzie has given rein to the lighter side of his genius by letting the humour which bubbles up in his conversation creep into his music. In The Witch's Daughter the esteemed musician has given us another example of his power to treat romantic subjects effectively. John Greenleaf Whittier's poem is a pastoral idyll, one that deals in the simplest manner with the cruelty of prejudice, beauty in distress, and sturdy manhood. To ally such a story to complex music would be contrary to its spirit, and consequently Sir Alexander's strains must be listened to in the frame of mind in which the poem is read, that is to say, with a mind open to receive impressions but expecting no subtleties of deep and dark meaning.

The composer deals not with *leit motifs*, but in the thirteenth and fourteenth bars of his short instrumental introduction occurs the phrase:

Ex. 1. (♩ = 56.)

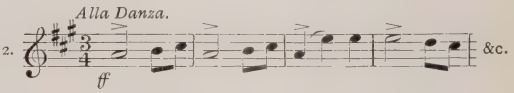


which, while accentuating the vigour of the Harvest dance 'On Esek Harden's oaken floor,' also admirably suggests the temperament of the sturdy farmer whose 'word was law.' This theme is developed in a significant manner after he has won the consent of the witch's daughter, Mabel, to be his wife, and when he presents her to the villagers, adding:

> You know what Esek Harden is—
> He brooks no wrong to him or his.

This, one of the main subjects of the first chorus—with modifications of the above rhythm, Ex. No. 1—accompanies the narration of the heroine's distress and despair throughout the opening section of the cantata:

Ex. 2.



The listener, however, has no need to strain his ears to catch hints and explanations from flying themes. The charm of the music lies on its surface, and can be as much enjoyed as a country garden of simple flowers which bloom and shed their perfume in unsophisticated profusion.

The music is chiefly laid out in what may be termed descriptive narrative form. In the first scene the chorus describe the Harvest-home dance, and, be it added, in right merry fashion. A baritone soloist subsequently relates the isolation of Mabel who 'sat apart, as one forbid.' The chorus take up the strain and recount the recent death of her mother, condemned as a witch. The subsequent meditative prayer is set for soprano solo and is developed into an important number, there being interpolated two verses from Whittier's poem 'The Angel of Patience.' After this the chorus and baritone soloist continue the narration until Harden, stung by the injustice of the villagers, turns on them with—

> Good neighbours mine!
> This passes harmless mirth or jest:
> I brook no insult to my guest.

This is also given to a baritone soloist, and the chorus express the awe of the villagers—

> But one sly maiden spake aside:
> 'The little witch is evil-eyed.'

And, with innuendos of her power over Harden and titterings developing into laughter, the chorus dramatically close the first scene.

An Intermezzo in the form of a graceful Nocturne of tranquil charm precedes the second scene. A three-part chorus for female voices depicts Mabel sitting in her lonely home, and tells how her prayer—

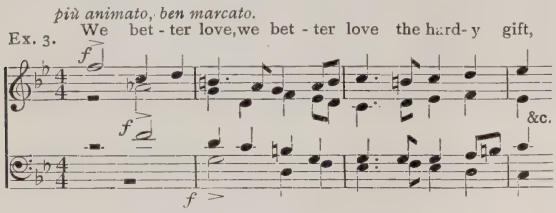
> Grew to a low, despairing cry
> Of utter misery.

The prayer itself is sung by Mabel, a soprano, and is the most pathetic portion of the score. The full chorus announce *pianissimo* the approach of Harden, who, if 'no suitor gay,' certainly knows how to win a maiden's heart. This number should appeal to not a few baritones. Mabel replies at some length, and the lovers express their joy in jubilant strains, in which the chorus join, finally bringing the scene to an imposing conclusion.

The chorus thereupon describe how the lovers went through the fields, and Harden presents his chosen bride to the villagers. There is no tittering this time, but a merry chorus of irresistible rhythm.

To this succeeds a rhythmically vigorous setting of a Corn Song from Whittier's 'Songs of Labour,' wherein the chorus heartily join thus :

Ex. 3.



Thereupon succeeds a short female chorus singing—

And the wind whispered, 'It is well !'

Here the poem ends, but as musical requirements forbid the composer to silence his muse, Mr. Julian Sturgis has supplied the concluding eight lines of the Epilogue :—

Not in the old world's prime
Was poet's age of gold,
But wheresoe'er in happy time
The tale of love is told.

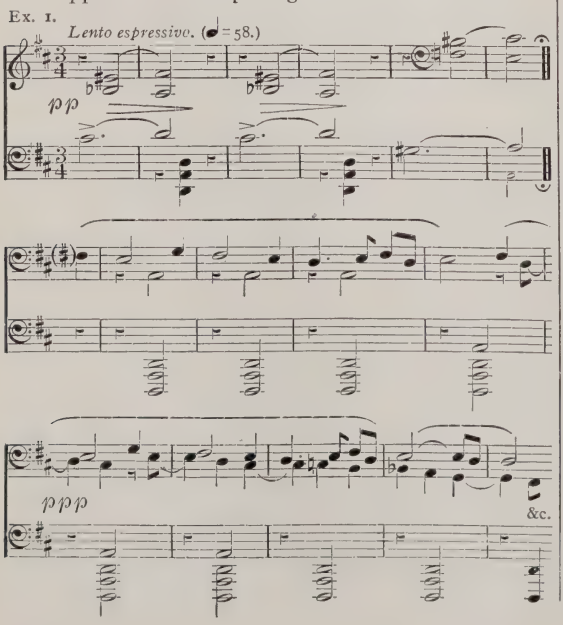
Strong heart to guard the weak,
True heart to love the strong,
There is the golden age we seek,
And there the crown of song.

These two stanzas are set for soprano and baritone duet and chorus in a manner that happily illustrates the final words 'the crown of song.' The orchestration of the work is by no means the least attractive feature of a cantata that will be looked forward to with interest and to which we wish all success.

DR. WALFORD DAVIES'S 'EVERYMAN.'

That the Morality play calls for musical treatment may perhaps be open to doubt ; but it must be admitted that Dr. H. Walford Davies, the gifted organist of the Temple Church, has written music that invests the ancient mystery with fresh interest. Moreover the grotesqueness which at times incites an involuntary smile while witnessing its presentation on the stage, is replaced by a solemnity that impresses. An atmosphere of exalted dignity indeed pervades Dr. Davies's score, and indicates a depth of conception and power of expression possessed by few. This solemnity is at once apparent in the opening bars of the Prelude :

Ex. 1.



This Prelude, though of only thirty-two bars, gives the key-note of the entire work. It leads directly into the Prologue—the address to the audience—which with considerable boldness of design is successively and sectionally delivered by bass, contralto, soprano, and tenor soloists. The words of the Deity are set to a five-part chorus, *Largo solenne*, intended to be sung unaccompanied. Beginning *pianissimo*, and working up to a *fortissimo* at the summons of Death, it should prove most impressive. Death having answered and received his commands, the chorus ends as softly as it began.

The next number is a tenor solo sung by Death. Its *tempo* is *Allegro impetuoso*, and the accompaniment, wild and restless, appears to suggest the seeming cruelty and capriciousness of the enemy of mankind. The part of Everyman is written for a bass voice, and the individualities of Death and Everyman are cleverly maintained in the dialogue between the grim summoner and him that is summoned. Everyman's subsequent lament is echoed by the chorus, and the note of true pathos is sounded in the reiteration of the question by the choir *pianissimo* 'Everyman, what wilt thou do?' as though the burning question in his mind found utterance without himself.

The second section begins with the appeal to friendship so brightly and assuringly answered until the purpose of the request is made known. This provides the highly necessary contrast in so serious a subject, and the composer makes good use of his opportunities. The music is vigorous and hearty and the climax dramatic. The scathing words of Riches are also set as a chorus, but the weakness of Everyman's Good Deeds finds appropriate expression in a soprano solo. Knowledge has also a solo part (for contralto), but her song is taken up in echo fashion by a four-part chorus. Everyman's prayer is an expressive number, instinct with the agony of the stricken soul. Good Deeds having grown stronger by Everyman's repentance, they sing a duet of soothing character. Knowledge, Good Deeds, and the chorus join in encouragement, and the scene ends in an effective climax in seven vocal parts.

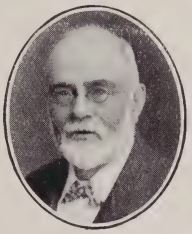
The third section opens with a repetition of the passage quoted above. This portion is short but impressive, for in it Everyman dies. The work concludes with an Epilogue, a carefully, and it may be added, a lovingly elaborated movement of great musical interest, which brings a composition of high aims and great power to an imposing conclusion.

The National Co-operative Festival Society held its seventeenth annual meeting at the Crystal Palace on August 27. The musical part of the proceedings commenced with the annual choir contests, adjudicated by Dr. E. H. Turpin. The winners of the Plunket Shield for juniors were the Portsea Island Choir, the Gloucester Choir winning the Novello trophy for senior choirs. A concert by the assembled junior choirs, numbering 1,500, and conducted by Mr. C. J. Jeapes, then took place on the Handel Orchestra. In the afternoon an organ recital was given by Mr. Frank Idle, and subsequently a concert by sixty combined choirs (adults), assisted by an orchestra numbering over 150 performers. The programme included a varied selection of choral pieces, notably the chorus 'When His loud voice' (Jephtha) and Gounod's 'By Babylon's Wave.' These were excellently sung under the able direction of Mr. Allen Gill.

Herr Louis Zimmermann, the distinguished Concertmeister and solo violinist of the Amsterdam Orchestra, has been appointed Professor of the violin at the Royal Academy of Music, to fill the vacancy created by the retirement of Mr. Willy Hess.

THREE WELSH COMPOSERS.

MR. D. EMLYN EVANS.
(Photo by Mr. Humphreys, Carnarvon.)



MR. DAVID JENKINS, MUS. B.
(Photo by Mr. H. H. Davies, Aberystwyth.)

MR. HARRY EVANS.

It is a fact worth noting that the programmes of the Royal National Eisteddfod held recently at Rhyl, and of the Cardiff Festival held September 21-24, together introduced three choral works of considerable dimensions by Welsh composers. The Welsh musical soul has always showed yearnings to create as well as to execute; but it has to struggle for recognition beyond the borders of the Principality.

Is there a characteristic Welsh modern style, and, if there is not, should it be the aim of budding composers to create one? We venture to say that the answer to both questions is in the negative. We may perceive and welcome a fairly distinctive character in Welsh national song, but in the efforts of Welsh composers in the higher branches of composition the desire seems to be to cultivate a cosmopolitan, if a somewhat conventional style, rather than a special and national one. The late Dr. Joseph Parry had occasional visions—somewhat vague in expression—of a poetical and highly imaginative character which, if they had been controlled by a clearer sense of form, might have earned wide fame for the composer. But even as it was, the peculiarities of Dr. Parry's style exercised considerable influence over young Wales.

We do not say that this influence can be traced in the works recently brought out, for it is clear that all three composers have, for better or for worse, their individual ways and styles. Whether their new works will survive even the average life of a Festival 'success,' or whether they deserve to do so, are questions we do not propose to discuss. It is enough here to give great credit to all three composers for their strenuous endeavours in the interests of their art and the reputation of their nationality. At least they can claim that their achievements have helped to keep open a door to fame through which a genius may some day be encouraged to enter.

The following are brief particulars of the three works and their composers.

Captivity. An oratorio composed by Mr. D. Emlyn Evans.

The libretto of this work is by Goldsmith. It deals with the captivity and subsequent delivery of the Israelites. The music is composed for three solo voices, chorus, and full orchestra. It has been in Mr. Evans's portfolio for a good many years in an incomplete form, and was not originally designed for Festival use, but rather for the resources of small choral societies. Mr. David Emlyn Evans was born near Newcastle Emlyn, Cardiganshire, on September 21, 1843. He resides in South Wales, and leads a busy life as an adjudicator, conductor, and musical critic.

Job. An oratorio, the libretto arranged and the music composed by Mr. David Jenkins.

This work is built on a large scale. It calls for no fewer than twelve solo voices. Mr. Jenkins, following distinguished modern precedents, is his own librettist. He is the most experienced of living Welsh composers. Many of his works have been brought out at Welsh Festivals, and have also found favour in London and many provincial centres. The Legend of St. David, a dramatic oratorio, and David and Saul, cantata for soli, chorus and orchestra, are two of his best-known works. The new oratorio Job—which, it is only fair to state, was designed before the appearance of Sir Hubert Parry's oratorio on the same subject—exhibits Mr. Jenkins at his best. It is more modern in general style than his previous works. Mr. David Jenkins resides at Aberystwyth. He was born at Trecastell, Brecon, January 1, 1849, and graduated Mus. B. at Cambridge in 1878.

The Victory of St. Garmon. A dramatic cantata composed by Mr. Harry Evans.

The libretto of this work is by Mr. H. Elvet Lewis. It deals with the 'Alleluia' battle supposed to have been fought in the fifth century near Mold, in North Wales. Such a story naturally calls on the whole for vigorous treatment, but the libretto also allows scope for quiet pastoral effects. Mr. Evans's music is highly modern in style and texture, the orchestra being employed very freely to illustrate the text and situations. The composer resides in South Wales. He conducted the choir which won the first prize at the Royal National Eisteddfod, held at Llanelly, in 1903. But he is by no means an uncritical admirer of Eisteddfodau as generally managed: he is inclined to mend or end them.

Mr. David Stephen, of Glasgow (formerly of Dundee), has been appointed Musical Director of the Dunfermline Carnegie Trust. This Trust administers £25,000 per annum, the interest on half-a-million sterling given by Mr. Carnegie to the town to assist 'to bring sweetness and light into the lives of the inhabitants.' Music is to be a prominent feature of the scheme. We hope Mr. Stephen will be happy and successful in his new sphere of work.

The prize of £10 offered by Messrs. Chappell and Co., Ltd., for the best Quick March for a military band—the competition being restricted to musicians of H.M. Regular Army now serving at home and abroad—has been awarded to Musician J. H. Keith of the Scots Guards Band. Messrs. Chappell will publish this March, which they have appropriately named 'The King's Guard.'

Obituary.

LADY THOMPSON.

Lady Thompson has not long outlived her distinguished husband, the late Sir Henry Thompson, Bart., the eminent surgeon. She died, we regret to record, at Headley, Surrey, on August 30, aged seventy-nine. As Kate Fanny Loder—born at Bath, August 21, 1826, and the only daughter of George and Fanny Loder—she showed great musical talent at a very tender age. She studied the pianoforte under Henry Field, and from January, 1839 to March, 1844, was a student at the Royal Academy of Music, she being twice elected a King's Scholar (in 1839 and 1841), and holding a professorship of harmony at that Institution. In 1840, at the age of fourteen, Kate Loder appeared at concerts at Bath, and in 1844, at an important concert given by Mrs. Anderson in London, she played two movements of Mendelssohn's G minor Concerto, the composer himself being present on that occasion. 'Little Kate Loder,' recorded the *Musical World*, 'executed the *Adagio* and *Rondo* from Mendelssohn's first Concerto with surprising energy and neatness.' The performers at that concert included Grisi, Mario, Lablache, Staudigl, Sivori, Joachim (then a boy of fifteen), Piatti, and John Parry, while Costa conducted—a veritable galaxy of talent. Miss Loder's first appearance at the Philharmonic Concerts was on March 15, 1847, in Weber's Pianoforte Concerto in E flat, and on March 6, 1854, she played Mendelssohn's Concerto in D minor, this being her last performance in public; but she continued her connection with the Academy after she had retired from the concert platform. On December 16, 1851, she married Sir (then Mr.) Henry Thompson above referred to, who died in the spring of this year.

It may not be generally known that Lady Thompson was at one time (1853) organist of St. Peter's Church, Vere Street, an appointment which doubtless caused her to compose two sets of organ pieces which have been published. According to Messrs. Brown and Stratton's 'British Musical Biography' there must also be placed to her creative credit an opera, (L' Elisir d' Amore), an overture, two string quartets, a pianoforte trio, sonatas for pianoforte and violin, solos for violin, &c.

In recent years Lady Thompson was afflicted with paralysis. One who knew her wrote recently of her as 'the beloved centre of her home to children and friends. Her spirit rose superior to bodily ailments.' The writer continues: 'She kept up a lively interest in everything concerning her husband and children and the good of mankind. She worked heartily for the poor, as well as entertaining friends in Wimpole Street; her talent and accomplishments always kept her in touch with musicians, and not only did she give excellent musical parties, but with her large-hearted benevolence Lady Thompson herself gave lessons in music to young students who were too poor to pay fees to ordinary teachers. Altogether Lady Thompson is an example to all who had the privilege of her friendship, of patience, utter unselfishness, and bright endeavour to make the best of trials.' The memory of the just is blessed.

MR. PERCY BETTS.

We regret to record the sudden death at his residence, Temple Chambers, Victoria Embankment, on August 27, of Thomas Percival Milbourne Betts, aged fifty-three. 'Percy Betts'—to adopt the name by which he was so well known—had long been a prominent member of the musical press. The genial journalist formerly wrote for the *Figaro*, using the pen-name 'Cherubino,' and for twenty years, in succession to the late Mr. Lincoln, he was music critic on the staff of the *Daily News*, wherein his brightly-written Friday column was always appreciated. He also contributed the weekly article on music in *Truth*, and was the London representative, in regard to music and the drama, of the *Glasgow Herald*, telegraphing nightly to that important newspaper and contributing thereto week by week a column of musical gossip. Furthermore, he contributed to the *Graphic* and was editor of the *Music Trades Review*. With all these irons in the fire it need hardly be said that Percy Betts was *not* an idle man. A journalist of extraordinary energy and a capital raconteur, he will be remembered withal as a kind-hearted man and true friend.

Reviews.

Sir Edward Elgar. By Robert J. Buckley. Vol. ii. of Living Masters of Music, edited by Rosa Newmarch. [John Lane.]

Mr. Buckley has written the Life of Sir Edward Elgar with all the breezy enthusiasm of a whole-hearted hero-worshipper. The book is more critical than biographical—in the proportion of 52 to 88 pages. The incidents of the distinguished musician's career therein set forth are not much more fully stated than in the Biographical Sketch of Sir Edward that appeared in The Musical Times of October, 1900, the material for which he was kind enough to personally supply. A brief chapter entitled 'Edward Elgar To-day' gives some amusing and interesting personalia, from which we learn that Miss Marie Hall told the author 'how much she owed to Edward Elgar, who took her up when she was nine, and gave her lessons at his home.' Mr. Buckley adds, 'a fact strangely ignored by Miss Hall's biographers': surely not purposely, but because they knew it not. The book, which contains ten illustrations, is skilfully compiled, and as Mr. Buckley, able journalist that he is, has the supreme faculty of being able to interest his readers, he is sure to have a large audience in the perusal of his cleverly written and entertaining pages.

VIOLIN AND PIANOFORTE MUSIC.

Allegretto. For Violin and Pianoforte. By W. Wolstenholme.
A Northern Cradle Song. For Violin and Pianoforte. By Otto Manns, Jun.
[Novello and Company, Limited.]

Mr. Wolstenholme's Allegretto is an engaging little piece. It presents no great difficulty to the player, and is agreeably written for the solo instrument; moreover it possesses happy qualities of lightness and gaiety, associated with skilful and musical resource, which will serve to make the piece both pleasing to the pupil and interesting to the teacher.

A Northern Cradle Song, by Otto Manns, Jun., is a charming melody, deftly and sympathetically harmonized. It has two subjects: the first an Allegretto in G minor; the second a Lullaby, principally accompanied on the dominant pedal. Nothing in its way could be more finished than this little solo; it is admirably suited for the violin, viola, or violoncello, and separate arrangements have been published for all these instruments.

PART-SONGS.

Cradle Song. By Arthur Stenz.
Hark! How the birds do sing. By Herbert W. Wareing.
The Hero's rest. By Peter Cornelius.
[Novello and Company, Limited.]

Cradle songs, unlike the occupants of cradles, can never grow old, for their associations are too tender and their *raison d'être* must always exist. The example before us is a very pleasing specimen. Each of the two verses starts and ends *pianissimo* with fascinating delicacy, and it would be a very bad baby indeed that refused to be soothed by such dulcet strains. The tenor part is particularly melodious, and is so favoured that if the composer intended the soprano to represent Mamma, the tenor must certainly be Papa; this is evidently apparent.

It is good to meet with a modern madrigal, and Dr. Wareing is to be congratulated on his success in the historic form. He has appropriately gone to the seventeenth century for his text, selecting lines by George Herbert, which happily provide the change from gay to grave for the central section. The opening and closing portions are very bright, their exuberance being accentuated by the section in the relative minor, wherein the poet declares that while man's joys are double those of the animate world, 'so is his trouble.' Although the part-writing is of course contrapuntal in style, it is by no means difficult.

Peter Cornelius's setting of Ludwig Uhland's ballad Die Vätergruft cannot be too widely known, and the present edition, with excellent English text, entitled The Hero's rest, by the Rev. Canon Gorton, is particularly acceptable. A good sepulchral bass is necessary to do full justice to the solo part, and the chorus (S.T.B.B.) should endeavour to make believe that they are dignified ghosts with pedigrees. These conditions being fulfilled, the singers may feel confident of sending cold shivers down the backs of their listeners.

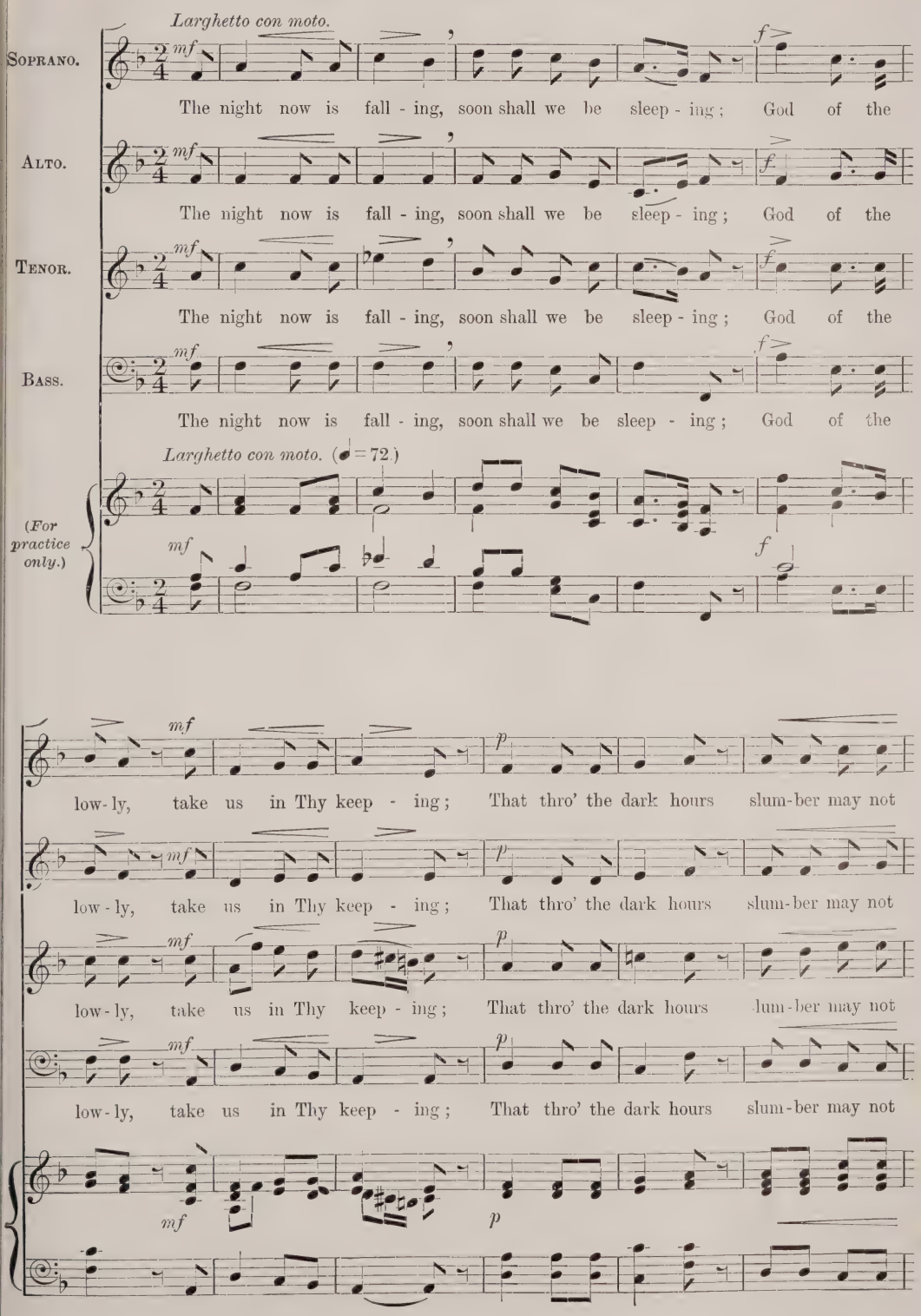
(*Continued on page* 657.)

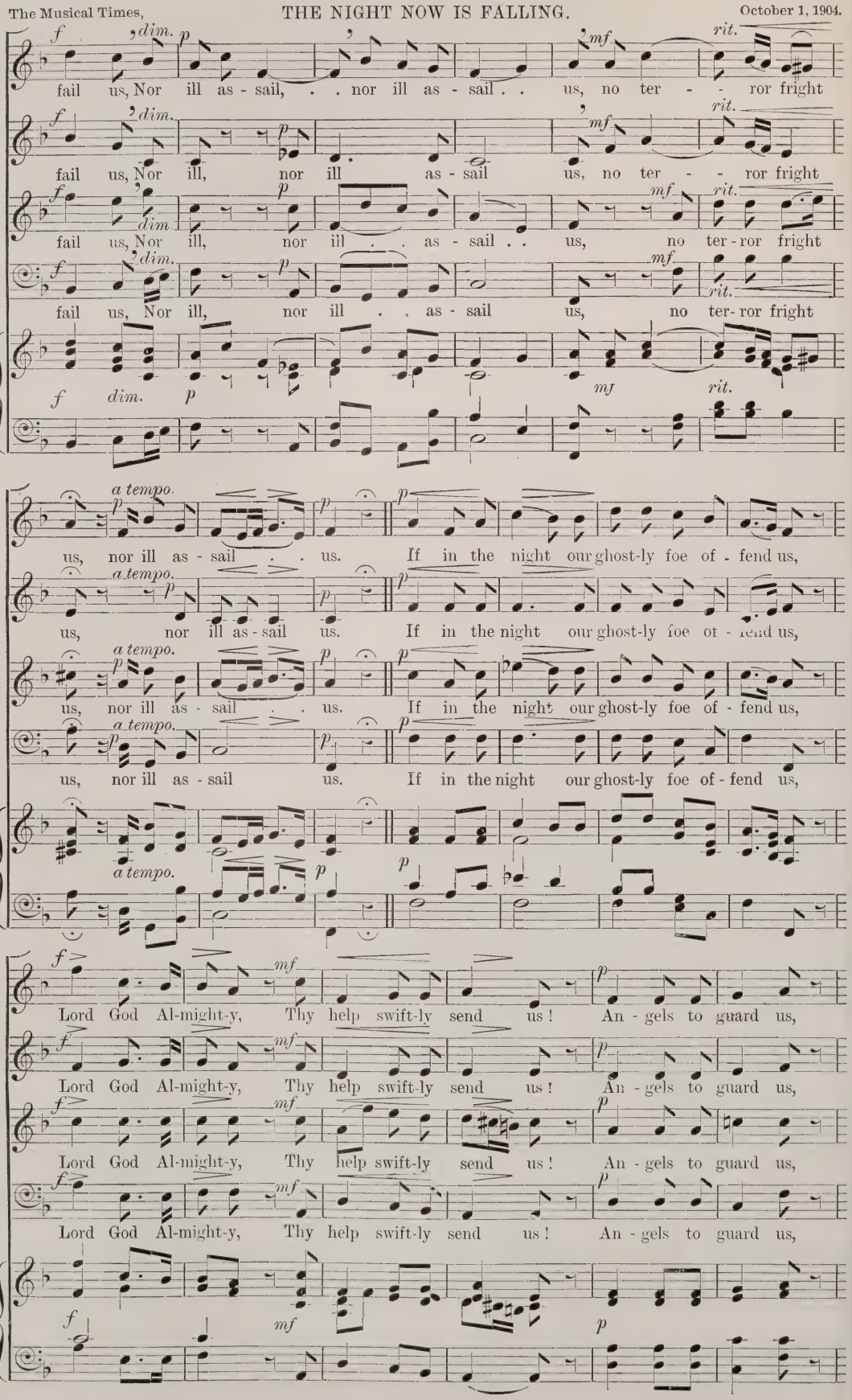
The night now is falling.

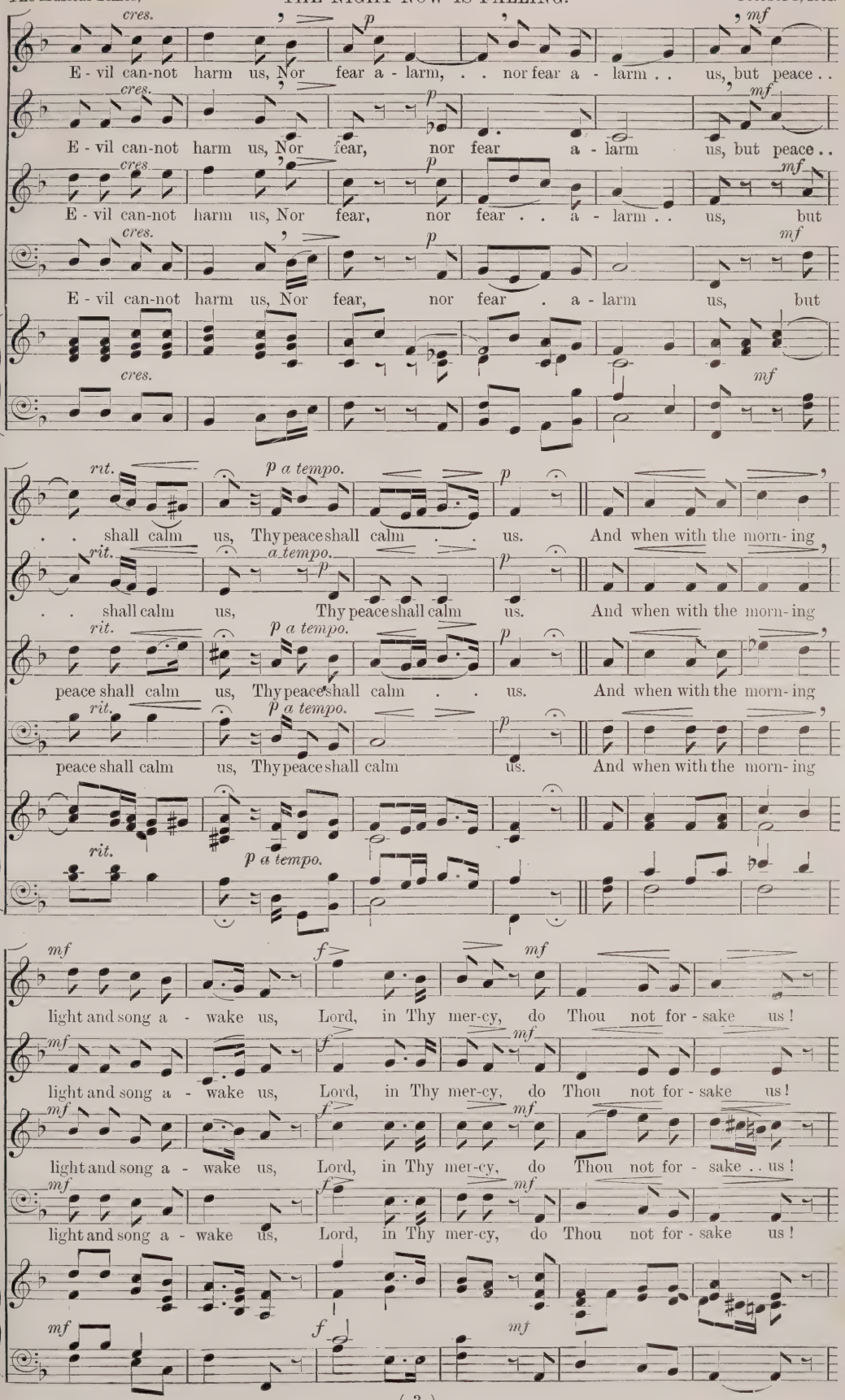
AN EVENING HYMN.

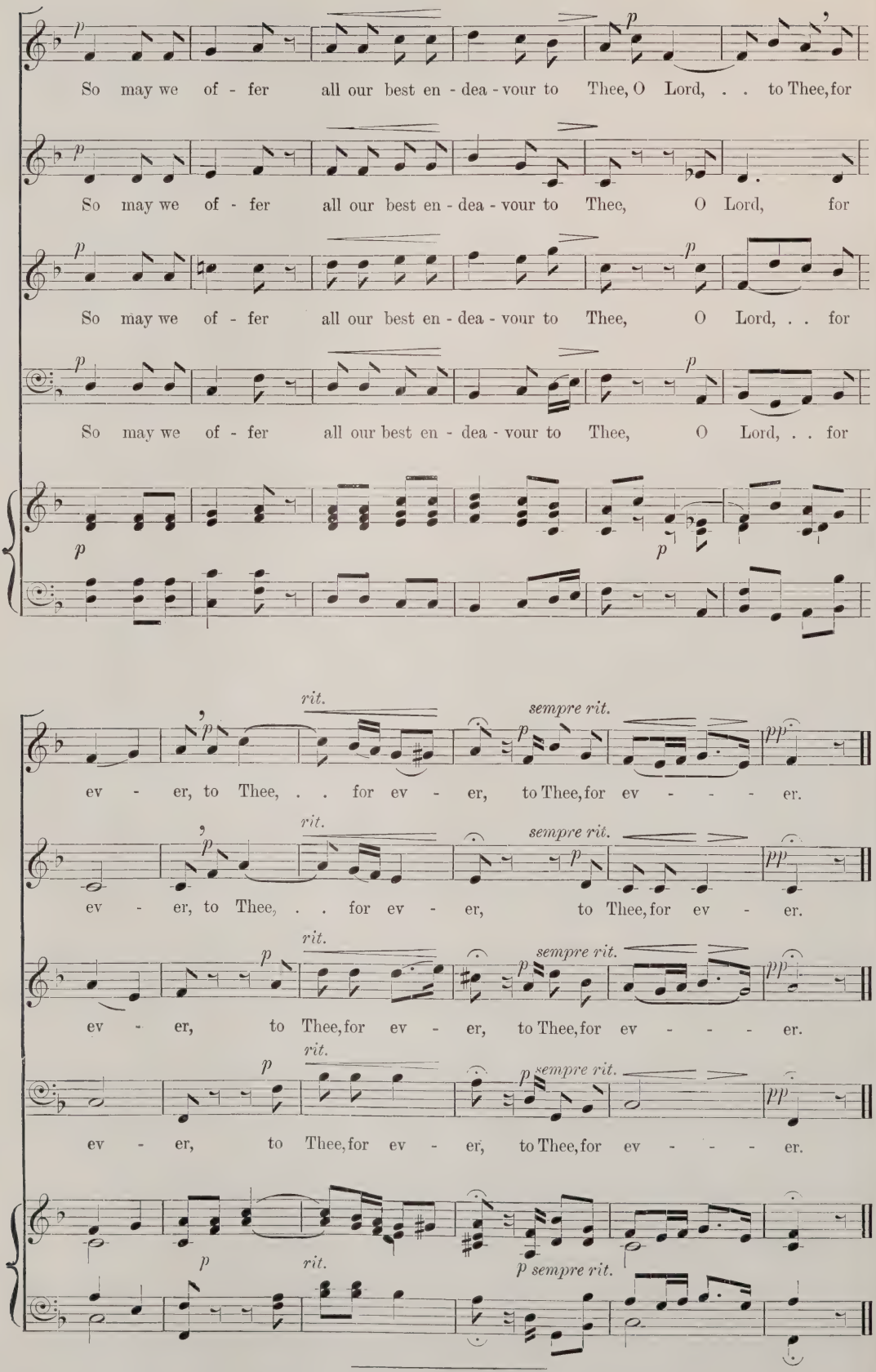
Words by Paul England. Composed by Moritz Hauptmann.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.




f dim. p mf rit.
fail us, Nor ill as - sail, . . nor ill as - sail . . us, no ter - - ror fright
fail us, Nor ill, nor ill as - sail us, no ter - - ror fright
fail us, Nor ill, nor ill . . as - sail . . us, no ter - ror fright
fail us, Nor ill, nor ill . . as - sail us, no ter- ror fright
f dim. p mf rit.
a tempo. p
us, nor ill as - sail . . us. If in the night our ghost-ly foe of - fend us,
us, nor ill as - sail us. If in the night our ghost-ly foe of - fend us,
us, nor ill as - sail . . us. If in the night our ghost-ly foe of - fend us,
us, nor ill as - sail us. If in the night our ghost-ly foe of - fend us,
a tempo. p
f mf p
Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,
Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,
Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,
Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,
f mf p


cres. p mf
E - vil can-not harm us, Nor fear a - larm, . . nor fear a - larm . . us, but peace . .
cres. p mf
E - vil can-not harm us, Nor fear, nor fear a - larm us, but peace . .
cres. p mf
E - vil can-not harm us, Nor fear, nor fear . . a - larm . . us, but
cres. p mf
E - vil can-not harm us, Nor fear, nor fear . a - larm us, but
rit. p a tempo. p
. . shall calm us, Thy peace shall calm . . us. And when with the morn- ing
rit. a tempo. p p
. . shall calm us, Thy peace shall calm us. And when with the morn- ing
rit. p a tempo. p
peace shall calm us, Thy peace shall calm . . us. And when with the morn- ing
rit. p a tempo. p
peace shall calm us, Thy peace shall calm us. And when with the morn- ing
rit. p a tempo.
mf f mf
light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us!
mf f mf
light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us!
mf f mf
light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake . . us!
mf f mf
light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us!
mf f mf



Also published in Novello's Tonic Sol-fa Series, No. 1403, price 1*d*.

REVIEWS—(*Continued from page* 652).

Memoirs of the Royal Artillery Band: its origin, history and progress. By Henry George Farmer. With fourteen illustrations.

[Boosey and Company.]

The author of this interesting book—who is a Bombardier in the band of which he writes—begins the preface thereto with these sentences:

> 'A History of British Military Music is much needed.' So said *The Musical Times* some six or seven years ago; and to-day, when military music and military bands are so much discussed, a work of this kind appears to be urgently called for. This volume, however, makes no pretence whatever to supply the want, but merely claims to be a history of *one* of the famous bands in the service, that of the Royal Artillery. The records of this band date as far back as 1762, when it was formed, and I doubt if there is another band in the army with a continuous history for so long a period. It was the first regimental band to be officially recognised and provided for in the Army Estimates, and may therefore justly claim to be the pioneer band of the British Army, whilst its history may fairly be stated to represent the growth of the military band in this country.

This is very modestly put; but although Mr. Farmer 'makes no pretence' to supply a history of British military music, the opening pages of his book give a succinct 'account of the rise of military music in England,' and in a manner which shows a considerable amount of original research.

Coming to the main purport of these 'Memoirs' we find that the earliest mention of music or of a musician in the Royal Artillery is given in the year 1557, when in a list of the army despatched to St. Quentin, a 'drumme' and a 'phife' were employed, at one shilling each per diem, for the 'Trayne of Artillery.' No drummer or other musicians are shown upon the establishment of the 'Royal Regiment of Artillery' when the famous corps was founded on May 26, 1716; but in 1720 His Most Gracious Majesty King George I. 'was pleased to authorize an alteration in the establishment of the two companies (permanently established at Woolwich), and we find that two drummers, at one shilling each per diem, were attached to each company.' Thus we get at the foundation of one of the most famous bands in the service—four drummers! Later on, in 1747, a regimental order directs the kettle-drummer 'to mount the kettledrum carriage every night half-an-hour before the sun sett, and beat till gun fireing.' The Royal Artillery claims to have been the first Regiment in the British Army to employ fifers in addition to drummers, a custom brought from Flanders in the year 1747. Three years earlier a Drum-Major was borne upon the establishment of the Cadet company, the first bearing the name of John Hollingshed. He seems to have been indispensable, as he was recalled from the regiment in Flanders by the following peremptory order:

> Woolwich, 16th June, 1747.
>
> *To* Colonel Belford,
>
> All our Drummers being at present boys, and three of them lately entered [enlisted], the General desires that you will order the Drum-Major to England, as we have nobody here [who] can instruct them to beat.

The modern Military Band hails from Germany, where the military genius and musical leanings of Frederick the Great caused him to take the lead in establishing on a recognised model this important adjunct to the army. A start was made when King Frederick constituted the first band, with two hautboys, two clarinets, two horns, and two bassoons, an 'establishment' which long remained the rule not only in Germany but in other European countries.

As stated above the Royal Artillery Band was founded in 1762, and its origin, rise, and progress are most admirably set forth in Mr. Farmer's pages. The temptation to quote therefrom must be resisted; but as showing the lighter side—also the darker side—of the subject we may refer to the trio of black men who ebonized, as it were, military music a century ago. These musicians of colour played instruments of percussion—'the bass drum, cymbals, and "Jingling Johnnie"'—as they marched in front of the regiment, 'performing all sorts of contortions and evolutions whilst playing their instruments.' The lack of uniformity in so uniformed an organization as the army is exemplified in an incident at the close of the Crimean war. At the Queen's Birthday parade held at Varna in 1854, our bands *collectively* played the National Anthem, not only in independent arrangements, but in *different keys!* And this cacophony before the Staff of the allied armies! No wonder those jarring sounds were much commented upon and that the Duke of Cambridge 'was evidently much impressed'—rather, we should say, very much *de*pressed. One of the Duke's first orders, when he became Commander-in-Chief, was that 'God save the Queen' should always be played in the key of B flat. But even the slow process of War Office reform manifested itself in this attempt at uniformity, as each bandmaster used his own peculiar harmonies, running bass parts, &c., so that while the key (B flat) was adhered to, according to the regulations, when the National Anthem was played by massed bands the harmony was not very harmonious. A regulation harmonized edition for infantry and cavalry is, however, now in use.

In the course of his 200 pages Mr. Farmer furnishes much information on a branch of music that is comparatively little known. If only other members of British military bands were as industrious, researchful, and painstaking as this Bombardier, we should have the nucleus of a complete history of military music in this country. We have nothing but praise for the book.

PIANOFORTE MUSIC.

Faerie Suite. For the Pianoforte. By Bernard Johnson.

[Novello and Company, Limited.]

This Faerie Suite furnishes a gay and sparkling set of three pieces for pianoforte solo. No. 1, entitled Elves, is a bright and rhythmic movement somewhat reminiscent of the Morris Dance of bygone days; No. 2, Fays, is a graceful dance in which the first subject is agreeably contrasted with an episode in valse rhythm; while No. 3, Goblins, is a distinctly characteristic movement—indeed, one could almost guess its title from listening to the music. A fair amount of technical skill and deftness of fingering will be required of the performer in order to give these pieces their full effect, but they will well repay the time spent upon their study.

Musical Festivals.

(BY OUR SPECIAL CORRESPONDENTS.)

GLOUCESTER.

THE 181ST MEETING OF THE THREE CHOIRS.

I always think that the old standing of the Three Choirs Festival has an eloquent testimony in an explanatory note that appears in the general programme each year, not only in its bare statement of fact, but in its quaintly precise wording, which in the case of the recent Festival in Gloucester ran thus: 'Being the One Hundred and Eighty-first Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses.' No wonder that there is local pride in an institution by far the oldest of all existing ones of its kind, and little doubt lest it should be suffered to collapse before adverse criticisms, though these may do good in keeping up the tone of reverence and earnestness that should be associated with a cathedral Festival.

From an artistic point of view, one that chiefly concerns me, such Festivals do good in their respective localities by setting a high standard of performance, especially as regards the familiar classics, which in their turn may be said to contribute indirectly to the excellence of performance of other works, since these can only be more or less adequately rehearsed by leaving 'The Messiah,' 'Elijah,' and the 'Hymn of Praise' to take their chance, as they had to do in the full rehearsals of the present Festival. It is, however, when we turn to the production of new works and the revival of rarely-heard masterpieces, that we can best test the artistic

vitality of a Festival. In this respect Gloucester may be said to have stood the test triumphantly, since no fewer than eight composers were able to introduce new works at the Festival under notice. Even at the opening service on September 4—a distinctly popular function, at which a congregation of nearly 6,000 was present—three novelties were heard. The anthem was by Mr. John E. West, who may well have been invited to contribute on the score of the deserved success of the impressive Festival Anthem he wrote for the corresponding occasion in 1901. 'A Song of Zion,' which he conducted at this year's Festival, is less distinctively church music than its predecessor, for the composer has evidently been inspired by the words of the Hebrew Psalm, 'Arise, O Lord, into Thy resting place' (Psalm 132), to suggest the glitter of Oriental pageantry, and brass and percussion are greatly in evidence. Apart from this touch of exuberance the work has power and dignity, and contains many effective choral climaxes. At the same service a setting of the Magnificat and Nunc dimittis was brought forward by Mr. Ivor Atkins, the Worcester Cathedral organist, who, like Mr. West, had shown his fitness by a previous effort of the kind, having composed a set of Canticles for the Hereford Festival of last year. The later setting is less distinctively Anglican church music and is freer in character, but has dignity as well as emotional expressiveness. It is melodious, too, without being in the least sugary, and there is withal a certain refinement and distinction in the music that makes it eminently suited for church use. The orchestration shows a decided advance, and in the introduction to the Nunc dimittis the muted strings are very charmingly employed. Yet another novelty introduced at this opening service was a series of Symphonic Variations by Mr. J. W. G. Hathaway, entitled The Chimes, the subject being a tune which Dr. Hayes invented for the Gloucester chimes, and which one might hear at stated intervals during the Festival week. It is a piece of earnest, dignified music, perhaps rather too uniformly heavily orchestrated, but thoroughly interesting.

The chief novelty of the Festival was, of course, Sir Hubert Parry's important work, 'The Love that casteth out Fear,' or, as it was originally, and, I think, more happily entitled, 'The One Thing that availeth.' Some account of this cantata, or 'Sinfonia Sacra' as the composer styles it, has already appeared in The Musical Times (at p. 598 *supra*), so that I am spared the necessity of attempting a detailed description. Sir Hubert Parry has always been conspicuous for his careful choice of subjects of the highest ideality and of literary distinction, and of this the present work is a striking instance. The poem, for so I incline to call it, consists partly of Scriptural extracts, partly of the composer's own verse, which, in its simple dignity of expression, in its free rhythm, and—save for one striking and effective exception — in the absence of jingling rhymes, is perfectly suited to the purpose. The subject, man's inherent frailty, made perfect by the force of Divine Love, is an abstract one, illustrated, however, by examples—Moses, David, and Peter—that supply a concrete element in the work. In both character and form the libretto seems to me an almost ideal one. Its lofty idealism is suited to the spirit of the most idealistic of the arts; its simple, logical argument leading to a momentous conclusion, suggests a fine series of crises, along which one proceeds to a strong and forcible culmination. The music is well thought out, absolutely appropriate in its expression, and as earnest, dignified, and, at the same time, tender, as the subject demands. What to me, at least, seems wanting is a touch of the sensuous beauty of melody and colouring that would give it a greater warmth. Without affecting the unrestrained emotionalism which is natural to composers of Latin or Slavonic races, there is the more reticent and deeply felt emotion typical of the Teutonic temperament, of which Brahms, in his German Requiem, affords so noble an example, and one, too, quite in accord with Sir Hubert Parry's own individuality.

'The Love that casteth out Fear' had the advantage of an admirable performance, perhaps the best which any of its composer's works have met with on their introduction. The principals, Miss Muriel Foster and Mr. Plunket Greene, were in perfect sympathy with their task, and while the chorus sang with power, the effect of the semi-chorus—the 'mystic' choir—stationed in the Choir at the back of the orchestra was most beautiful, the fine acoustics of the Cathedral lending wonderful charm to the sound. In hardly any other cathedral could such an effect be produced.

Mr. A. Herbert Brewer's oratorio, 'The Holy Innocents,' was of interest, not only in itself, but as affording a measure of the advance made by the composer. It is based on a well-contrived libretto written by Mr. Joseph Bennett, telling the story of the massacre instigated by Herod in dramatic form, save for a brief prologue for the soprano soloist and an epilogue for soprano solo and chorus. The music, while showing the melodic facility which Mr. Brewer has always possessed, furnishes in addition ample evidence of a riper musicianship and maturer feeling. The texture of the music is stronger, the expression more virile, and there is a far greater freedom of style. Representative themes are freely employed, and more consistently than is often the case, and the orchestration is effective and appropriate. The accomplishment shown in the music is great, and if we may look for any further advance it is chiefly in the direction of a greater intensity of expression, a suggestion of the inevitableness that marks a masterpiece in art. As regards the performance, over-anxiety led to a slip on the part of the semi-chorus, but otherwise full justice was done to the work, Madame Albani, Miss Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Dalton Baker forming an exceptionally strong cast of soloists.

Mr. Granville Bantock's new work, 'The Time Spirit,' a rhapsody for chorus and orchestra, proved one of the most interesting things in the Festival. Mr. Bantock is an acknowledged master of the orchestra, and by its aid he succeeds in establishing an atmosphere that intensifies the mood of the poem, for which Helen F. Bantock is responsible. There is melodic charm and genuine poetic feeling in this beautiful work, as well as the brilliance of colour which the composer always has at his command. It is exacting music, but not ungrateful to the executant, and under Mr. Bantock's direction an excellent performance was given. In strongly contrasted style was Mr. C. Lee Williams's 'Festival Hymn,' since the composer has here gone back to the old style of *a capella* music, which is peculiarly in keeping with the quaint diction of the seventeenth century poem by Jeremy Taylor. It is a piece of sound and agreeable vocal counterpoint, not without dignity, and bringing out the quality of a large mass of voices very happily.

The last novelty to be reviewed was of lighter calibre, an orchestral fantasia entitled 'Scenes from the Ballet,' by Mr. W. H. Reed, who was one of the first violins in the orchestra. It is tuneful music, exceedingly well constructed and brilliantly orchestrated, if perhaps rather too heavily for a piece of its character. A rather lighter hand might certainly have been advisable, but in the Shire Hall, where the miscellaneous concert took place, delicacy of effect is not easy of attainment.

Sir Charles Stanford's Te Deum, written in 1897 in commemoration of the sixty years of Queen Victoria's reign, has not, I think, been heard more than three or four times since its first performance at Leeds. It was therefore well deserving of a revival, for it is a powerful, brilliant, admirably constructed work, 'effective' in the best sense of a word that one often uses with an intent not quite complimentary. Intense feeling may not be perceptible, but the note of jubilation which one has a right to expect in a Te Deum is happily caught. The performance, conducted by the composer, was of marked all-round excellence.

Sir Edward Elgar's oratorio 'The Apostles,' given for the first time—and on the first opportunity, be it added—at a Three Choirs Festival, furnished a remarkable proof of the composer's popularity. The congregation was the largest mustered during the week: 2,784, as against 2,324 for 'Elijah' on the opening day, which suggests that many people had reserved themselves for a work the discussion about which has doubtless roused great curiosity. They were rewarded by an exceedingly good performance, the choral portions being exceptionally well done. Madame Albani, Miss Muriel Foster, Messrs. John Coates and Ffrangcon-Davies resumed their original parts; Mr. Dalton Baker took that of St. Peter, and Mr. Plunket Greene gave an intense and dramatic reading of the part of Judas, the great scene of his remorse being made most vivid, and indeed terrible in its impressiveness. Sir Edward Elgar conducted also his new overture 'In the South (Alassio)' at the evening concert, when its tremendous vitality and vigour

made a great effect, and, at a cathedral performance, the orchestral piece comprising the Prelude and Angel's Farewell from 'Gerontius.' Dr. C. H. Lloyd's well-written Organ Concerto in F minor, composed for the Gloucester Festival of 1895, was another of the works by native musicians, the solo part being very brilliantly played by Dr. Sinclair, its original exponent.

Among the other noteworthy things in the programme were the German Requiem of Brahms, Beethoven's Eighth Symphony, and the *Allegretto* and *Finale* from Brahms's First Symphony, the last-named sympathetically played at the opening service, and seeming exactly suited to the occasion, while the 'Parsifal' Prelude formed an even more obviously appropriate introduction to Wednesday morning's performance in the Cathedral, this being, if I am not mistaken, the first occasion on which Mr. Brewer has introduced any of Wagner's music into a Gloucester Festival programme. The programme was indeed both comprehensive and interesting, though the omission of Bach was unfortunate. One of his fine Church Cantatas might surely have found a place in the scheme. For the sake of making the record complete, I may add that, as usual, 'The Messiah,' 'Elijah,' and 'The Hymn of Praise' were given, in addition to a well-arranged Handel selection. To the principal vocalists already mentioned must be added the names of Madame Hilda Wilson, Madame Sobrino, Madame Emily Squire, Mr. William Green, and Mr. Frederic Austin.

Mr. Brewer's share in the work was a heavy one, and his success deserves all the greater measure of praise. He is now a capital all-round conductor, possessing a ready command over his resources and a thorough knowledge of his work. To his advice we may safely attribute in a large measure the excellence of the programme; to his ability and discretion the artistic success and absence of friction that characterised its translation into action. The chorus was one of the strongest I have ever heard at a Three Choirs Festival, and this is the more satisfactory since it was entirely of local origin, being supplied by the Gloucester, Worcester, and Hereford Festival Societies. The band, led by Mr. Burnett, was a thoroughly efficient one, and Dr. Sinclair of Hereford and Mr. Ivor Atkins of Worcester shared between them the duties of organist.

At a meeting of the Stewards of the Festival, Mr. P. Barrett Cooke, the excellent Secretary, announced that the sum of £1,500 was available for the benefit of the Charity.

CARDIFF.

The Cardiff Musical Festival has passed through perilous times, but it would seem that its promoters are not men who are easily beaten, for they persevere in spite of the luke-warmness which is almost worse than opposition, and I fancy there is a chance that this year their efforts may meet with success. The last Festival, it may be remembered, took place only two years ago; but as it then clashed most awkwardly with the neighbouring Festival of Bristol, it was wisely determined to antedate the next meeting—that is, the present one under notice—by a year.

Accordingly 1904 was fixed upon, and the Fourth Cardiff Festival began on Wednesday, September 21, in a manner which augured a successful event. Mendelssohn's 'Hymn of Praise' made a popular opening, and served to show the qualities of the chorus of about 270 voices—a chorus neither very large nor very strong, but having a certain vocal charm and refinement quite distinctive. The tenors were exceptionally good, their tone was velvety and never forced, and their production easy.

At this initial concert the first novelty was introduced, Mr. Edward German conducting a 'Welsh Rhapsody' written for the occasion. It is based on Welsh folk-songs, the beauty of which is universally acknowledged, and the fine thematic material thus provided is employed by Mr. German with almost more than his usual happiness. The charm of the tunes helps to give distinction to the music, and the fancy and ingenuity with which they are woven into an artistic whole shows us the composer in his most agreeable vein. As a striking illustration I would cite the scherzo-like episode based on 'Hunting the Hare' and 'The Bells of Aberdovey,' snatches of which are presented in every conceivable way, and wrought into the texture of the movement without seeming to be forced into it. The 'March of the Men of Harlech' serves as the subject of a peroration which is more obvious in form, but not the less effective or exciting, and the immediate impression upon an impressionable Welsh audience may be easily imagined, especially when the music was conducted with the energy and vitality which Mr. German possesses.

The 'Samson and Delilah' of Saint-Saëns formed the programme of Wednesday evening's concert, and the main feature of a good all-round performance was Miss Muriel Foster's fine impersonation of the heroine. Her voice proved equal to the great demands made upon its range, colour, and expressive capacity, and she gave the right sense of seductive languor to the strains by which she bewitches Samson—a character represented by Mr. Ben Davies.

The 'Dream of Gerontius,' given on Thursday afternoon, proved once again the popularity of Sir Edward Elgar's work by attracting an audience that crowded the hall to the doors, near which many enthusiasts were content to stand. The chorus had hardly a sufficiently weighty calibre to do full justice to the work, and the semi-chorus was by no means satisfactory; but the principals, Miss Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Ivor Foster, formed as good a cast as one could desire, or perhaps attain. At this concert the second of the Festival novelties came to a hearing. This was an orchestral piece entitled 'In the East,' composed by Mr. Arthur Hervey, whose success as a composer at the last Cardiff Festival (1902) has doubtless led to a renewed invitation. Mr. Hervey has given a thoroughly Oriental colour and fanciful charm to his music by the employment of melodies the tonality of which is distinctively Eastern, and has worked them into a most effective piece, varied in colour, and containing many striking climaxes. The orchestration shows many happy touches, which were the more apparent since the composer is, as many composers are not, a capital conductor. The 'Tod und Verklärung' of Richard Strauss was played at this concert.

At the evening concert on Thursday two unfamiliar works were given, separated by Grieg's Pianoforte Concerto, of which a brilliant reading was given by Miss Adela Verne. Massenet's 'Eve' was the first, and the greater part of Schumann's 'Faust' music formed the second of these choral works. 'Eve' made upon me the impression of being purely artificial music, without an atom of real feeling from beginning to end, but simply a search for trumpery effects, in which gong, and harp, and all the paraphernalia of the skilled orchestral writer are brought into play. It is, I am told, nearly thirty years since it was first produced, and I cannot wonder that it has had to wait so long for introduction to this country, but rather I wonder that it has even now found acceptance. Of Schumann's 'Faust' music one occasionally hears the Third Part, but seldom the earlier portions, and, though these are less distinguished, the opportunity of listening to them was not unwelcome—but Schumann's music unfortunately came far too late in the evening for due appreciation. Madame Blauvelt, Mr. Ffrangcon-Davies, Mr. Ben Davies, and Mr. Ivor Foster were among the large cast of soloists.

On Friday morning Verdi's 'Requiem' afforded the chorus an opportunity of distinction, of which they availed themselves to the full, singing most brilliantly. The vocal character of the music, and its emotional feeling, seemed to suit the Cardiff singers admirably, and the result was an exceptionally fine performance, to which the quartet of principals—Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Coates and Ffrangcon-Davies—contributed largely. The 'Requiem' was preceded by the 'Parsifal' Prelude, and followed by Beethoven's Seventh Symphony.

In the evening came one of the chief novelties of the Festival, a setting of Cowper's ballad 'John Gilpin,' for chorus and orchestra, by Dr. Cowen. As one might expect, it is a brilliantly clever *jeu d'esprit*, in which not a point is lost the humour of which can in any way be emphasized by the music. Dr. Cowen's extreme facility in writing for the orchestra has enabled him to make the fullest use of its resources, and he does so in a manner so lavish as to make one wish at times that he had exercised a little more restraint in the application of 'local colour.' The headlong course of the hero is admirably depicted, and the braying of the ass that started Gilpin's steed on its homeward journey is

humorously realistic, while after the breathless ride the breadth of the last verse, 'Now let us sing, long live the King,' is grateful, and forms an admirable *Coda*. The humour is not by any means confined to the orchestra, but extends to the voice parts, which are highly suggestive, without being unvocal, as was shown by the spirit with which they were sung at the very successful début of the work, which should follow the example of its hero in making a speedy progress through the country. At this same concert the whole of the Third Act of 'Lohengrin' was given, the fine singing of the love duet by Miss Agnes Nicholls and Mr. Ben Davies being a feature deserving mention, as was their performance of the closing scene from Act I. of 'Die Walküre.'

At Saturday afternoon's concert a new cantata by a young composer of the district, Mr. Harry Evans, entitled 'The Victory of St. Garmon,' was brought to a hearing. If it be the function of a provincial Festival to encourage budding composers by giving them a chance of a hearing, the commission given to Mr. Evans must be held to be justified, though one cannot go so far as to allow that on its absolute merits the cantata was quite worthy of the occasion. What can be said of it is that, as the first important work of a young and, as I am told, self-taught musician, it shows abundant promise. The faults of the music—its crudity and roughness—are the obvious effects of inexperience; its great merit is that it gives abundant evidence of high ideal and strenuous purpose. One feels convinced that the composer has something to say, there are gleams of originality, and even distinction, that appear from time to time in the work, and what is chiefly wanting is the technical equipment that will enable him to fully express himself instead of groping after a correct expression. Thus the themes have often an undoubted character of their own, but they are awkwardly phrased, and do not fit the correct declamation of the words; and again, while there are many happy touches of orchestral colour, they are patchy in effect, and the composer resembles a painter who uses a great number of tints, often well chosen, but has not achieved the art of colouring, and cannot, therefore, secure an harmonious whole.

I ought perhaps to mention, though some description of the cantata has already appeared in The Musical Times, that the libretto, by Mr. H. Elvet Lewis, deals with the so-called Alleluia battle, fought in the fifth century between the invading Picts and a smaller force of natives, led by St. Garmon, whose device of making his men rush out of ambush with the cry 'Alleluia!' so intimidated the enemy that they fled in a panic. The story is effectively told in simple flowing verse, lending itself well to musical treatment. The chorus are the narrators, but St. Garmon's prayer on the eve of the battle is given to a baritone soloist, and was sung on this occasion by Mr. Ffrangcon-Davies with fitting earnestness. The reception of the cantata was most enthusiastic, and should be taken by the composer as an encouragement to fulfil the promise which his first effort undoubtedly displays.

There was at this concert a very interesting revival of Félicien David's Symphonic Ode 'The Desert,' which is more read of than heard in these days, yet deserves resuscitation. The choral writing is not very interesting, but how difficult it seems to give character to music for a male-voice choir! The two tenor songs, on the other hand, conjure up something like an atmosphere, and the dance music is quaint and refined. With Mr. Coates as soloist, and Miss Henrietta Cowen's clear elocution in the part of reciter, a very pleasant impression was made by the work. As a pendant to it we had the charming overture and incidental music to 'A Midsummer Night's Dream,' in which Mendelssohn's genius is at its highest level. The portions of the play for which 'melodram' is written were most effectively recited by Miss Cowen, and 'Ye spotted snakes' was prettily sung by Madame Drinkwater and Miss Sambrook. Miss Adela Verne's brilliant performance of the solo part in Liszt's Hungarian Fantasia for Pianoforte and Orchestra was the remaining feature of a very interesting programme. The Festival was brought to an end by a performance of 'Elijah,' in which Miss Ada Crossley made her only appearance during the Festival.

On the whole, I think that the Cardiff Festival of 1904 marks an advance. The programme was of varied and well-sustained interest, the performances under Dr. Cowen's painstaking direction, reached a high level of efficiency, and the chorus, trained by Madame Clara Novello Davies, Mr. T. E. Aylward, and Mr. J. E. Deacon displayed good material and abundant enthusiasm, though in point of weight, especially in the bass section, and in power of sustaining the pitch, it is still capable of improvement. The mention of pitch reminds me that the vocalists were often obviously embarrassed by the high pitch, which is still retained at Cardiff, and it may be suggested that one of the greatest improvements that can be effected is to adopt the now almost universal 'diapason normal' before another Festival comes round. Public interest in the event seems to be greater than it used to be at Cardiff, and I am glad to learn that at last there is a prospect of expenses being covered by receipts. The organization was excellent, and the smoothness with which all the arrangements worked reflects much credit on the hard-working committee.

THE ROYAL NATIONAL EISTEDDFOD.

This great Welsh gathering took place at Rhyl on September 6, 7, 8 and 9. It presented all the usual features, a heterogeneous programme, large first-prizes in the choral classes, great crowds at the chief musical events, occasional excitement, and throughout evidences of strong national feeling. The musical results exhibited were often remarkably good, but on the whole it cannot be said that they showed any advance on the previous year's excellent record at Llanelly. In one respect at least the good example of Llanelly in setting as part of the tests in the chief choral class a whole section of an oratorio instead of a chorus or two was not followed. It is, however, very much to the credit of the management that they brought forward two new and elaborate compositions by Welsh composers, but it is to be regretted that this encouragement to native art was not combined with the presentment of some masterpiece by a modern composer. It is true that Gounod's 'Redemption' was given, but a great deal has happened since that work was written.

Six choirs had entered for the Small Mixed-Voice Choir section, but only three appeared. The performance of the Nantlle Vale Choir, under Mr. T. T. Powell, roused the enthusiasm of the audience and gained for the singers the first prize. An audience of ten thousand persons assembled on the occasion of the contest for the chief choral prize of £200. It is not a little remarkable that of the four choirs, of between 150 and 175 voices each that appeared in this class, only one was Welsh. The test-pieces were the choruses 'How dark, O Lord, are Thy decrees' (Handel) and 'Come with torches' (Mendelssohn) (how often during the last thirty years has this chorus done duty as a test-piece!), and the unaccompanied part-song 'Sleep, my beloved' (J. H. Roberts). The result was a victory for one of the English choirs, the North Staffordshire District Choral Society, under Mr. J. Whewall, who thus for the third time led his forces to triumph. The Welsh Choir (the Mid-Rhondda United Choir), under Mr. Ted Hughes, sang remarkably well and was awarded a second place, but no prize. The other choirs were the Hanley and District Choral Society, under Mr. James Garner, and the West Lancashire Choral Society, under Mr. H. Bemey. It is to the credit of the audience, with all its natural sympathy for compatriots and natural disappointment at defeat, that the verdict was accepted as just.

The Male-Voice Choir contest also drew a large audience. Seven choirs sang, one coming from the Isle of Man. There were three Welsh and three English choirs. Two choirs stood out from the rest—the famous Manchester Orpheus Society, under Mr. Nesbitt, and the Cardiff Choir, under Mr. Roderick Williams. The first place was won by the Cardiff men after a remarkably fine contest. The test-pieces were 'The Son of God' (Jenkins), and 'The King of Worlds' (A. Dard-Janin). The result, of course, gave great satisfaction to the Welsh folk.

In the Ladies' Choir section there was some highly-refined singing. Four choirs appeared, and the first place was divided between the Llanbradach Choir and the Manx Choir. The test-pieces were 'The Spanish Gipsy Girl' (Lassen),

'Sweet balmy days of Spring' (Mackenzie), and 'Gentle bird' (D. Emlyn Evans).

The orchestral section attracted only two bands, the Rhondda Society, conducted by Mr. Percy Smith, and the Wrexham Society, conducted by Mr. W. S. Stephenson. The test-piece was Cherubini's Overture, 'Anacreon.' All the performers had to be amateurs. The Rhondda Band won the £25 prize. The members of this band are mostly colliers. If the National Eisteddfod exists to lead and not merely to meekly follow a stream that leads nowhere, it should subsidize every band that has the spirit to attend such a competition. Can it be claimed that the offer year by year of a £200 money prize to one choral organization has done very much for musical progress in Wales? The same sum spent every year in encouraging orchestral organizations in Wales would surely accomplish more for the art and the nation.

The solo-singing competitions brought forward the usual large number of singers. The successful competitors were: soprano, Miss Jennie Ellis; contralto, Miss Lily Fairnley; tenor, Mr. David Ellis; baritone, Mr. Geo. A. Llewellyn and Mr. Tom Lewis; and bass, Mr. Robert Hughes. The Royal Oakley Band gained the chief prize in the brass band section. The adjudicators were Dr. Cummings, Mr. David Jenkins, Mr. Emlyn Evans, and Mr. C. Francis Lloyd.

Two new works by Welsh composers were produced at the evening concert: 'Job,' an oratorio, by Mr. David Jenkins, and 'Captivity,' an oratorio, by Mr. Emlyn Evans. Both composers are musicians of considerable experience, and Mr. Jenkins in particular has for many years given much of his time to composition. His new work is the ripest exemplification of his style. He is at his best in choral writing, but in the new oratorio he also shows freedom in the use of the orchestra, and generally his music is fluent, appropriate, and expressive. Mr. Emlyn Evans's work was received by the large audience with considerable enthusiasm. The choruses are the strongest point of the writing. The oratorio is designed for use by societies that cannot command extensive resources. No doubt it will be popular in Wales if it does not find its way to a larger circle. On page 651 will be found some particulars of both the above composers and their new works. Gounod's 'Redemption' was also performed at one of the concerts.

The Eisteddfod was considered a success. But whether the institution accomplishes the theory of its purpose, whether it guides, directs, and initiates as it might, are moot points.

The National Eisteddfod of 1905 will be held at Carnarvon.

AN OLD-TIME COSTUME CONCERT.

Costume concerts are not customary nowadays, but an eighteenth-century instance of a benefit concert of a somewhat novel character—the performers being 'dressed up'—is to be found in an advertisement in the *Daily Journal* of February 25, 1732. It reads thus:—

At the desire of some Foreign Ministers.
For the benefit of Mr. Angel and Mr. Cook.

At the Theatre-Royal in Lincolns-Inn-Fields, this present Friday, being the 25th of February, will be perform'd

A Concert of Vocal and Instrumental Musick
By the Best Hands.

In the manner as it was perform'd at Dresden, by the King of Poland's command.

The Performers are to be in the Character as follows:—The Harpsichord by Colombine, Violoncello by Harlequin, Basson by Scaramouch, Double Bass by Pierot, Singing by Diana and an Indian King, Violins by a Spaniard, a Roman, an Hungarian, a Persian, a Turk, a Polander, an Arabian, a Muscovite: the Tenor by a Highlander, the German Flute by a Satyr, French Horns by Forresters, two Shepherds Hautboys, and others.

The Concert of Performers will consist of between 40 and 50 of the best Hands.

Places will be kept on the Stage for Gentlemen and Ladies performers, who are willing to play between the Acts, in proper Habits as they please.

PROMENADE CONCERTS.

The novelties that have been performed at these concerts include a new suite entitled 'Halloween' by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, and produced on August 27. This clever work, based on a theme that would naturally and strongly appeal to the imaginative temperament of a Scotsman, testifies to Mr. Macpherson's ripe musicianship, his extensive knowledge of the orchestra and his earnestness of purpose. Of its various sections the fifth, a Romance, is a specially attractive movement, containing some effective and significant writing, and the sixth and last number is brilliantly scored. The composer was very heartily cheered by a large audience at the close of a capital performance.

The concert on September 3 was distinguished by the first performance in London of Dr. Cowen's two charming pieces for small orchestra, respectively entitled 'Childhood' and 'Girlhood.' They are only trifles, but they are most delicately scored for small orchestra (without trumpets, trombone or drums), and their daintiness and purity, in these stressful days, are simply delightful.

A work of serious design was introduced on September 6, a Symphony in A (Op. 23) by M. Paul Juon, a Russian composer, born in 1872. This composition is in the orthodox form and laid out on a large scale, but the movements, with the exception of an attractive Scherzo of romantic character, appeared to be over-developed, and the earnestness of the composer was more apparent than his power to express himself effectively. Another novelty to Londoners was a Pianoforte Concerto in G minor (Op. 7) by M. Edward Schütt, also of Russian nationality. The concerto consists of three terse and well-knit movements, of which the second possesses considerable charm and the third has a principal theme of strong, rhythmic character which is most brilliantly treated. Mr. Carl Weber was the soloist, and his playing well merited his double recall to the platform. Mention is also due of the first performance in England of two songs entitled 'Slumber Song' and 'The Sleigh of Life,' by Mr. Eugen D'Albert. The former is a gentle ditty after the style of Adolf Jensen, but the latter is a spirited composition possessing strong character. They were both admirably rendered by Mrs. Henry J. Wood.

A Serenade for Flute and Strings (Op. 82), by Theodore Gouvy, was heard for the first time in this country on September 8. It proved to be a most attractive work and the flute part was played to perfection by Mr. Fransella.

Mr. Cyril Scott is so gifted a young writer that much interest attached to the production on September 10 of a Rhapsody for Orchestra (Op. 31) from his pen. He desires his work to be listened to as 'dramatic music without a drama,' albeit it is manifest that the composition was inspired by distinct ideas if not laid out on a clearly defined programme. If the work lacks repose and contrast, it is clear the composer has something to say, and thus the attention is held if at times somewhat unwillingly.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Festival Choral Society has announced Berlioz's Faust, Elgar's Dream of Gerontius and Caractacus, Horatio Parker's Hora Novissima, and a new cantata, King Conor, by Mr. Joseph H. Adams, a Birmingham composer, in addition to a revival of Beethoven's Choral Symphony. Dr. Sinclair will as heretofore conduct. The City Choral Society promise Elijah, Coleridge-Taylor's Hiawatha, Elgar's Dream of Gerontius, and a selection from Bach's B minor Mass. Mr. F. W. Beard retains the office of conductor.

The Societies that minister to the Saturday evening audiences in the Town Hall are issuing strong programmes. The Midland Musical Society (conductor, Mr. A. J. Cotton) intend to give Coleridge-Taylor's Hiawatha (Parts I. and II.), Haydn's Creation in like proportion, Elgar's Lux Christi, a work by Mendelssohn, and the annual performance (on Good Friday) of Gounod's Redemption. The Choral and Orchestral Association, directed by Mr. Joseph H. Adams,

will perform Barnett's Paradise and the Peri. Elijah, The Messiah, and an operatic night complete the scheme.

The season was announced to begin on September 24 with a performance of Judas Maccabæus, to be given by the Choral Union under the conductorship of Mr. Thomas Facer. Other works to be performed by this Society are Sullivan's Golden Legend, Handel's The Messiah, and Elgar's Coronation Ode.

The Halford Concerts Society's Scheme is very important, but cannot be quoted at length. The nine Symphonies of Beethoven are to be given in their numerical order, and there is to be a Strauss Concert, conducted by the composer in person. Mr. George Halford is the musical director.

Other serial concerts include those of the Messrs. Harrison, with the Queen's Hall Orchestra, Mr. Max Mossel's drawing-room concerts, and a new series of Broadwood concerts, at which the Queen's Hall Wind Quintet and the Moscow Trio are to appear.

The annual Festival of the Sunday School Union began in the Town Hall on September 15, and was continued for a week. A cantata, by Mr. W. J. Hancock, entitled The Golden Key, was sung by a choir of 550 voices, conducted by Mr. Thomas Facer, and solos were given by Miss Marguerite Gell, Mr. Samuel Fenn, and Mr. Sheldon. Mr. C. W. Perkins, the city organist, presided at the organ.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Most of the musical societies have arranged their winter's work, and I am enabled to give a fairly complete forecast of the season. The past two seasons having been so successful, the management of the Choral and Orchestral Union announce an extended season of fifteen weeks. During that period twelve orchestral and four choral concerts will be given, and in addition the usual 'popular' choral and orchestral concerts. The Scottish Orchestra will again be led by Mr. Henri Verbrugghen, with Dr. Cowen as conductor-in-chief, the other conductors being Herr Fritz Steinbach, conductor of the famous Meiningen Orchestra, Mr. Edouard Colonne, and Mr. George Henschel. Under Mr. Joseph Bradley's baton the Choral Union will give a first performance in Scotland of Elgar's The Apostles, a repetition of The Dream of Gerontius—so well sung last year—in addition to Elijah and The Messiah.

The Pollokshields Philharmonic Society, still enthusiastic under Mr. John Cullen's direction, has in hand Sullivan's Golden Legend, which will be given in conjunction with the Scottish Orchestra. In order to stimulate interest in choral singing this enterprising Society has inaugurated a choir competition which is likely to prove successful. The St. Mungo Choir, under Mr. Golan E. Hoole, begins its second session with Parts I. and II. of Coleridge-Taylor's Hiawatha and Mascagni's Cavalleria Rusticana.

As usual with the choirs connected with religious bodies Handel finds favour, Acis and Galatea and The Messiah being the winter's programme of the Young Men's Christian Association Choir (Mr. R. L. Reid, conductor), while Samson is to be given by the Sunday School Union Choir (Mr. A. Steven, conductor).

Of societies beyond the city bounds the following arrangements are announced :—Coatbridge Choral Union, The Messiah and Cowen's Rose Maiden ; Clydebank Choral Union, Macfarren's May-Day and Elijah ; Vale of Leven Choral Union, Gade's Erl-King's Daughter and Samson—all three societies being under Mr. W. J. Clapperton's direction. Dumbarton Choral Union (Mr. E. C. Owston, conductor) announces Mendelssohn's St. Paul ; Ayr Choral Union (Mr. Hugh McNabb, conductor), The Messiah, Elijah, and The Abbot's Bell, the last-named a new work by Mr. David Stephen; Hamilton Choral Union (Mr. T. S. Drummond, conductor), Samson.

Mr. Herbert Walton's organ recitals at the Cathedral this autumn have been very largely attended. Associated with the Cathedral organist were such distinguished executants as Dr. Peace, Mr. E. H. Lemare, and Mr. Tertius Noble. Mr. Lemare's magnificent playing on September 12 was listened to by an audience of over 1,300 persons.

Mr. David Stephen's appointment as Musical Director to the Carnegie Trust, and his consequent removal to Dunfermline, is a distinct loss to the art of music in Glasgow. The duties of the new post have not yet been defined, but whatever they may be, they will be excellently performed by a musician of Mr. Stephen's experience and attainments.

We regret to have to record the death of Mr. W. G. Martin, for twenty-five years organist and choirmaster of St. Mary's Episcopal Church. Mr. Martin, who was trained under Dr. Armes at Durham Cathedral, was an excellent church musician, and was held in the highest esteem by his professional brethren.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The forthcoming season promises to be of exceptional interest. The premier Society has announced performances of Berlioz's Faust, Handel's Judas Maccabæus, and Goring Thomas's The Swan and the Skylark, while further interest is centering in the promised performance of César Franck's Beatitudes for the first time in Liverpool. Dr. Cowen will again conduct the orchestra, Mr. H. A. Branscombe continues to be chorusmaster, and Mr. G. Broadbent remains as secretary of an organization to which he has rendered yeoman service for many years.

The Orchestral Society, formerly under the baton of the late Alfred Rodewald, will be conducted by Mr. Granville Bantock. At the first of the eight concerts Sir Edward Elgar will direct the first performance in Liverpool of his Overture In the South. Herr Sibelius will come from Finland to direct the performance of his Symphony No. 1, in E minor, on March 18 next, this being the first performance of the work in England.

Amongst the various concerts to be given in the Philharmonic Hall are three by the Welsh Choral Society and two or three by the Wesleyan Choral Union. Mr. Vasco Akeroyd again promises interesting programmes as coming from the Societa Armonica, and Mr. Schiever will give Chamber Concerts. The forecasts of other Societies must be deferred till their arrangements have been completed.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Before the end of this month (October) the musical season here will be in full swing. The forty-seventh season of the Hallé Concerts opens on October 20 and continues, on succeeding Thursday evenings, till the third or fourth week in March, 1905, almost without intermission. Detailed programmes of the separate concerts are not as yet published, but some of the more important works to be given in the course of the season figure in the prospectus. The purely orchestral include Beethoven's Symphonies 1, 3, 4, 6, and third Leonora Overture ; a Symphony (not specified) by Mozart ; Schubert's Symphony in C; Berlioz's Symphonie Fantastique ; Dvorák's New World Symphony, Otello Overture, and Violoncello Concerto (soloist, Professor Hugo Becker) ; Brahms's third Symphony; Tschaïkovsky's Pathétique ; Smetana's 'Aus Böhmens Hain und Flur' ; Strauss's Tod und Verklärung ; and Elgar's In the South. The chief choral works are Beethoven's Fidelio ; Brahms's Rhapsodie for contralto solo and male-voice chorus, and German Requiem ; a Motet by Bach ; Wagner's Holy Supper of the Apostles ; Elgar's Gerontius and The Apostles ; and of course The Messiah and Elijah. It is gratifying to note among the instrumental soloists—engaged with Dr. Richter's approval—two former pupils of the Royal Manchester College of Music, Mr. Isaacs (pianoforte) and Mr. Catterall (violin).

Next in importance to the Hallé Concerts among the musical institutions of Manchester are the Brodsky Quartet Concerts, which will again be held in the Midland Hall on Wednesday evenings, Oct. 19, Nov. 30, Jan. 18, Feb. 15, March 15, and April 5. As all the proceeds of these excellent concerts go to the Students' Sustentation Fund at the Royal Manchester College of Music, they deserve to be well supported.

The Gentlemen's Concerts—the oldest concert institution in Manchester and in England, dating back a century and a half—begin with an orchestral concert, conducted by Dr. Richter; at the second concert, on November 9, Miss Muriel Foster gives a vocal recital; the third is again orchestral (soloist, Mr. Santley); and the fourth takes the form of a violin and vocal recital by Messrs. Kreisler and Pedro de Zulueta. It is expected that Lady Hallé and Miss Olga Néruda will appear at one of the concerts after the New Year.

Mr. Brand Lane's Saturday Concerts with the Philharmonic Choir, of which he is conductor, consist of two oratorio and five miscellaneous evenings. Among the special attractions is the engagement of Florizel von Reuter to play the violin and to conduct one of his own orchestral compositions.

The Ladies' Concerts at the Midland Hall, managed by Messrs. Broadwood, will be resumed on October 4.

The Southport Orchestral Society, the orchestra of which, largely consisting of amateurs, does excellent work under Mr. R. H. Aldridge, announces three concerts.

It is a pity that the Blackpool Festival—one of the most flourishing of recently-established competition meetings in the North—this year coincides in date with the Leeds Festival.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union exhibit in their prospectus for the coming season a continuance of their two-fold policy of progressiveness and support of British composers. Elgar's Apostles and Mackenzie's Dream of Jubal are to be given in conjunction with the Hallé Orchestra; and, under the auspices of the Choral Union, the Scottish Orchestra will give a concert, at which Cowen's Indian Rhapsody and Elgar's new Overture In the South will be two of the works performed.

The Amateur Vocal Society announce a performance of Elijah; the Postal Telegraph Society will give Handel's Judas Maccabæus and Barnett's Building of the Ship; the Philharmonic Society promises Smart's The Bride of Dunkerron, a portion of Gounod's Redemption, and Sullivan's The Martyr of Antioch; while the College of Science Choral Society will undertake Mendelssohn's Loreley.

Mendelssohn's St. Paul will be performed for the first time in its complete form in Middlesbrough by the Musical Union. Another concert will include string quartets by Professor Kruse and his colleagues and an English version of Schubert's Gott im Ungewitter, which it is thought has not been previously heard in England. At the third concert Stanford's Elegiac Ode will be sung.

The Sunderland Philharmonic Society is again in the unfortunate predicament of being compelled to suspend its activity temporarily, on account of the lack of a suitable hall. The last season produced a heavy deficit in the accounts of the South Shields Choral Society, but thanks to the generosity of the president, Mr. William Black, J.P., they are able to enter into the work of a new session with a financially 'clean slate,' and announce performances of Goring Thomas's The Swan and the Skylark, Brahms's Song of Destiny, in addition to The Messiah and Elijah. Berlioz's Faust is promised by the Bishop Auckland Musical Society. Gateshead Vocal Society will produce a quasi-novelty in this district with Handel's Jephtha and C. H. Lloyd's Hero and Leander. Tynemouth Amateur Vocal Society announce Bridge's The Inchcape Rock, Hiller's Song of Victory, and Gounod's Faust, and the Blyth Philharmonic Society propose to give Coleridge-Taylor's Hiawatha's Wedding Feast, The Messiah, in addition to another work yet to be chosen.

On September 10 the first of a promised annual series of choral contests was inaugurated, at which male and mixed-voice choirs contested, curiously enough, for the same prize. The Consett and District Choir (mixed) were allotted the chief award, the Newcastle Glee and Madrigal Society (Male) the second, and the Darlington Male-Voice Choir the third prize.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In the approaching season music in Nottingham will be well sustained by the Sacred Harmonic Society, which has already commenced its rehearsals under Mr. Allen Gill. The works to be performed in addition to The Messiah are Elijah, The Bride of Dunkerron (Smart), Blest Pair of Sirens (Parry), and The Dream of Gerontius (Elgar). Under the same conductorship two orchestral concerts are announced, the programmes to contain Overture Youth (Hervey), Symphony Irish (Stanford), Overture Di Ballo (Sullivan), Symphony No. 5 (Tschaïkovsky).

West Bridgford, a large suburb of Nottingham, has a Choral Society of its own, which is devoting its energies to a performance of Sullivan's Martyr of Antioch.

Dr. Richter is announced to give a concert, when Miss Cantelo, who has worthily upheld chamber music here, will be heard as soloist in a pianoforte concerto. Mr. Arthur Richards announces an orchestral concert in December, at which Mendelssohn's Pianoforte Concerto in G minor (soloist, Miss Hogg) and a Symphony (Haydn) will be given; and at a later date Mr. Richards promises to introduce Bach's Triple Concerto for Three Pianofortes, quite a novelty in this city.

At Boston, Elijah, and at Mansfield, Judas Maccabæus are being rehearsed, while at Leicester The Redemption is announced for the November concert, with Barnett's Ancient Mariner and Coleridge-Taylor's Wedding Feast for a later date.

The Stapleford Choral Society are rehearsing Hatton's Robin Hood for their first concert, with Gaul's Holy City and Nichol's Holy Grail to follow.

The Midland Convention of Choirmasters, held in Nottingham on September 15, 16, and 17, attracted considerable attention, and was productive of some very useful lectures. On the opening day Dr. Madeley Richardson spoke on the 'Training of the Boy's Voice,' Mr. Edward Iles gave a very practical 'Talk on the Art of Singing,' and Dr. Buck, of Harrow, devoted his allotted time to 'Music in Secondary Schools.' On the second day the audience were invited to give their attention to 'Some Psychological Points arising in a Music Lesson,' whilst Mrs. Curwen gave a paper on 'Educational Principles applied to Piano Teaching.' Dr. Dunstan, Mr. Herbert Newbold, and Mr. Venables also contributed papers of considerable interest.

The last day was devoted to subjects dealing with music as an element of the Education Departments. The whole Convention was brought to a close by Dr. Henry Watson, whose paper on 'Music and Musical Instruments of Shakespeare's Day' was the only purely literary lecture of the meeting.

On September 18, at the Harvest Festival at the Wesley Chapel, Broad Street, a successful performance was given of Gaul's Holy City. Dr. G. J. Bennett, of Lincoln Cathedral, opened the new three-manual organ at the Mansfield Road Presbyterian Church on September 22. The organ has been built by Mr. Andrews, of Bradford, to a specification of Mr. A. C. Walker's, the organist of the church.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Prospects for the forthcoming musical season are very bright. The various Societies are showing commendable enterprise in their choice of works. Several which appear in the subjoined forecast will be heard in the city for the first time.

The Sheffield Musical Union (conductor, Dr. Coward) propose to repeat its London success in Beethoven's Mass in D: the work is in full rehearsal. The Messiah in December and Coleridge-Taylor's Hiawatha in March, together with a visit to Leeds, complete the sum of the Union's activities for the season.

The Sheffield Amateur Musical Society (conducted by Mr. Henry J. Wood and Mr. J. A. Rodgers) announce Brahms's Requiem, Wagner's Kaisermarsch, and other works. The newly-appointed conductor, Mr. Wood, will

direct the concert and attend some prior rehearsals. The remaining rehearsals and the Spring Concert will be directed by the assistant conductor.

The Sheffield Choral Union (conducted by Mr. J. Duffell) is preparing Beethoven's Ruins of Athens, Mendelssohn's Hymn of Praise, and Mr. Duffell's new choral ballad Hohenlinden, and, for succeeding concerts, The Messiah and Bach's St. Matthew Passion.

The Heeley Musical Union (conductor, Mr. M. Tomlinson) announces St. Paul, Acis and Galatea, and Blest Pair of Sirens. As this is quite a young Society, it is well-advised in feeling its way by taking up standard works for study. The same remark can be applied to the Burngreave Choral Society (conductor, Mr. H. C. Jackson), which will perform The Creation, The Messiah, and St. Paul.

The Penistone Choral Society (under the direction of Mr. Joseph Cooper) is, after a strenuous career, now fairly established, and will this season give three concerts, at which Acis and Galatea, The Messiah, and The Hymn of Praise will be performed.

The Rotherham Choral Society (under Mr. T. Brameld's conductorship) is as enterprising as it is prosperous. The choice of Brahms's German Requiem for the first concert is a commendable one.

The Barnsley St. Cecilia Society (conductor, Dr. Coward) is rehearsing Coleridge-Taylor's Meg Blane and Mendelssohn's 13th Psalm for the winter concert, and The Hymn of Praise will be given in March next.

The Brincliffe Musical Society, the largest of the local orchestral organizations, promises for the first concert in December a programme exclusively made up of Mr. Edward German's compositions. It is expected that the composer will conduct.

The Sheffield Chamber Music Society, following a successful opening season, will give a second series of seven concerts, at which the Kruse Quartet, the Moscow Trio, and other combinations will perform.

Mr. A. S. Burrows has been appointed conductor of the Sheffield Male Glee and Madrigal Society in succession to Mr. J. A. Rodgers.

A musical Festival was held in the Harrogate Kursaal on August 18 and 19. In the afternoon of each day miscellaneous concerts were given, a noticeable feature being the appearance of Miss Adela Verne as solo pianist on the second day. On the evening of the 18th Mendelssohn's Hymn of Praise was performed, and on that of the 19th Sullivan's Golden Legend. The choir numbered 200 voices, consisting chiefly of the Harrogate Choral Society, assisted by picked voices from Bradford and York, their singing on the whole being admirable. The orchestra displayed excellent quality, but was at times too overpowering—a not unusual occurrence. The solo vocalists were Madame Emily Squire, Miss Ellen Jaxon, Miss Gertrude Lonsdale, Mr. H. Brearley, and Mr. Charles Tree, all of acknowledged ability. Mr. Naylor, who conducted with discretion, deserves much credit for his skill in organising the Festival, which was at least artistically successful.

'Eisteddfod Gadeiriol, Royal Albert Hall, Llundain, Chwefror 23ain, 1905'—in other words, a 'Grand Chair Eisteddfod' is to be held in the great building at Kensington on February 23, 1905. The chief choral competition is for choirs of male voices, with the prospect of a prize of one hundred guineas. The adjudicators are Dr. Henry Coward, Mr. D. Emlyn Evans, and Mr. D. C. Williams. All information concerning this Eisteddfod may be obtained from Mr. W. H. Roberts, 10, Cecil Court, Charing Cross Road.

The St. Margaret's Musical Society (Rev. Jocelyn Perkins, conductor) has recently added an orchestra to the scheme of its artistic and philanthropic operations. But it is desired to increase the number of instrumentalists, already nearly forty in number, by the addition of two oboes, two horns, one bassoon, and some more players on stringed instruments. Miss Rosalind Bridge, Litlington Tower, Westminster Abbey, is the Hon. Secretary of the Society, from whom all particulars may be obtained.

On September 3, died suddenly, Leo Stern, the distinguished violoncellist, and husband of Madame Suzanne Adams, with whom much sympathy will be felt. Mr. Stern first played Dvorák's B minor Violoncello Concerto in England at the Philharmonic Concert of March 19, 1896, with so much satisfaction to the composer that Dvorák invited the gifted intepreter to Prague, where he again played the same work within a fortnight.

The prospectus of the Winter Symphony Concerts, Bournemouth (conducted by Mr. Dan Godfrey), gives fresh proof of the enterprise which characterises these Municipal music-makings. In addition to the Monday and Thursday Classical Concerts, there will be a series of 'special composers' nights' on Tuesdays. Mr. Godfrey intends to perform 'some of the newest productions of our *young British Composers*'; 'but,' he cautiously adds in his forecast of the season, 'I do not propose, as a rule, to accept any of these which have not satisfactorily passed the ordeal of criticism at the Provincial Festivals or in London concert-rooms.' *Verb. sap.!*

The Blackpool Musical Festival is announced to take place on October 6, 7, and 8. In addition to the usual competitions three evening concerts will be given, at one of which Mr. George Rathbone's cantata Vogelweid, the Minnesinger will be performed by the combined children's choirs, under the direction of Mr. Herbert Whittaker. The adjudicators are Dr. McNaught, Mr. Percy Pitt, and Mr. R. H. Wilson.

The Dulwich Philharmonic Society—conductor Mr. Arthur Fagge—announces performances of the following works at the Crystal Palace during the coming season: Lalla Rookh (Clay), The Swan and the Skylark (Goring Thomas), The Messiah (Prout's Edition), King Olaf (Elgar), Redemption (Gounod), Paradise and the Peri (Schumann), The Charge of the Light Brigade (Hecht), and The last Post (Stanford).

Messrs. Puttick and Simpson will shortly offer for sale by auction at their Galleries in Leicester Square, the Musical and Miscellaneous Library of the late Mr. Percy Betts, the well-known musical and dramatic critic. The collection comprises many interesting and valuable works relating to the subject on which the deceased journalist was so well-informed an authority.

The South London Choral Association (Conductor, Mr. Leonard C. Venables), announces performances of Elgar's King Olaf and Coleridge-Taylor's Hiawatha (complete) to be given during the coming season. The work that is being carried on under the careful supervision of Mr. Venables at the South London Institute of Music, Camberwell, is deserving of all encouragement.

The prospectus of the Finsbury Choral Association shows the enterprise that characterizes the operations of this organization conducted by Mr. Allen Gill. The following works are promised to be given during the approaching winter: Coleridge-Taylor's Hiawatha (Parts 1 and 2), Brahms's Song of Destiny, Handel's Israel in Egypt, and Elgar's Caractacus.

The well-known Leipzig music-publishing house of D. Rahter celebrated, on August 13, the twenty-fifth anniversary of its foundation. Many compositions by Tschaïkovsky, Henselt, Richard Strauss, Schutt, Popper, Reisenauer, Meyer-Helmund and others published by this firm have attained world-wide reputation.

Mr. Warren T. Clemens has been appointed conductor of the Arbroath Choral Union in succession to Mr. David Stephen.

Mr. Herbert Withers has joined the Kruse Quartet as violoncellist in succession to Mr. Percy Such.

Answers to Correspondents.

J. H. P.—(1) 'About the speed' at which the opening chorus in Gounod's Gallia should be taken, we venture to suggest crotchet = 72; but at 'Jerusalem,' on p. 25, the music should become more animated. In the last bar of page 1, the C natural, which seems to you so unnatural, is quite natural: it is the bass of a chord much beloved by the composer. (2) For Christmas Carols 'suitable for performance by a male-voice party of eight (T.T.B.B.) in the open air, something of moderate compass, not too difficult, and easily memorized,' see 'Christmas Carols New and Old,' by Bramley and Stainer, arranged for men's voices. Several of these may be sung by T.T.B.B. unaccompanied.

F. L.—Have you not made a mistake of a hundred years (too soon) in giving the date of J. [?] H. R. Mott? On February 1, 1817, Isaac H. R. Mott, a composer and teacher of music in Brighton, invented what he called the *sostinente* pianoforte. Later on (in 1846) he was in business at 76, Strand, as a pianoforte maker, and obtained a patent for improving the tone of musical instruments and making them much more durable and impervious to the trials of extreme climates, &c. Mott exhibited at the Great Exhibition of 1851, but we are unable to tell the date of his death, or give any further particulars concerning his career.

C. W.—The Cambridge quarter chimes are the same as those at Westminster. Their origin is thus given: Dr. Jowett (1752-1813), Regius Professor of Law at Cambridge, having been consulted by the University authorities on the subject of chimes for the clock of St. Mary's, Cambridge, took into his confidence a pupil of Dr. Randall, the Professor of Music. The pupil, who was no other than the afterwards famous Dr. Crotch, took the fifth bar of the symphony of Handel's air 'I know that my Redeemer liveth' and expanded it into the familiar chimes.

J. H. H.—(1) The book on hymn-tunes which you are seeking is entitled 'Scottish Church Music: its Composers and Sources,' by James Love, published by Messrs. William Blackwood and Sons. (2) There is a Life of the Rev. Dr. J. B. Dykes, edited by Canon Fowler, and published by Mr. John Murray. So far as we know there is no separate memoir of Dr. H. J. Gauntlett, but you might consult the article on him in the 'Dictionary of National Biography.'

M. D. B.—(1) Mrs. Webster's books on the Theory of Music will be found suitable for the child mind. (2) There are many children's songs, 'with a simple accompaniment,' in Novello's School Songs: write for a catalogue. (3) 'A Handbook of Examinations in Music,' by Ernest A. Dicks, includes several examination papers that have been set by various examining boards. The foregoing books are published by Messrs. Novello.

Dorothy.—The following books can be recommended to a young pianist who takes an interest in the history of the instrument: 'A description and history of the Pianoforte and of the older keyboard stringed instruments' by A. J. Hipkins, and 'The Pianist's Dictionary' by Ernst Pauer. Both of these are in the Primer Series (Novello). For a general history of music see that by Naumann (Cassell and Co.).

Dom.—Considering the French nationality of the promising young vocalist in whom you are interested, it is doubtful if she could obtain a scholarship at one of our leading music schools; but perhaps a local subscription could be organized on her behalf whereby she might receive the advantages of, say, the Royal Manchester College of Music, that Institution being the nearest to the city wherein the young lady resides.

F. A. F.—Of the two suggestions you make for the grouping of a male-voice choir:

(*a*) 1st B.—2nd B. 1st T.—2nd T.	(*b*) 2nd T.—2nd B. 1st T.—1st B.

we prefer that at (*a*), if the parts are well balanced; but the actual decision should be governed by the known strength of the various parts. Both groupings are, however, good.

G. J. S.—We do not know of a collected edition (as in the Peters and similar publications) of Beethoven's pianoforte pieces (other than Sonatas), and Schubert's Impromptus with *English* fingering (so-called), but many of these compositions thus fingered can be obtained separately of any musicseller. Why not keep to the general system of fingering—1, 2, 3, 4, 5?

J. F. M.—The hymn-tunes you mention were composed by Sir John Stainer for 'The Church of England Hymnal,' edited by Dr. A. H. Mann, and published by Messrs. Hodder and Stoughton, Paternoster Row, from whom copies can be obtained. See the volume of collected hymn-tunes by Sir John Stainer for information on these points.

H. W. C.—There is no pianoforte *solo* arrangement of the Scherzo in Mendelssohn's first Symphony (in C minor). The original four-hands transcription is, we fear, out of print. The *Octet* version of the movement is, however, procurable in the Peters edition, but arranged only for pianoforte duet, not as a solo.

Cantante.—(1) The two most useful languages would undoubtedly be German and French for your Preliminary Arts Examination. (2) The 'Teacher's Manual,' by John Curwen, is one of the best books ever written on the first principles of teaching. It is published by Messrs. Curwen at four shillings.

Quartus.—For 'a few easy or moderately difficult pieces or arrangements for three violins and viola, with or without pianoforte,' see Easy Quartet (Op. 64) by R. Bohne; Thema und Variationen (Op. 6) by Theobald Kretschmann; and Four Easy Quartets (Op. 39) by F. Manns.

Student.—(1) The 3-4 time-signature in Albeniz's Creole Cuba Caprice (for pianoforte) is wrong: it should be 6-8, as the rhythm of the piece is duple, not triple. (2) Charles Lüders, a professor of the pianoforte, died in London on June 7, 1883.

D. B.—(1) If two of the three questions you send us form part of an examination-paper, we consider them very unfair and in the nature of traps for candidates. Such tactics bring examinations into disrepute and cannot be too strongly condemned. (2) 'Ut' is pronounced *oot*.

R. W. P.—'How to start a men's choir,' by W. J. Kidner (J. Curwen and Sons), would certainly help you. See also 'The Child's Voice,' by Behnke and Lennox Browne (Sampson Low), for the information referred to in the second part of your question.

W. B. B.—The virginal pieces by Byrd you mention, and many others from the Fitzwilliam Virginal Book, are published by Messrs. Breitkopf and Haertel. We do not know of any instrumental compositions of John Jenkins and William and Henry Lawes that have been published.

Wagner (not Richard).—(1) The price of the vocal score of Rienzi is 7s. 6d., and that of Die Walküre and Parsifal each 15s.; the prices are net. (2) 'The Star of Eve' is procurable in three different keys—E flat, G, and A. Copies can be obtained through any musicseller.

A Reader.—The seventh note in the melody of 'Nel cor più' is a separate one, and is not tied to that which precedes it. The first line of the song is: 'Nel cor più non mi sento,' with one note to every syllable.

Telynwr.—No, we do not think you could satisfactorily learn the harp without receiving some instruction in the technique of the instrument.

O. W. G.—We venture to suggest that you should write to the organist for the information you require, sending a stamped addressed envelope for reply.

M. R.—We regret that we cannot give the names of agents to whom 'to apply for musical work.'

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TWO Extra Supplements are issued with this number:—

1. *Portrait of Mr. T. W. Taphouse, M.A., photographed by Jabez Sumner, Oxford.*

2. *Chorus (unaccompanied)—'A Solemn Prayer' from the Oratorio 'The Holy Innocents,' by A. Herbert Brewer.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

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DURING THE LAST MONTH—*continued.*

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HAUPTMANN, M.—"The night now is falling." An Evening Hymn, for S.A.T.B. The words by Paul England. (No. 740. *The Musical Times.*) 1½d.

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DAILY TELEGRAPH.

The Rhapsody is a highly ingenious and attractive composition, richly scored, and having the advantage of those airs not only excellent, but more or less familiar to the public. . . . Mr. German handles these melodies with consummate skill, making each the basis of various readings and abounding flights of fancy which keep interest alive to the end. Moreover, the themes are arranged to bring the whole work into something like recognised musical form. . . . I cannot but place this Rhapsody among the very best things which Mr. German has done. It will be immensely favoured as well by a cultured audience as by a popular gathering. The work appeals, in short, to those who in music are gentle, and equally to those who are simple.

STANDARD.

The work is most richly scored, and attests in a marked degree to Mr. German's thorough musicianship. The success of the composition was instantaneous, and the cheers and applause were of the heartiest kind. It is, indeed, an exhilarating and stirring production which will probably speedily make its way into many concert rooms.

MORNING POST.

This work is founded on five Welsh melodies, the last being the famous "Men of Harlech." The manner in which the composer has manipulated his tunes is worthy of all admiration. With his mastery over instrumental resources he has devised many ingenious combinations, employed piquant rhythms, and finally brought his work to an imposing close with the grand Welsh melody played by the orchestra at its fullest.

DAILY CHRONICLE.

Mr. Edward German is a fortunate young composer. . . . His latest composition, which he calls a Welsh Rhapsody, is certain to sustain his reputation as a musician. It is pleasing in conception, and brilliantly orchestrated. It was performed for the first time yesterday afternoon at the Cardiff Musical Festival, and at the close the composer, who conducted, was called three times to acknowledge the enthusiastic cheers and applause of the crowded assembly.

DAILY NEWS.

I can say at once that not only does the new work mark a new departure in the composer's style, but it immediately places him in the front rank of native composers who are helping in the renascence of British music. . . . To my mind, the most promising and original section of the work is that which deals with "David of the White Rock." It shows a greater power of working-up than Mr. German has hitherto displayed. The opening section, too, is impressive and simple, and is a finely-contrasted introduction to the tranquil section which follows. But, indeed, the whole work is a welcome contribution to British musical art.

YORKSHIRE POST.

Mr. German has selected his materials well, and has made an admirable use of them. First we have a quick, bright movement based on the air "Loudly proclaim o'er land and sea," which forms a dignified exordium to the work. This leads without a break—for the Rhapsody resembles Liszt's well-known Hungarian Rhapsodies, in being continuous in form as well as in being based on folk-tunes—into a sort of scherzo formed out of two tunes, "Hunting the Hare," and "The Bells of Aberdovey," which are combined and contrasted with infinite resource and much charm, while the form of the first-named suggests the sort of tarantella rhythm in which Mr. German's soul delights. A slow movement is founded on the expressive tune "David of the White Rock," and as it fades away the finale begins with an almost imperceptible march rhythm which by degrees grows into the famous "March of the Men of Harlech." This is worked up gradually, culminating in a broad and dignified presentment of the theme. . . . In one sense I think the Rhapsody shows an advance, for while it is as beautiful as his music always is in its finely-wrought details, it is broader in general effect, and the well-chosen tunes have given a real emotional charm to the melodic material of the work.

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THE TIMES.

The composer is always happy in his choice of subjects, and the words, when not taken from the Bible, are always vigorous, straightforward, and marked by a literary sense and such individuality as make it inevitable to guess that the composer is his own librettist. . . . "The Love that Casteth out Fear" is styled a "sinfonia sacra," and may perhaps be described as a meditation on Divine love, as contrasted with the vanity of human life, and illustrated in the lives of Moses, David, and St. Peter. . . . The music set to this poem is of Sir Hubert Parry's very best; the themes which stand in the prelude for Fear and Love are finely contrasted, and developed with the utmost skill; the parts for the mystic semi chorus are always solemn and simple in form, and both solo parts are grateful to the singers and pre-eminently expressive, while the composer's mastery of accentuation is as clear in this as in anything he has written. The full choruses are splendidly worked, and that which closes the first part, "He is full of compassion,' &c., and the shorter numbers for full choir in the second part are masterly in conception and design. . . . The work, conducted by the composer, made a profound impression.

DAILY TELEGRAPH.

Sir Hubert's previous compositions have been for the most part works of action, but in his new creation, "The Love that Casteth out Fear," he is reflective and didactic. There is no dramatic character, and hardly a situation suggestive of drama here. Thus we have a great change—a change, as I think, for the better—resulting in a work which must be counted among the best from the composer's pen. . . . There is much of interest in the working out of the scheme, particularly in the employment of a semi-chorus, which, hidden from the view of the audience, takes, so to speak, the higher ground in the argument, now uttering the Divine words and always enforcing the lesson suggested in the title of the work. The full chorus stands on a lower plane, representing the human side of the great question with its hopes and fears. . . . Without disparaging the value of the solos and the orchestral part, it may justly be said that Sir Hubert Parry has lavished the best of his skill upon the music of the unseen chorus, much of which is of rare beauty and charm. But all the concerted sections are in the composer's best manner. They are eminently sane in thought and expression; they are well developed and free from any form of exaggeration or forced effect, while by no means conventional. As a matter of fact, these choruses may be taken as a model for the oratorio of the immediate future, when the didactic rather than the dramatic form is employed. . . . "The Love that Casteth out Fear" is a notable addition to the treasures of English music.

MORNING POST.

The special charm of the work does not lie, however, so much in any skill which is displayed as in the general outward simplicity of the music and its appropriateness to the words. . . . There is pathos and dignity in what may be termed the "Moses" solo, and very distinctive in style is the soft pastoral music in the accompaniment of the "David" solo; the composer in each case has found the right atmosphere. The second part is the more powerful. No one but an experienced composer could have treated the scene of Peter's denial in so unpretentious yet impressive a manner. The chorus, "There is none righteous," contains noble writing, while the pianissimo passage commencing at the words "There is no fear in love" is chaste and solemn.

DAILY CHRONICLE.

The most brilliant section is undoubtedly the musical picture illustrating, in subdued tonal effects, the betrayal of the Saviour by Peter. This held the undivided attention of the congregation yesterday, and, judging from comments subsequently heard, was the most attractive, as it was the most dramatic, portion of the work.

STANDARD.

Sir Hubert Parry has contributed many fine choral works to the Festival scheme of the Three Choirs, but nothing so uplifting, illuminating, and noble as the sinfonia sacra, entitled "The Love that Casteth out Fear." . . . It need scarcely be added that the music is full of subtleties, and is elaborately scored. It is, indeed, a work of delicate and deep thought, dealing with the great unseen influence of life in a most masterly manner. Its chief characteristic, however, is its sustained loftiness and dignity, and by this it must be hailed as a masterpiece.

GUARDIAN.

Sir Hubert Parry has never risen more triumphantly to the height of his argument. The glory of the work lies rather in the perfect appropriateness of its style, in the austere and solemn reverence that pervades the whole, than in any individual passages of eminent beauty. . . . This is how the work opens; after a short instrumental prelude, the sorrowful Divine appeal, "O My people, what have I done to thee? Wherein have I wearied thee?" is softly breathed forth in solemn, sustained harmonies, and no one who heard it will forget the thrilling power of these simple chords, sounding, as it seemed, straight from heaven itself. . . . The most elaborate choral writing is reserved for the final number of the work, and it is marked by all the breadth and massive power and dignity which characterise Sir Hubert Parry at his best. . . . All music lovers will hope that this masterpiece will soon be brought to a second hearing.

OBSERVER.

The music by which the composer enhances this sublimely beautiful theme is of a sort that, in the estimation of all who realise the power of the art as an emotional language, must assuredly place him among the greatest masters. Here is music that purifies, elevates and strengthens all who have ears to hear. It comes from the heart, and so goes to the heart. It is sincere and wonderfully simple, and its tenderness at times is such that appreciation is constrained to seek relief in tears. Furthermore the oratorio is technically the greatest thing Sir Hubert has yet done, for the reason that in it the "art that conceals art" is exhibited to the full. There is no display of contrapuntal skill for its own sake—everything is made subservient to the great central purpose of the work; praise of the "one thing that availeth—Love." Sir Hubert Parry is not only a great musician—he is a great poet and a great teacher.

YORKSHIRE POST.

"The Love that Casteth out Fear" is essentially an earnest work, written by a man who is in profound earnest. . . . It is a lofty subject—the idea that while human effort must always be imperfect, love, as the one thing that availeth, can supply all deficiencies, and will prevail in the end. . . . The admirable poem which he has himself compiled and in part originated, is, indeed, a model libretto, and though one would be sorry to see the field of music narrowed, it seems to represent the highest type of subject for musical treatment. . . . Accordingly one is not surprised to find that it is laid out so as to form a congruous and well-proportioned whole. The mystic semi-chorus is alternated and contrasted with the full chorus in discussing the relations of man to God, and in attempting to find an answer to the questions, "What is man?" and "What is love?" . . . I have dwelt upon the nature of this libretto since it seems to me as near perfection as one can desire. It is treated with earnestness and power, and the work leaves behind it a remarkable sense of coherence and completeness.

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DAILY TELEGRAPH.

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PRODUCED AT THE GLOUCESTER MUSICAL FESTIVAL, SEPTEMBER 4, 1904.

A SONG OF ZION

FOR

CHORUS AND ORCHESTRA

BY

JOHN E. WEST.

VOCAL SCORE, PRICE ONE SHILLING.
Full Score and Wind Parts, MS.
String Parts (*in the Press*).

STANDARD.

The composer has selected for his text verses 8, 9, 14, and 15 from Psalm cxxxii., and laid them out for chorus and orchestra with his usual keen perception of what is appropriate and effective. There are few devices to secure contrast and impressiveness of which Mr. West would appear to be ignorant, and he has made excellent use of his knowledge in the present instance. The orchestral portion, in particular, has manifestly been written with loving care, and the composer may be congratulated on the success of his effort.

DAILY NEWS.

It is a vigorous setting of music to verses taken from the 132nd Psalm. The rendering given to-day left nothing to be desired. The cantata contains no solo part, but derives its effects from its originality, skilful orchestration, and the variety of its movements. Of the three movements, the first and third will be the most acceptable, opening with a bold appeal to Divine activity, and closing with a melodious and peaceful "This shall be my rest for ever."

PALL MALL GAZETTE.

An anthem, "specially composed for this Festival" by Mr. John E. West, "A Song of Zion," in a musical thought beautiful in its original conception and in its final form . . . completed the day's work.

YORKSHIRE POST.

Mr. John E. West has given his work some of the brilliance of an Oriental pageant, which must account for rather less of the reserve we are accustomed to in sacred music. The clash of cymbals and the boom of the big drum are much in evidence, and there is a glitter and luxuriance about the music quite in keeping with this idea. It is, however, by no means all noise, but effective and musical.

MANCHESTER GUARDIAN.

One notes the influence of Sir Edward Elgar in the unusual animation of the instrumental figures. But, notwithstanding the slight twentieth century flavouring suggested in various superficial ways, the composer shows himself essentially a conservative of the Anglican Cathedral service school.

BIRMINGHAM DAILY POST.

Mr. John E. West's anthem, "A Song of Zion," is an exceedingly able work. The scoring is brilliant, and with suggestions of Oriental colouring in the use of the percussion, the loud cymbals of the Royal Psalmist being conspicuous. . . . Mr. West's composition is much more than an occasional piece; it ought to be heard again, and assuredly will be, for it is far too good to be laid aside after to-day's performance.

BIRMINGHAM GAZETTE.

Mr. John E. West is one of the finest of our British composers, and his work written for the Gloucester Meeting of three years ago certainly gave him a wider reputation. But I am of opinion that his merit is by no means recognised to the measure of his desert. His contribution to the Festival to-day accentuates this opinion; "A Song of Zion," for chorus and orchestra, is certainly worthy of Festival honours. Throughout the entire work is displayed a consummate musicianship combined with dramatic feeling, and an agreeable lucidity standing in pleasant contrast with the laboured muddiness which some modern composers substitute for inspiration.

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A FESTIVAL HYMN

FOR CHORUS AND ORGAN (*AD LIB.*)

THE WORDS WRITTEN BY

JEREMY TAYLOR

THE MUSIC BY

C. LEE WILLIAMS.

Price Eightpence.

THE TIMES.

The style is intentionally assimilated to that of the glorious period of the Elizabethan madrigalists, and it has been adopted with much success; indeed, the composer has not given the public anything of finer quality, of more sincere and solemn beauty, or greater technical skill.

DAILY TELEGRAPH.

Mr. Williams appears to have made special study of the composers, or some of them, who were Taylor's contemporaries. The result is entirely happy, and has given to English sacred music an unaccompanied motet worthy of comparison with anything by the old masters of our national sacred song. Mr. Williams has written in five parts, with a *coda* in eight parts. The work has considerable rhythmic freedom, and in this respect perhaps goes beyond the practice of the ancient masters; but the part-writing is throughout on the best model of the chosen period. The effect is therefore somewhat archaic, but everywhere the free movement of the parts and the massing of the harmonies keep the musical listener's attention on the alert. There are climaxes of much power, and as great variety in treatment as the compass of the poem admits. The composer even finds room for an impressive choral recitative (basses) on the words, "To-day almightiness grew weak; the word itself was mute and could not speak," this being followed in capital contrast by a passage for female voices in three parts. So does variety run through the work, in which is comprised an amount of thought and varied expression not often met with within the same space. The motet, conducted by the composer, was effectively performed, and made its mark on the record of the Festival.

STANDARD.

This is a motet intended to be sung unaccompanied, as it was this evening, under the composer's direction. It is a setting of Jeremy Taylor's Festival Hymn beginning "Awake, my soul, and come away." The work opens with a jubilant chorus in five parts, followed by an effective choral recitative for the basses. At its impressive conclusion pianissimo the female voices enter in three parts, with excellent contrast. Subsequently the sopranos are silent, when the tenors and basses come in; and so the way is prepared for the full choir, with which a cleverly-contrived approach is made to the final climax, where the parts are extended to eight. From the above description it will be surmised that Mr. Williams has written a highly effective motet, and afforded his singers many opportunities for legitimate display of vocal skill.

MORNING POST.

The motet—which is unaccompanied—contains some solid and effective music, and under the direction of the composer, Mr. C. Lee Williams, the choir distinguished itself, and save for the fact that the performance was in a cathedral, there would have been an immediate demand for its repetition.

PALL MALL GAZETTE.

The music of the hymn is dignified, as befits such words as these: but it is wonderfully like, in spirit, the ideal Festival work which goes forward on its way without ever apparently changing. There is, however, a charm about unaccompanied music, when it is sung with delicacy and with intelligence, that is so peculiarly its own, that it has of course flourished, far more greenly than it does now, both in England and in many an innocent small town in Germany.

OBSERVER.

Mr. Williams's score is for voices unaccompanied—mostly in five parts, but with a *Coda* in eight; and the effects produced are altogether admirable in their strength and purity. The choir sang the work *con amore*, displaying a flexibility and a command of *nuance* that reached a far higher standard than anything attained in the forenoon.

GUARDIAN.

The composer with rare skill has caught much of the old-world freshness and directness of the poem; the part-writing is refreshingly pure and lucid throughout, and the hymn is worked up to a massive climax with admirable mastery of effect.

YORKSHIRE POST.

Mr. Williams has always shown himself to be a musicianly composer, gifted with a vein of fresh and pleasant vocal melody. One has sometimes felt that his chief danger was lest his melodic gift should result in the achievement of the agreeable at the expense of earnestness and depth of expression, but in this case the assumption of an older style, which sits very naturally upon him, has obviated any suspicion of a lapse into prettiness, and to me at least this motet seems the most masculine thing he has done, besides being thoroughly vocal and effective.

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PRODUCED AT THE GLOUCESTER MUSICAL FESTIVAL, SEPTEMBER, 1904.

THE HOLY INNOCENTS

AN ORATORIO

THE WORDS WRITTEN BY JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. HERBERT BREWER.

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THE TIMES.

Mr. Brewer's work is a decided advance on anything he has done as yet, and is certain to be appreciated wherever it is heard; for while the style is entirely modern as regards the design of the whole, the dramatic treatment, and particularly the admirable scoring, there is no straining after "effect," and no swerving from the principle that musical beauty is a thing in itself desirable. Beautiful the work undoubtedly is, and the themes are thoroughly characteristic and appropriate. . . . The journey of the *Magi*, the music in which the star is described, the cradle-song of the *Virgin*, are all passages of very decided beauty and charm; and if the orchestral description of the massacre may be held as a little conventional, as indeed it could hardly fail to be, the epilogue, in which a soprano solo is joined to the chorus, is dignified and expressive in no ordinary degree. Mention must also be made of a very fine seven-part chorus, "Lord God of Abraham," which precedes the scene of the massacre.

DAILY CHRONICLE.

Mr. Bennett has dealt with the subject in six scenes, and the characters he has introduced include the *Virgin Mary*, *Herod*, and his wife *Malthace*, a name not found in the Scriptures, but known to historians. The Oratorio concludes with an Epilogue, the words of which are taken from a hymn by Bishop Heber. Mr. Brewer's setting of this dramatic theme is scholarly and melodious, and it contains all those elements which are likely to ensure its popularity among choral societies.

OBSERVER.

The composer has produced a work of singular sweetness and charm. . . . "The Holy Innocents" shows that Mr. Brewer is no mere "cathedral organist"; he is a musician well equipped as regards modern dramatic expression, and will in time no doubt write music that is destined to live.

YORKSHIRE POST.

The music is, speaking generally, far broader, richer, and more masculine than is the case with Mr. Brewer's earlier works. He handles the orchestra with ease and effectiveness, and his melodic gift, while it is constantly in evidence, does not lead him into paths of prettiness. He adopts for the most part the system of representative themes, of which many are instanced in the analysis, and he uses them happily and without any feeling that they are forced into their place. All the more obvious suggestions of the story are taken up and cleverly utilised, as, for example, the character of *Herod*, which is well developed in his dramatic solos. In the scene between *Herod* and the *Magi* there is an episode that is especially noteworthy, for not only is it agreeable as music, but conjures up an atmosphere. This is where the *Magi* tell how, as they drew near Jerusalem, the star shone with enhanced brightness, at which the music has a spaciousness of effect quite in keeping with the picture suggested by the words. In the solo in which the *Blessed Virgin* tells of her dream, Mr. Brewer's lyrical fancy has been happily employed, and here there is a carol-like feeling in the music that is as appropriate as it is charming. . . . The scene of the massacre presented obvious dangers in the direction of a crude realism that the composer has carefully avoided, yet he has not made the opposite mistake of tameness or formalism, but has in a brief and strenuous passage gone about as far as ideal art should go in this direction.

BIRMINGHAM GAZETTE.

The Oratorio is an enormous advance on anything previously produced by the composer, whose work has been heard at three or four previous Three Choirs Festivals; it is so modern in character as almost to exclude the idea that it was written by a specialist church musician. . . . I have no hesitation in classing Mr. Brewer's latest work with the music which will be heard, and more and more heard, in the future.

LIVERPOOL POST.

The story, with its contrasted moods of ambition, tenderness, savagery, and sorrow, affords Mr. Brewer excellent opportunities for a display of his undoubted gifts as a composer, and he has not failed to embrace them. . . . It is well written and skilfully orchestrated, the Massacre scene being finely depicted. The chorus contains some interesting work, that for the women being very effective, and one of the best numbers in the cantata. . . . The performance to-night was a distinct success, soloist and chorus giving of their best to make it such.

SCOTSMAN.

It is a work which comes under the category of melodious. Its simple tunefulness, its effective choral writing of the six and seven-part anthem order, its lyrical and occasionally dramatic qualities, are very effective. It was finely sung by the chorus, who were evidently considered by the composer in the planning out.

DAILY TELEGRAPH.

In dealing with the story thus prepared for him, Mr. Brewer has naturally followed the prevailing fashion, making liberal use of themes representative of persons and things, and with these weaving an orchestral network which is accompaniment and somewhat more. This may be considered a bold venture on the part of a musician who had done nothing of the kind before, and bold the venture certainly was, albeit there are plenty of models for aspirants to work from. The operation, however, even with the best models, is not so easy as it may appear to those who have never tried it, and Mr. Brewer must be warmly congratulated both upon the melodic significance of his themes and the skill with which he has woven them into the texture of his music. . . . Often during the course of the work we meet with the true spirit of the musical creator, which appears, for example, in the five-part unaccompanied chorus, "Lord God of Abraham," an impassioned and exalted outburst of supplication, in the lyrical scene following the arrival of the *Magi* at Bethlehem, and in the dramatic scene between *Herod* and *Malthace* which determines the fate of the Innocents. But in no sense does failure attach to the composer's first effort of its kind, and he may therefore be encouraged to make further essays outside the narrow limits considered as proper to a cathedral organist. There is good stuff in Mr. Brewer.

THE ST. JAMES'S GAZETTE.

The music is that of oratorios of the old type, and in this reversion to the Mendelssohn period Mr. Brewer deserves instant recognition, for the reason that he has at least striven to be original, a task not by any means an easy one. His themes are clear cut and of the kind that may be called melodious, and it will be readily acceded that in these days of modernity a return to the solid tuneful style too often means a repetition of what has been said before. There is such a thing in the realm of the drama as an actor's play, a term by this time generally understanded of the people, and Mr. Brewer's work may be fittingly described as a singer's work. It is remarkably well laid out for the chorus. There are numbers of the part-song description, beautifully sonorous and eminently lyrical, and the whole thing is knit together with some good orchestration. Within the limits Mr. Brewer has obviously set himself, he has succeeded in writing a very pleasing work, and one which, while being well within the reach of the ordinary music-lover, never descends to the merely trivial. In an unaccompanied solemn prayer the chorus sang with splendid balance and tone, and altogether the composer, who conducted, secured a bright and even performance of an attractive work.

MANCHESTER COURIER.

The music is throughout broad and dignified, and at several places rises to very high excellence. There are some fine solos, especially those for the *Mother of the Child Jesus*, and the tenor who represents the Chief of the Magi, and the choruses are all without exception good—one, a solemn prayer, being exceptionally so. It is the greatest and also the best work which has been written by Mr. Brewer, and it will be a surprise if it is not heard frequently.

NOTTINGHAM GUARDIAN.

Mr. Brewer has worked the purely melodic vein throughout, and in this respect the oratorio will doubtless commend itself to the numerous section of the musical public who like to be pleased as well as edified. Taken as a whole, the work will strengthen Mr. Brewer's position as a composer, for it has many fine movements. . . . Much of the concerted music is delightful, and there is a chorus for female voices divided into four parts, which is in particular full of plaintive grace. Mr. Brewer also writes well and substantially for his chorus. In the hymn, "Lord God of Abraham," the harmony of which falls very gratefully upon the ear, the composer pursues the most modern methods in regard to his orchestration, which is for the most part cleverly conceived and ingeniously worked out. A welcome characteristic in these days of blaring brass and banging drum is that Mr. Brewer resists the temptation to become too noisy, even when a highly dramatic situation affords an opening.

SHEFFIELD DAILY TELEGRAPH.

Mr. Brewer has composed in this work music which, if striking out no new paths, is always scholarly, often melodious, full of dramatic and descriptive significance, and faithfully reflects the various phases and characterisation of the poem. It is just the sort of work within the reach of a fair-sized choral society, and making but moderate demands on the executants. For such there is a vast demand. The best thing in the oratorio is an unaccompanied prayer in seven-part harmony. It is written in the church style, and is strikingly effective. Another pleasing number is a pastoral chorus in nine-eight rhythm, sung to the Star by the people at Bethlehem.

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The nature of the fantasia is explained by its title. Its composer, who directed its performance, is well known to the frequenters of the Queen's Hall Promenade Concerts, at which several of his compositions have been played. The themes of the fantasia are conventional; but clever use is made of various dance rhythms, and if the scoring is suggestive of an Empire ballet, it is appropriate to the subject.

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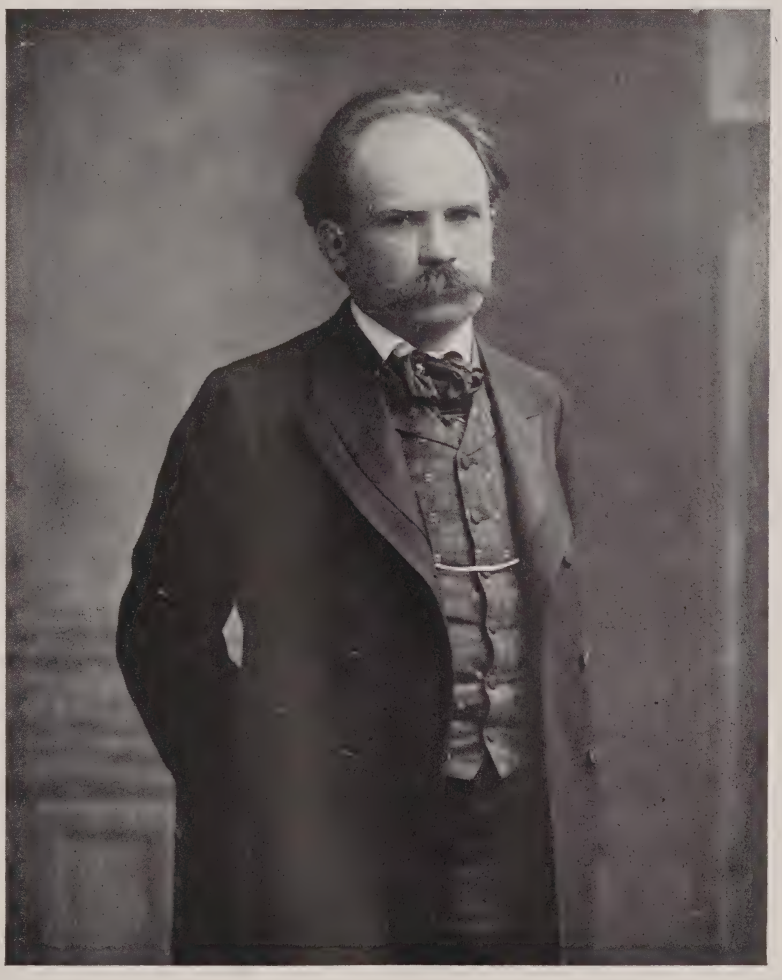


Eugen d'Albert.

The Musical Times.

NOVEMBER 1, 1904.

EUGEN D'ALBERT.

A BIOGRAPHICAL SKETCH.

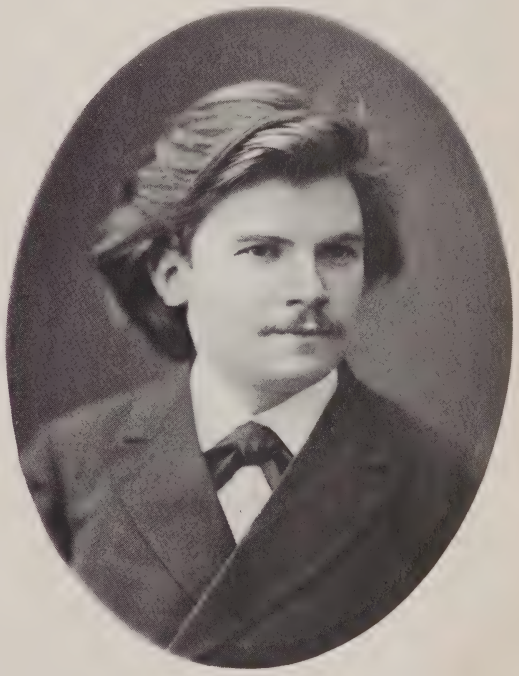
When the history of music during the nineteenth century comes to be written, the name of a revered master will stand out pre-eminently, as one devoted to the art and possessing great kindness of heart. Franz Liszt—for that is his name—lived through three-fourths of the century, veritably an epoch-making period in the evolution of the art of music; and during the whole of his eventful and industrious life he spared not himself in encouraging, influencing, and helping on many earnest-minded musicians who came under the spell of his magnetic charm and stimulating personality. Among those who owe not a little to this generous-hearted man is the subject of this Biographical Sketch.

Eugen D'Albert—to give his full baptismal name, Eugène François Charles D'Albert—was born on April 10, 1864, at 4, Crescent Place, Glasgow, where his parents were temporarily residing, his father following the profession of dancing-master with success. The house—or, to be strictly accurate, 'tenement'—in which the boy drew his first breath has since been pulled down: its site is now occupied by the Grand Hotel, situated at the west end of Sauchiehall Street, at its junction with St. George's Road. Notwithstanding his French name of Charles Louis Napoleon D'Albert, the father of Eugen was of German nationality, he having been born at Nienstetten, near Altona, on February 25, 1809. Although he made a great reputation as a composer of dance music, it should not be forgotten that he had been a pupil of Samuel Wesley and of Kalkbrenner. He settled at Newcastle-on-Tyne and married a Miss Annie Rowell there. Eugen, the eldest child of this union, made his entry into the world when his father had entered his fifty-sixth year. This, and other circumstances, accounted for a certain loneliness in the boy's home-life and the years of his childhood. He was misunderstood, and 'cribbed, cabined, and confined' to such an extent as to largely prejudice him against the country which gave him birth.

He was practically self-taught in music until he had reached the age of twelve. At that time (1876) the National Training School for Music was inaugurated, and the boy was elected Queen Victoria Scholar at that Institution, which shows how remarkable were his musical gifts. His teachers were Mr. Ernst Pauer, Professor Prout, Sir John Stainer, and Sir Arthur Sullivan. The last-named must have thought very highly of the youth's abilities, because he entrusted him with the arrangement for pianoforte of the score of 'The Martyr of Antioch,' and D'Albert was then only sixteen.

One of his fellow students, Mr. Walter G. Alcock, organist of the Chapels Royal, has kindly furnished the following reminiscences of the South Kensington days in the following words:

> My first meeting with D'Albert was on May 17, 1876, at the opening of the National Training School for Music. I well remember that he quite electrified us all when he, a mere child, played quite splendidly. When Sir Arthur (then Mr.) Sullivan started a composition and counterpoint class—which, I believe, was first constituted of D'Albert, Frederic Cliffe and myself—we were amazed at the amount of work D'Albert brought, and I recollect Sullivan's saying on one occasion: 'Good gracious, my dear boy, do you expect me ever to get through this?' When Professor Prout took Sir Arthur's class, D'Albert again astonished us one day by bringing as his composition exercise his much-played Pianoforte Suite in D (Op. 1), containing a delightful *Gavotte* and *Musette*. He turned up on another occasion with a Scena, and Dr. Prout sent me flying downstairs to fetch Dr. Stainer, and we had it all over again. Dr. Prout told us afterwards that he considered D'Albert equal to Mendelssohn at his age, and we all felt much impressed. I shall never forget a remarkably fine performance by him, at a pupils' concert in the West Theatre of the Albert Hall, of Mendelssohn's Prelude and Fugue in E minor. I enjoyed many a pleasant walk with him from his father's house in St. Mary Abbott's Terrace to the Training School, and I retain the pleasantest recollections of his good nature in those days of his early teens.



EUGEN D'ALBERT AT THE AGE OF 20.

There lies before us the word-book of the First Public Concert—given at St. James's Hall, June 23, 1879—of the students of the National Training School for Music. From this we learn that Eugen D'Albert played the Schumann Pianoforte Concerto, and that a Concert Overture (in C major) composed by him was performed. Mr. Alcock remembers the genial theme of the second subject

of the Overture, and that the youthful composer had the honour of being received by the Prince of Wales (now King Edward VII.), who was present at the concert, after he (D'Albert) had played, in a masterly manner, Schumann's ever-beautiful Concerto. In the following year—on May 25, 1880—Sullivan took a 'Deputation,' as it was called, of students to the Mansion House, where, in the presence of the late Duke of Edinburgh and the Lord Mayor, the young people displayed their several abilities. The Musical Times of June, 1880, in recording that music-making, said:

> The pianoforte solos by Mr. Eugène D'Albert—*Andante* from First Sonata (Schumann), Etude in A minor, Op. 25 (Chopin)—were, without doubt, the most successful instrumental performances. This young gentleman needs no apology on the score of brevity of years, for he plays with all the certainty, expression, and fire of a practised artist.

These public appearances had not a little to do with D'Albert's first appearance—at the early age of sixteen!—at the Monday Popular Concert of November 22, 1880. The Musical Times may again be quoted in this connection:

> A young pianist, Mr. Eugène D'Albert, a pupil of the National Training School at South Kensington, made his first appearance at the Popular Concerts on the third Monday of last month (22nd ult.), creating a very favourable impression as to his talents as a musician and the soundness of his artistic training. The work chosen by the young artist for his solo performance was well calculated to serve as a test for both the qualities named, having been Schumann's 'Etudes symphoniques,' in the rendering of which Mr. D'Albert displayed much taste and technical skill, being much and deservedly applauded in consequence. Equally successful was the young artist's interpretation of the pianoforte part of Beethoven's Sonata in A major, for pianoforte and violoncello, played in conjunction with Signor Piatti, and there can be no doubt that Mr. D'Albert is entering upon a career of great promise.

In the following spring (1881) the gifted young pianist—then still in his seventeenth year—had the honour of appearing at the Crystal Palace Saturday Concerts and at the Philharmonic Concerts; on both occasions (February 5 and March 10) he played Schumann's Pianoforte Concerto—'a most remarkable performance' is the record (of the first concert) in these columns. 'Not only was the mechanical finish perfect, but there was an amount of musical feeling and an intelligent appreciation of the composer's meaning very rare in one so young. The performance excited the greatest enthusiasm, and very naturally.'

In the year 1881 the Richter Concerts were in the hey-day of their existence. The great conductor showed his appreciation of D'Albert's genius by inviting him to play his first Pianoforte Concerto at the concert of October 24, 1881, on which occasion the young composer-pianist and his work were received with real enthusiasm, 'three times recalled at the close, amid genuine excitement' being recorded in connection therewith. A month later—on November 25, 1881—D'Albert was elected Mendelssohn Scholar, but this he held for one year only. It cannot be said that he lacked appreciation in this country, because in truth his genius was early recognised by our leading concert-giving institutions, by the press, and by the musical public, and all these joined in paying tribute to one highly endowed with a rare artistic temperament. In this connection it is exceedingly pleasant to hear from the lips of Herr D'Albert the following words, of which he authorizes the publication: 'The former prejudice which I had against England, which several incidents aroused, has completely vanished since many years.'

The young pianist composer was then taken by Dr. Richter to Vienna, where he continued his studies and played his own Pianoforte Concerto at the Vienna Philharmonic Society early in the spring of the following year (1882). He was the youngest pianist that had appeared at that important concert-giving institution, where his performances created quite a sensation. In May, 1882, he visited England, playing at the Richter and Crystal Palace concerts with ever-increasing success. Except for an Overture to Hölderlin's 'Hyperion,' played at the Richter concert of June 8, 1885, the name of Eugen D'Albert seems to have disappeared from English concert-programmes till 1896, a period of fourteen years.

In deciding to make Germany his home, D'Albert was greatly influenced by Liszt, whose pupil he became. The great pianist took a special fancy to him, whom he called 'Albertus Magnus.' 'He used to say,' recalls Herr D'Albert, 'that it would have pleased him to be my rival at the piano when he was young—now he would not risk it, being too old.' That Liszt's confidence in and affection for him was fully justified, and that it was rich in result, has been proved by the fact that D'Albert has long been known as one of the most distinguished pupils of the king of pianists. So rapid, indeed, did D'Albert advance in technical skill and ripened musicianship, that in 1882, when only eighteen years of age, he was appointed Hofpianist des Grossherzogs von Weimar. He gave his first concert at Berlin on January 10, 1883, when he played his Pianoforte Suite, composed during his pupilage in England—a work that is a delightful blending of the ancient and modern styles. On that occasion his 'stupendous mechanism, beautiful and expressive touch, and original taste' evoked the warmest enthusiasm, manifestations rare indeed on the part of a critical Berlin audience. During the next few years Herr D'Albert lived the life of a distinguished pianoforte virtuoso, travelling and giving concerts in Germany, Russia, Italy, France, Spain, England, America (twice), everywhere gaining fresh laurels as an interpreter of the highest rank. At the Gewandhaus (Leipzig), on November 3, 1893, he emulated one of the famous feats of Hans von Bülow by playing at one sitting the following five Pianoforte Sonatas of Beethoven—Op. 31, 53, 90, 109, and 110, performing these masterpieces with all the fulness of

masterly technique and intellectual insight, and moreover in a manner sufficient to justify the statement that as an exponent of Beethoven, Eugen D'Albert has few, if any, equals.

In 1896, after an absence of fourteen years, he made his reappearance in England at a Mottl concert—April 28, Queen's Hall—when he played Beethoven's E flat Pianoforte Concerto, his performance of that colossal creation being 'marked, in a high degree, by the breadth, intelligence, technical skill, and power that already characterised his playing in 1882.' He played at two concerts of the Philharmonic Society during that season (1896) that is to say, he does not allow his individuality to unduly colour or distort the composer's intention, but with all earnestness of purpose he endeavours to interpret the music of his choice with deep reverence and true artistic sincerity.

While it may be hoped that Herr D'Albert has no intention of giving up his pianoforte playing just yet, there are ominous signs that he is devoting himself more and more to composition. Although he is only forty years of age he has already composed eight operas! Like other composers he does not always find a smooth path in the direction of getting his works performed. For instance, in

HERR D'ALBERT'S SUMMER RESIDENCE AT MEINA, LAGO MAGGIORE.

—a rare distinction—his concertos being Liszt's in E flat and Beethoven's in G. A quartet of pianoforte recitals—May 1, 12, 19, and June 2—not only greatly increased his reputation, but completely re-established him in the favour of the English musical public. THE MUSICAL TIMES in a notice of one of these recitals said: 'His rendering of the Waldstein Sonata was the finest heard in a London concert-room since the days of Rubinstein and Bülow.' Could higher praise be given? Versatility is a marked feature of Herr D'Albert's executive gifts. He may be regarded as a subjective player—

order to secure the production of his first opera, 'Der Rubin' (at Karlsruhe, in 1892), the impresario made it a condition that the composer should pay into the managerial exchequer the costs of production, that is to say 5,000 marks (£250). But not in opera alone has he found an outlet for his creative muse. The subjoined list of his compositions includes a symphony, an overture, two pianoforte concertos, a violoncello concerto, two string quartets, in addition to the pianoforte suite already mentioned, pianoforte pieces, songs, &c. As a composer he claims to be 'an apostle of artistic

truth.' No one can find fault with so commendable a creed, and we trust that he will long be spared to live up to a confession of faith so true to the principles of the art to which he devotes his life.

In the summer months of the year Herr D'Albert exchanges his Berlin residence for his charming villa on Lago Maggiore, of which we give a photograph. Here, in this seclusive and romantic spot, he passes a delightful existence, the pleasant hours being apportioned between composition and such recreations as cycling and lawn-tennis. It should be added that he takes a great interest in all sports and in medical science, though in regard to the last-named hobby he by no means aspires to become a doctor of music.

LIST OF COMPOSITIONS.

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1. Suite in D minor for pianoforte solo (Allemande, Courante, Sarabande, Gavotte and Musette, Gigue).
2. Pianoforte Concerto (No. 1) in B minor (1884).
3. Zehn Lieder (1886).
4. Symphonie in F major (1886).
5. Acht Klavierstücke (1886).
6. Walzer. Pianoforte (four hands).
7. String Quartet (No. 1) in A minor.
8. Overture zu Grillparzer's Esther. Full orchestra (1888).
9. Fünf Gesänge.
10. Pianoforte Sonata in F sharp minor.
11. String Quartet (No. 2) in E flat.
12. Pianoforte Concerto (No. 2) in E.
13. Lieder der Liebe.
14. Der Mensch und das Leben (Man and Life), for six-part chorus and orchestra (1893).
15. Seejungfräulein. Scena for soprano and orchestra.
16. Vier Clavierstücke for pianoforte solo (Ballade, Scherzo, Valse, and Intermezzo).
17. Fünf Lieder.
18. Vier Lieder.
19. Sechs Lieder.
20. Concerto for Violoncello.
21. Fünf Lieder.
22. Vier Lieder.
23. Acht Lieder (*a capella*), for male-voice chorus.
24. Wie wir die Natur erleben, for soprano solo and orchestra.
25. Zwei Lieder, with orchestra.
26. Venushymne, for tenor solo, chorus and orchestra.
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28. Sieben Lieder im Volkston.

OPERAS.

TITLES.	1ST PERFORMANCES.
Der Rubin	Karlsruhe, 1892.
Ghismonda...	Dresden, 1895.
Gernot	Mannheim, 1897.
Die Abreise	Frankfurt a/M, 1899.
Kain	Berlin, 1900.
Der Improvisator	Berlin, 1901.
Tiefland	Prague, 1903.
Flauto solo	(not yet performed).

The photograph of Herr D'Albert which forms one of our extra supplements, has been taken specially for this biographical sketch by Messrs. Russell and Sons.

NORWICH CATHEDRAL.

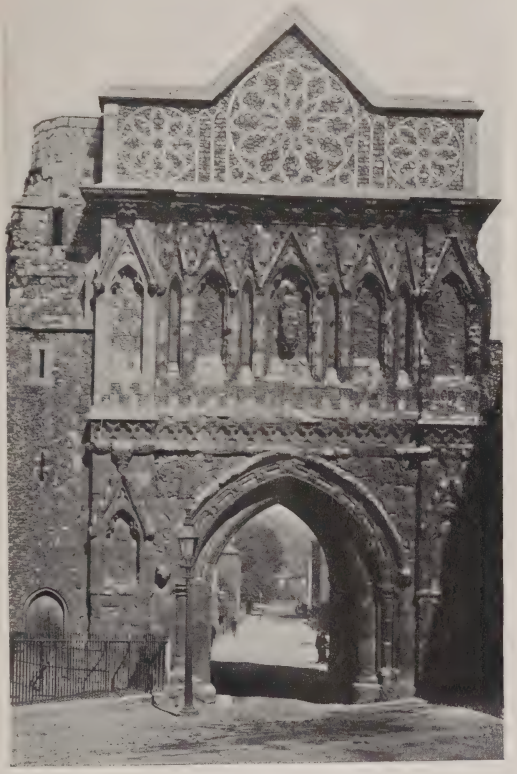
The interests of a city are not always centred in its predominant feature. Norwich is a case in point. It is the birthplace of several distinguished persons; in this it at least justifies its geographical position, for did not the wise men come from the East? Before making mention of some of the chief buildings in the city, its fame-roll of natives may be examined with satisfactory results. Among Norvicensians of note were Archbishop Parker, who preserved some of the most precious MSS. now in Corpus Christi College Library, Cambridge, among them being the earliest example of score writing (see Burney's History), and whose Psalter contained the first appearance of Tallis's tune now associated with Bishop Ken's Evening hymn; Dr. Caius, a name worthily linked with Gonville at Cambridge; Bishop Bateman, who founded Trinity Hall College, Cambridge; Joseph John Gurney, the Quaker philanthropist, and his self-denying sister, Elizabeth Fry; Harriet and James Martineau, Mrs. Opie, and the Rev. Minor Canon Walker, a worthy quartet of literary workers; John Crome, founder and chief of the Norwich School of Painters; and was not Sir Thomas Browne, author of the 'Religio Medici,' an inhabitant for nearly half a century?

In the art of music we find the following among the natives of Norwich: Dr. Edward Miller, composer of the tune 'Rockingham'; Edward Taylor, who was Sheriff of the City and one of the principal organisers of the Festival as a triennial event, and a former Gresham Professor of Music; George Perry, the first conductor of the Sacred Harmonic Society (London), and the composer of an oratorio on the subject of 'Elijah'; Drs. Crotch, Bunnett, and Mann; Mr. A. R. Gaul; Frederick Gunton, organist of Southwell and Chester, and two 18th century Cathedral organists, Samuel Porter, of Canterbury, and Henry Hayden, of St. Asaph—all the foregoing in addition to other musicians connected with Norwich Cathedral, to whom reference will subsequently be made. But we must not forget to add the name of Richard Mackenzie Bacon (1776-1844), who projected and edited the *Quarterly Musical Magazine and Review*, the first English journal of importance entirely devoted to music—a periodical which came into existence in January, 1811: its ten volumes being completed in 1829.

In the Middle Ages Norwich ranked as the second city in the Kingdom. Its name is probably of Norse origin—from *wic* = a creek, hence the village on the north of the creek would be called Northwic, from which is easily evolved Norwich. The city stood on a tidal bay in 1004. In that year the Danes devastated and ruined the place in revenge for the massacre of their countrymen by Æthelred-the-Unready. As the known history of the city may be said to begin with that Danish spoliation (1004), Norwich celebrates its nine hundredth birthday this very year!

Its most ancient building is the Castle, formerly a place of durance vile, but now converted into a Museum, famous for its fine collection of raptorial

birds, and an art gallery of which the citizens may justly feel proud. The Grammar School—the upper part of which was originally the chapel of St. John the Evangelist, its lower part a charnel-house!—at which several distinguished men have



ST. ETHELBERT'S GATE.
(*Photograph by Mr. A. E. Coe, Norwich.*)

been educated during the six hundred years of its existence: one of its most illustrious *alumni* being Horatio, Viscount Nelson, England's greatest naval commander. St. Andrew's Hall is a 15th century building, now devoted to civic purposes, but originally the nave of a grand church of the Dominicans, or Black Friars. Therein are held the Norwich Musical Festivals, which began in 1788 and were established as triennial events in 1824.

Of the forty-four (or more) churches in Norwich, that of St. Peter Mancroft justly claims first attention after the Cathedral. This noble sanctuary is also a product of the 15th century, the beautiful canopy of its font being an antiquarian gem of the first water. Music has so long been associated with charity in one of its noblest forms—the relief of the suffering poor—that no account of Norwich and its music would be complete without reference to 'The Jenny Lind Infirmary for Sick Children.' This, one of the best benefactions of the city, owes its origin to two concerts given by Jenny Lind (Madame Goldschmidt) in St. Andrew's Hall in January, 1849, when the net proceeds amounted to the sum of £1,253, a gratifying result of the tender-hearted promptings of that great and generous artist.

Norwich Cathedral, unlike many of its stately compeers in these Islands, does not occupy the site of any earlier church. To-day it stands, more or less intact in its Norman purity, as it was left by Bishop Eborard in the year 1145. The foundation stone was laid by Herbert de Losinga, the first Bishop of Norwich, in 1096, on a piece of land called Cowholme, *i.e.*, a pasture surrounded by water. The exterior of the fair fane is sometimes unfavourably compared with its interior, but without sufficient justification. The tower, with its spire, is a redeeming feature of remarkable significance. It is the second highest in England—315 feet against the 404 feet of Salisbury—and viewed from the Close in the brilliant sunlight of a perfect October morning, it fascinates the beholder by its perfect uprising. And who can gaze upon those fine flying-buttresses at the east end without being charmed by their strength and beauty?

The two gates at the western entrance to the Close add picturesqueness to the external

THE ERPINGHAM GATE.
(*Photograph by Mr. A. E. Coe, Norwich.*)

attractions of the Cathedral. The earliest of these twin portals is St. Ethelbert's Gate, an early Decorated structure *temp.* Henry III., also well-known even early in the 19th century as 'The Gate House,' a room for practices for concerts to be held in, and moreover at one time used as a

schoolroom for the choristers. The Erpingham Gate, opposite the west front of the Cathedral—built as an act of penance about 1420 by Sir Thomas Erpingham, and containing his kneeling figure—is architecturally original and unique, furnishing, as it does, a type of the best Perpendicular work. Shakespeare has this reference to the soldier-knight, who commanded the archers at the battle of Agincourt:

King Henry. Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.
(King Henry V., iv., 1.)

Upon entering the Cathedral at the west door its great height at once arrests attention. This unusual loftiness, intensified by the narrowness of both nave and choir, reminds one of Westminster Abbey. Then the large open arches of the triforium

THE PROCESSIONAL PATH, LOOKING EAST.
(*Photograph by Mr. A. E. Coe, Norwich.*)

admit the light in such profusion that the building is flooded with glorious sunshine in radiant purity. The piers of the nave are not only unusually massive, but alternate in design. The nave vault (72 feet in height) of stone, replaced (in 1446-72) the original Norman wooden roof destroyed by fire, while the carved bosses—328 in number—are worthy of special study. As Mr. Quennell, in his book on the Cathedral, says:

> To those who take an interest in early stone-cutting, this vault of Norwich is a store of inexhaustible treasure; the bosses, rudely cut as they are, tell their own tales with singular truth and directness. Their sculpture may not display the anatomical knowledge of the work of the Renaissance; yet it has a distinct decorative value that has been seldom equalled in the later decadent period.

The accompanying photographs illustrate the main architectural outlines of the Cathedral, but a few less prominent features may be noticed. The processional path at the east end is unique, and the Confessio or Relic Chapel is of special interest. There is a very rare relic of a Norman episcopal chair, cut in stone, behind the altar. The Jesus Chapel—re-restored from a floorless lumber room to a most beautiful sacred building, entirely by that noble man the late Dean Goulbourn—contains an altar of grey Barnack stone. This, and St. Luke's Chapel, both of them circular in design, add to the beauty and stateliness of the magnificent Norman apse. Upon looking up to the roof of the tower one cannot fail to be impressed with the rich Norman work of the lantern. The Pelican lectern in the choir is one of those quaint productions of mediæval times, while the sixty stalls—fine specimens of 15th century work—and their attendant misericordes are well worth detailed examination.

There is now no Chapter House nor Lady Chapel at Norwich. A glorious example of the latter did exist, but it was allowed to fall into ruin by a former Dean who, strange to say, has a monument erected to his memory in the Cathedral. Possibly the material for this monument was supplied from the ruined chapel. Some compensation, however, for the decay of these old buildings is found in the beautiful Cloisters, at one time partly filled with coloured glass,—begun in 1297 and finished in 1430—which are among the handsomest in England. They are situated on the south side of the Cathedral, the interior garth being about 145 feet square. The apartments formerly used by the monks are over the three sides of the cloisters, a very small portion of which is now appropriated to the choristers' day-school. The Prior's door, a fine specimen of early Decorated work, and the sculptured vault-bosses (as in the Cathedral) are features of this splendid appendage to the main edifice. The Locutory, where the monks indulged in their daily gossip, is a Norman apartment now used as a choir practice and schoolroom, and admirably serves its purpose.

The musical history of Norwich Cathedral is peculiarly rich in interest. There must have been an organ in the church during the first half of the 14th century, as an organist named Adam (of whom more anon), is recorded as having held office in 1333. Thirteen years later there was an organ in St. Mary's Chapel, and in 1386 there are records of the purchase of music books for clergy and choir. In the latter part of the 14th century there were at least *two* organs in the Cathedral, and in 1411 an organ-blower is mentioned. A new 'payre of organs in the choir,' a gift, cost £13 6*s.* 8*d.* In 1607 the Dean and Chapter agreed that a new organ should be made 'and timber fitted to make a loft for it'; this instrument was repaired in 1626, and the sum of £10, which Abel Colls gave to the church, was bestowed upon it. Sir Thomas Browne, in his 'Repertorium,' tells us that 'in the late tumultuous time' [the Civil War] this organ

Norwich Cathedral.

(Photograph by Mr. A. E. Coe, Norwich.)

'was pulled down, broken, sold, and made away. But since his majesty's restoration, another fair, well-tuned, plain organ, was set up by Dean Crofts and the Chapter, and afterwards painted, and beautifully adorned.'

Some interesting particulars of the 'Dean Crofts' organ and subsequent instruments are recorded by Dr. Humphrey Prideaux, Canon, and afterwards Dean of Norwich,—the two offices covering a period of forty-three years—in a MS. volume preserved in the Cathedral Treasury, extracts from which have kindly been made specially for this article by Dr. W. T. Bensly, the Chapter Clerk. In the year 1661, among 'Monies disbursed uppon Reparations of ye Church' are the following payments:

To Rich. Plumm of Bury for ye Organ -	45	0	0
To Mr. Pease for a new sett of Pipes -	18	0	0
To a painter for gilding ye Pipes - -	02	0	0
For taking down ye Organ, packing it, Cariadg, &c. - - - - - -	5	0	0

Worthy Dean Prideaux records, in the year 1689:

A Perticuler of the additional Stopps and new worke put into the Great Organ in Christ Church [the Cathedral] over and above the agreement made with Dr. Kidder [6th Prebend, or Canon] for £200 in behalfe of the Reverend Dean and Chapter of Norwich.

	£		
For one open Diapason of fine Mettal in the west front consisting of 50 pipes -	100	0	0
For the joyners in altering the case and carveing - - - - - - -	030	0	0
For one furniture of rankes aded to the Choir Organ consisting of 150 Pipes, and two more added to the furniture and mixture in the Great Organ -	030	0	0
For six stopps of Echoes consisting of 150 Pipes with Sound bord movement and Keys, &c. - - - -	100	0	0
For a Cornett stopp consisting of 120 pipes	050	0	0
The Sum̄ -	£310	0	0

The intire number of usefull pipes in the great Organ is 1375, there being 975 new pipes, and but 400 old.

The Indorsement of this document reads: 'An account of the additionall stops put into ye Organ by Harris, ye organ maker, 1690.' This organ maker was, of course, the celebrated Renatus Harris, the rival of Father Smith, and the instrument he 'made' consisted of 3 manuals and 20 stops—Great 10, Choir 5, Echo 5—without either pedal keys or pipes! We now find the name of an organ builder of whom comparatively little is known—Christian Smith, a nephew of Father Smith. Dean Prideaux, under date 'Jan. 9 169$^{8}_{9}$,' records the following:

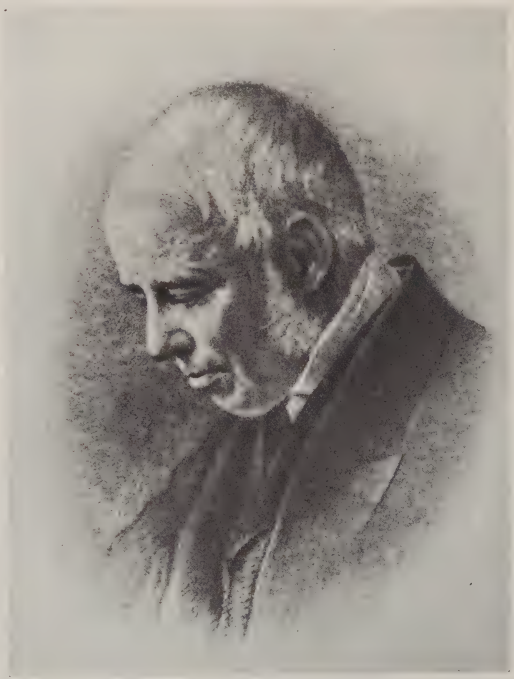
Memorandū an Agreement was made with Christian Smyth of London Organ maker to repair our Organ and put it in good sound and perfect repair in all its parts and appurtenances for wch he was to receive 80£, *i.e.* 50£ at ye concludeing of ye work and ye remaineing 30£ at ye next Audit.

And he did alsoe further agree to keep ye sayd Organ in good sound and perfect repair for ye Salery of 5£ to be payd him annually on St. Andrews day and ye first payment to be on St. Andrews day Ao Dni 1700 and not befor.

And he did further agree that in case any decay were in ye sayd Organ that he was to come down to put in repair on notice and that if it were not don within 6 months after notice that then he is to loose ye salery of 5£ for that year and in case it be not repaired within other six months after ye sayd notice that then ye Dean and Chapter may imploy any other organ maker to repair ye sayd decays and that he the sayd Christian Smyth shall pay all ye charges thereof.

Wch Articles being agreed to & sealed by ye sayd Christian Smyth and he haveing accordeingly finished ye work wch he undertooke ye sayd 50£ was payd him by ye Treasurer of the Church. The Articles are entered in the Ledger booke of ye Church.

It is evident that the Norwich organist of that time quite sustained the reputation of the race



DR. ZECHARIAH BUCK.
(From an original drawing made in 1876 by J. C. Brewer, and reproduced by kind permission of Dr. Henry J. Buck.)

in wanting more stops, though they seldom defray the cost thereof, as in this instance, for we learn that, on May 29, 1699:

Mr. Cooper Organist of ye Church did at his owne charge ad a Trumpet stop to ye Organ wch was now finished by Mr Christian Smyth who repaired the sayd Organ in the beginning of ye year ffor which stop Mr. Cooper payd him.

On June 5, 1759, it was ordered by the Chapter 'to treat and agree with some proper person or persons to repair the organ.' Evidently the 'proper person' turned out to be John Byfield, son-in-law of John Harris, son of Renatus, as he repaired the organ at a cost of £225. It was opened on November 30, and a new anthem, composed by Mr. Garland, was sung.

In 1833 extensive alterations were carried out by Bishop at a cost of £510 10*s.*, the reconstructed instrument being opened by Mr. Z. Buck (afterwards the famous Dr. Buck) on January 12, 1834. The changes made by Bishop included 'long octaves, GG to F,' 1½ octaves of 'German pedals, supplying a depth of bass intonation rarely equalled.' Composition pedals were added, also a clarabella stop

THE PRESBYTERY AND APSE.

(Photograph by Mr. A. E. Coe, Norwich.)

(Bishop's invention), and the organ was enclosed in a general swell. The unsightly case was improved in appearance. According to a contemporary account the case formerly contained:

> The gilt figure of a Roman lady standing forward before a recess in the centre, holding in her right hand a palm branch, and yet, absurdly enough, not bearing it upwards against the breast as the Christian Martyrs of old are usually represented, but projecting it forward as though it were some instrument, inasmuch that by many an ingenious conjecturer it had been converted into the bow of a violin!

For very many years after this nothing was done to the organ to enable it to retain the position it ought to have held as an instrument, and in course of time it could only be classed as one of the worst specimens of Cathedral organs in the Kingdom; but it was only in that unenviable position owing to its incompleteness and the action being thoroughly worn out. The swell organ only went down to Tenor C: there were only two stops on the pedal organ. But some of the stops were as beautiful as could be met with anywhere. In course of time Dr. Bates, the Cathedral organist, induced the Dean and Chapter to remedy this discreditable state of affairs. The matter was taken in hand by the present Dean with his characteristic energy. Subscriptions were thereupon invited and received to the amount of £6,432 5*s.* 5*d.*, and a new instrument of five manuals and adequate pedal organ was built by Messrs. Norman and Beard, the well-known firm of organ builders of Norwich, and opened on December 12, 1899. The great, swell, choir, and solo organs stand on the screen, together with five stops of the pedal; the remaining pipes of the pedal stand upright in the south triforium. The great and swell soundboards are placed transversely across the screen: the choir organ speaks towards the east, and the solo organ towards the west end of the Cathedral. The echo organ—the gift of Mr. Hugh Barclay, in memory of his wife—stands in the triforium of the apse at the extreme east end of the Cathedral, and is a very charming adjunct to this fine new instrument.

SPECIFICATION OF THE ORGAN.

GREAT ORGAN (14 Stops).

	Feet.		Feet.
Double Open Diapason ...	16	Flute Harmonique	4
Open Diapason, No. 1 ...	8	Twelfth	2⅔
,, ,, No. 2 ...	8	Fifteenth	2
,, ,, No. 3 (old pipes)	8	Mixture (3 ranks).	
Hohl Flute	8	Double Trumpet	16
Stopped Diapason	8	Tromba	8
Principal	4	Clarion	4

SWELL ORGAN (15 Stops).

Bourdon	16	Fifteenth	2
Open Diapason, No. 1 ...	8	Mixture (3 ranks).	
,, ,, No. 2 ...	8	Contra Fagotto	16
Lieblich Gedacht	8	Horn	8
Salicional	8	Oboe	8
Voix Célèstes	8	Clarion	4
Principal	4	Cor Anglais (Beating Reed)	8
Lieblich Flute	4		

CHOIR ORGAN (9 Stops).

Lieblich Bourdon	16	Dulciana (old pipes) ...	8
Open Diapason (old pipes from Great)	8	Nason Flute (part old pipes)	4
Stopped Diapason (old pipes)	8	Harmonic Gemshorn ...	4
Bell Gamba (old pipes) ...	8	Piccolo	2
		Corno Bassetto	8

SOLO ORGAN (5 Stops).

Flute Harmonique	8	*Orchestral Oboe	8
*Viola	8	Tuba Mirabilis	8
*Flute Harmonique	4		

* The stops marked thus are enclosed in a swell box.

ECHO ORGAN (12 speaking Stops).

Sub-Bass	16	Harmonic Piccolo	2
Contra Viola	16	Harmonic Trumpet ...	8
Gamba	8	Cornet (6 ranks).	
Zauber Flöte	8	Vox Humana	8
Unda Maris (pure flute) to tenor C	8	Gongs.	
Vox Angelica (2 ranks) ...	8	Octave Coupler.	
Viola	4	Tremulant.	

The whole of the pipes of the Echo Organ are enclosed in a swell box placed at the extreme east end of the triforium, and operated from the main keyboard by means of electro-pneumatic action. A separate bellows with hydraulic motor, worked from the ordinary water main, supplies the Echo Organ. The engine for blowing it is quite distinct from the engines which supply wind to the main organ.

PEDAL ORGAN (9 Stops).

Double Open Diapason ...	32	Violoncello	8
Open Diapason (wood) ...	16	Bass Flute	8
Open Diapason (metal) ...	16	Trombone	16
Dulciana	16	Trumpet (partly derived from Trombone)	8
Bourdon	16		

COUPLERS AND ACCESSORIES (10 Stops).

Choir to Pedal.	Choir to Great } Pneumatic.
Great to Pedal.	Solo to Great }
Swell to Pedal.	Swell Pistons to Composition Pedals.
Solo to Pedal.	Great Pistons to Composition Pedals.
Echo to Pedal.	Swell Octave.
Swell to Choir } Pneumatic.	
Swell to Great }	

PISTONS AND COMPOSITION PEDALS.

Five Pistons to Great Organ.
Five Pistons to Swell Organ.
Three Pistons to Choir Organ.
Two Pistons to Solo Organ.
One double-acting Piston to Great to Pedal Coupler.
One double-acting Piston to Swell to Great.
One double-acting Piston to Solo to Great.
Five Composition Pedals to Pedal Organ (acting separately, or in connection with the Great and Swell Organ Pistons).
Tremulant by Pedal for Swell Organ.
A double-acting Composition Pedal to Great to Pedal Coupler.

SUMMARY.

	Feet.	Pipes.		Pipes.
1 stop ...	32 ...	32	14 stops, Great Organ	976
12 stops ...	16 ...	538	15 ,, Swell ,,	1,086
32 ,, ...	8 ...	1,931	9 ,, Choir ,,	549
10 ,, ...	4 ...	610	5 ,, Solo ,,	305
4 ,, ...	2 ...	244	12 ,, Echo ,,	964
5 ,, ...	various	793	9 ,, Pedal ,,	268
64 speaking stops.		Pipes 4,148	64 speaking stops.	Pipes 4,148
14 couplers, &c.			14 couplers, &c.	
78 draw stops.			78 draw stops.	

Manual Compass, CC to C^3 = 61 notes.
Pedal Compass, CCC to G = 32 notes.

Before we consider the roll of organists, something may be said concerning the singers in the Cathedral—lay-clerks and choristers. It speaks well for the musicianship of Norwich lay-clerks that one of their number was honoured in being quoted by old Thomas Morley. In that eminent musician's entertaining treatise, 'A Plaine and Easie Introduction to Practicall Musicke' (1597), under the heading 'Definition of two parts in one' (p. 96), Morley, addressing an imaginary pupil, *Philomathes*, says:

> It is when two parts are ſo made, as one ſingeth euerie note and reſt in the ſame length and order which the leading part did ſing before. But becauſe I promiſed you to ſet downe a vvaie of breaking the plainſong, before I come to ſpeake of tvvoe partes in one, I will giue you an example out of the works of M. *Perſley* (vvherewith wee vvill content our ſelues at this preſent, becauſe it had beene a thinge verie tedious, to haue ſet dovvne ſo manie examples of this matter, as are euerie vvhere to bee founde in the vvorkes of M. *Re[illegible]ford*, M. *Tallis*, *Preſton*, *Hodgis*, *Thorne*, *Selbie*, a[illegible] diuers vvhere you ſhall find ſuch varietie of [illegible]ing ſongs, as one not verie well skille[illegible] ſcant deſcerne anie plainſong at al[illegible] learn to break any plainſong whatſoe[illegible]

THE CHOIR AND ORGAN, LOOKING WEST.
(Photographed specially for this article by Mr. A. E. Coe, Norwich.)

After a little explanatory conversation between *Master* (*i.e.* Morley) and *Philomathes*, the former gives in score—in order that the pupil 'ſhould the more eaſilie perceiue the conueiance of the parts'—'The plainſung (*sic*) of the Hymne Saluator mundi, broken in diuiſion, and brought in a Canon of three parts in one, by Oſbert Parſley.' Now, who was this Osbert Parsley (or Persley) whom Morley set up as a model? Born about the year 1511 he was for fifty years a 'singing-man' in Norwich Cathedral. Moreover, his contemporaries described him as 'the most learned musician.' His compositions are to be found in various libraries. He died in 1585, the same year as Tallis, and was buried in the nave of the Cathedral.

His monument is placed upon the fourth pillar from the west door on the north side of the nave. The epitaph, now obliterated, is thus given by Sir Thomas Browne in his 'Repertorium' (1712):

OSBERTO PARSLEY
Muſicæ Scientissimo
Ei quondam Confociati
Musici posuerunt Anno 1585.

Here lies the Man whoſe Name in ſpight of Death
Renowned lives by Blaſt of Golden Fame,
Whoſe Harmony ſurvives his vital Breath,
Whoſe Skill no Pride did ſpot, whoſe Life no Blame.
Whoſe low Eſtate was bleſt with quiet Mind
As our sweet Cords with Diſcords mixed be.
Whoſe Life in *Seventy* and *Four* Years entwin'd,
As falleth mellow'd Apples from the Tree,
Whoſe Deeds were Rules, whoſe Words were Verity:
Who here a Singing-man did ſpend his Days,
Full *Fifty* Years, in our Church Melody
His Memory ſhines bright whom thus we praiſe.

The Norwich choristers have long been famous for their vocal achievements, and have not some of them made their mark as 'grown-ups'? Here are some names: Thomas Vaughan, a very distinguished tenor vocalist in his day, Dr. Z. Buck, Dr. Philip Armes, Dr. Bunnett, Mr. George Gaffe (organist of St. Alban's Abbey), Mr. A. R. Gaul, the late Mr. F. A. Mann and his younger brother, Dr. A. H. Mann, the Rev. A. W. Baldwin, the much-respected Chaplain at Wormwood Scrubbs, Mr. Montague Smith, late organist to the University of Glasgow. In this chorister connection it may prove interesting to quote from the 'Brief Account of Cathedral and Collegiate Schools,' compiled by Miss Maria Hackett, the choristers' friend, in 1824. Under the heading Norwich she says:

> The Cathedral Establishment at Norwich, as settled at the Reformation, was on a very narrow scale, and differed materially from the other foundations by King Henry VIII. There were no endowed Grammar Schools, nor was there any provision made for a Grammar Master and Usher, as in other Cathedrals of the new foundation, to instruct the boys of the Church, and such others as may resort to him, in literature and good morals. The Choristers were to be eight in number, to be chosen by the Dean. They were to reside with their Music Master, 'and to be found in table and diet, especially four of them that are most fit to serve in the Choir, until the table in the Common Hall be provided for them.' They were to receive an annual livery-gown, but no money payments. The statutes require, that they shall be taught to sing, and to play on instruments of music.
>
> Considerable deviations have taken place from these injunctions (by what authority does not appear), which have made the situation of a Chorister much less valuable, than was designed by their Royal Benefactor. The boys are not now maintained by the Dean and Chapter, but receive very inadequate stipends in lieu of board. When first admitted, they have, as supernumeraries, *£2 per annum;* the next four boys have *£5 per annum;* the next four *£10.* The advance of salary they have of course by rotation. The supernumerary is always accepted as a Chorister.
>
> The head-boy, I was glad to perceive, was qualified, in the absence of the organist, to supply his place very respectably on the organ. Two of the superannuated Choristers had been re-admitted into the Choir, as supernumeraries, in a situation nearly corresponding with that of Bible-clerks at the Universities, and were appointed to read the First Lesson; and another, who had just quitted the Music School, was preparing to enter the University.

In the 'Additions and corrections' to her 'Brief Account,' Miss Hackett says:

> An old Norman chamber abutting on the Cathedral has been converted into an excellent, well-lighted School-room, and the ancient monastic dormitories over the cloisters have been repaired and fitted up as a Music School and Class-rooms. An improved system of education has been adopted. An examination, including music, is held twice yearly by the Dean and the Precentor, when prizes are awarded, and a printed Report is published.
>
> Four of the Choristers dine alternately at the Deanery every Sunday, and all of them are taught instrumental music at the expense of the Dean and Chapter.

At the present time there is no *residential* choir school at Norwich, but the boys are carefully educated and cared for by Mr. J. H. Brockbank, one of the lay-clerks and the possessor of a fine, deep bass voice. We have pleasure in giving a copy of the report of H.M. Inspector, at July last, as to the efficiency of the education which the boys receive:

> The usual excellent features are fully maintained and the boys show that they have acquired sound habits of industry and self-reliance. The papers worked in Geography and History were particularly meritorious. The class of junior boys contains much promising material, it has been very well taught, and the boys show a very agreeable readiness and co-operation in their school work.

The choristers do not wear surplices except on Sundays and Saints' Days and their Eves, their daily 'garment of praise' being a violet cassock. On the occasion of our visit the trio 'Jesus, Heavenly Master,' from Spohr's 'Calvary,' was sung by six boys (two to each part) with unaffected purity of voice and complete mastery of its difficulties. Every service is preluded by 'Lead me, Lord' (from S. S. Wesley's anthem, 'Praise the Lord, O my soul'), sung, unaccompanied, by the choir in the south transept before the procession starts. When the last chord of this devotional strain—perfect in its appropriate simplicity—dies away, the organ voluntary is begun and the choir and clergy proceed to their places. For many years during the last century the whole choir sat in the organ gallery on Sundays, and not in their usual places in the stalls. The change to the recognised location was made by the late Dean Goulburn in 1867, soon after he began his beneficent régime in the administration of the Cathedral.

Of all English cathedrals Norwich can boast the greatest antiquity in regard to the office of organist. With singular appropriateness the name of its first known chief-musician was Adam. In the Sacrist's Roll of the year 1333 there is a payment of xiii*s* iiij*d* for a robe 'for Adam the organist.' His habiliment must have been made of nothing less than red samite (a kind of heavy silk stuff) and miniver. It would be interesting to know the kind of instrument upon which Organist Adam exercised his skill, but this information, alas! is not possible. Passing over Henry Baker, —who held office in 1593—we come to a Norwich native named William Cobbold, or Cobbald, or Cobold, or Cobhold, as his name is variously spelled in the records. He was appointed in January, 1560, and held the organistship till 1608, when he became a singing-man. He died at Beccles (November 7, 1639), and is buried in the Parish Church of that town, under a flat stone at the east end of the Church bearing this inscription:

THE TRANSEPTS, SHOWING THE NORMAN WORK IN THE LANTERN OF THE TOWER.
(*Photograph by Mr. A. E. Coe, Norwich.*)

> Here lyeth the body of William Cobbold, sometimes Organist of Christ Church, in Norwich, who died the 7th of November, 1639.
>
> The body rest here
> But the soule above
> Sing heavenly anthems
> Made of peace and love.

Cobbold bequeathed 'to the Canons, singing-men and queristers of the Cathedral of Christ Church [Norwich] within the quere, 20*s*.' He also left the sum of 6*s*. 8*d*. to Thomas Purton, one of his fellow singing-men, who died before he could enjoy this lawyer-fee legacy. Cobbold contributed to Este's 'Book of Psalms' (1592) and to the 'Triumphs of Oriana' (printed 1601, published 1603), the latter publication containing a madrigal by him 'With wreathes of rose and laurel.' There was another Norwich Cathedral contributor to this collection, Richard Carlton—he was about that time Master of the Choristers.

To Cobbold succeeded William Inglott (1554-1621), who held the office of organist for thirteen years—1608 to 1621. Three members of the Inglott family were connected with the music of the Cathedral at one time—Edmond, father and son of the same name, both Masters and tutors of

THE CONFESSIO, OR RELIC CHAPEL.
(*Photograph by Mr. A. E. Coe, Norwich.*)

the Choristers, and William. The last-named (the organist) not only had a great reputation as a performer on the organ and virginals, but he contributed two pieces—'A Gaillard Ground' and 'The Leaues bee greene'—to the Fitzwilliam Virginal Book, and also to Will. Forster's collection of Virginal music, if the name 'Englitt' is, as seems quite probable, a variant of his patronymic. William Inglott was buried in the nave of the Cathedral. On a pillar near the organ screen is a monument to him which Dr. Croft, as a mark of his esteem for Inglott's merits, caused to be repaired. We give (on the opposite page) a facsimile of the beautiful engraving of this monument in Sir Thomas Browne's 'Repertorium' (1712).

The next organist of note was Richard Ayleward, who began to reign concurrently with Charles II. He was the son of a Minor Canon of, and became a chorister at, Winchester Cathedral. He composed a special anthem (the MS. of which is in Dr. Mann's possession) entitled 'The King shall rejoice,' for the Restoration Thanksgiving Service held in the Cathedral on May 20, 1660. Ayleward died in October, 1679. Mr. Taphouse possesses a volume of music entirely in the handwriting of Richard Ayleward—a Collection of Allmaines, Corantes, Sarabands, Jiggs, Variones and Passionate Ayres for the Harpsichord, most of them signed by Ayleward. The book also contains some directions for tuning the harpsichord according to equal temperament, which shows that at so early a period as the 17th century a Norwich organist gave attention to so complicated a subject. We may pass over the names of Thomas Pleasants, James Cooper, Humphrey Cotton, and Thomas Garland, —a quartet of chief musicians who held office for two full scores of years and are all buried, as well as Ayleward, in the Cathedral—and come to the Beckwiths, father and son.

The elder Beckwith was known as John *Christmas* Beckwith, though his second name was perchance bestowed as a nickname by reason of his having probably been born on Christmas Day (at Norwich, 1750). He studied under Hayes at Oxford, and was an exceptionally fine extempore player, excelling in impromptu fugues, in addition to being a good painter. Beckwith, who only held the Norwich organistship for less than a year,—August, 1808, to his death in June, 1809, though he had been Master of the Choristers for some time previously—was one of the earliest, if not the first, to compile a Pointed Psalter. In his publication entitled 'The First verse of every Psalm of David with an ancient or modern chant in score adapted as much as possible to the sentiment of each Psalm by J. Beckwith, Mus. Doc. Oxon.' (1808), he sets forth the following in the form of a 'strong recommendation':

> Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous *red* mark: if one book were thus carefully marked, the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital.

We now come to the best known organist of Norwich, in the person of Zechariah Buck. A native of the city, he was officially connected with the Cathedral for the long period of seventy years! He began as a chorister, and was articled to John Charles Beckwith, the son of Dr. Beckwith, whom he succeeded as organist in 1819 (aged 21), a post he held for fifty-eight years. Although it is more than probable that Dr. Buck would not be able to satisfy present-day examiners of the Royal College of Organists in organ-playing, he made an extraordinary reputation as a trainer of boys'

voices. His methods, though peculiar, if not eccentric, were remarkably resultful. We learn from Mr. F. G. Kitton's biography of the old organist that

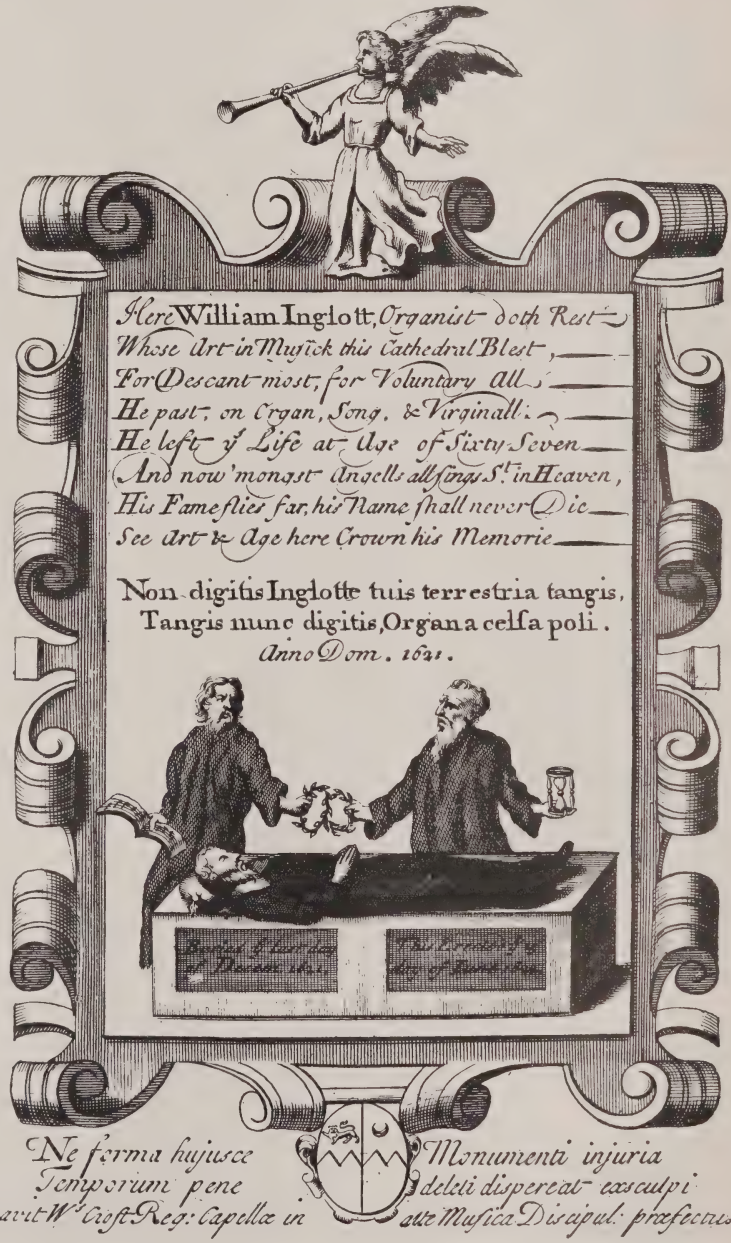
> In order that the boys should open their mouths, he resorted to the use of beans, marbles, nuts, acorns, coffee-berries, &c.; but the nuts proved a decided failure, as the boys were always cracking them. At length the excellent idea occurred to the ingenious Doctor to experiment with a neat wooden mouthpiece, in the exact shape of the mouth, and to fit in with the teeth. These mouthpieces resembled, both in size and form, the segment of an orange; they were hollow, and the exterior surfaces had grooves for the teeth. The mouthpieces, which answered the desired purpose admirably, were made of boxwood by B. W. Spaull, an ecclesiastical builder in the Cathedral Close, and were sold at sixpence each. Some of the Doctor's private pupils had their mouthpieces reproduced in silver. These contrivances, with penny looking-glasses, were handed round to the boys at their morning practice for the exercise work, which was superintended by Buck himself, or, in his absence, by one of his articled pupils.

Dr. Bunnett—organist to the Corporation, and of St. Peter Mancroft, and to the Festivals—was assistant to Dr. Buck and rendered invaluable service as assistant-organist of the Cathedral for many years.

Old Dr. Buck was insistently particular that his little cherubs should sing with poetic feeling. Here again he adopted original methods. On one occasion, when teaching a boy to sing Mendelssohn's 'Hear my prayer,' he could not get the young gentleman to realize the full meaning of the words 'Without Thee, all is dark,' so he shut him up in a large music-cupboard in order that absolute darkness might be felt. The worthy Doctor, closing the door, said triumphantly '*Now*, my boy, can you realize better the *darkness?*' 'Please sir, No sir,' was the reply, 'There's a *crack* in the door'!

The late Mr. James Valentine Cox, a member of the choir for sixty years, thus records the vocal agility of Norwich choristers and singing-men half a century ago:

> About 1840-50, the music of the Cathedral was rendered very differently from the way in which it is now. Then everything was done in the most florid style—viz., grace notes, cadenzas, shakes (single, double, and triple), while time was not much considered. Indeed, some of the treble solos were nearly sung *ad libitum*. . . . In the anthems I have heard three boys making 'shakes' simultaneously; and not only the boys, but the lay-clerks used to 'shake' most extensively. There was one lay-clerk—Mr. William Smith—who had so good a 'shake,' that he was requested not to forget it at the



service, as the ladies so much admired it! I have known him begin a solo with an elaborate 'shake,' and end with one, besides introducing two or three in the middle of an anthem. In fact, 'shakes' were so numerous that they must have *shaken* the Cathedral to its very foundation!

It is no wonder that the general education of the poor little choristers was greatly neglected, owing to the time they had to give to the innumerable practisings insisted upon by Dr. Buck. He was very particular as to his choristers' diet, especially when a boy had to sing a solo. On one occasion a Norfolk clergyman asked Dr. Buck to lend him a solo boy to take part in a performance of 'Elijah.' The choice fell upon Master A. R. Gaul, who had the honour of being invited to dine—sitting at a

DR. FRANK BATES.
ORGANIST AND MUSICAL-MASTER OF THE CHORISTERS.
(*Photograph by Mr. A. E. Coe, Norwich.*)

side table—with the clerical concert-giver before the performance. In the course of the dinner a note arrived for the host, who proceeded to read it aloud before his assembled guests. It read thus:

Dear Sir,
Please don't let little Gaul have any pudding.
Yours faithfully,
Z. Buck.

Dr. Frank Bates, the present organist, was born at March, Cambridgeshire, January 13, 1856. After having been assistant-organist of Holy Trinity Church, Leamington, he became (aged 18) organist of St. Baldred's Episcopal Church, North Berwick. There he was very successful in training a choir of fisher boys, and after eight years at North Berwick, he was appointed organist and choirmaster of St. John's Episcopal Church, Edinburgh. He took his degree of Mus. B. at Dublin in 1880, and two years later the further distinction of Doctor, being then one of the youngest doctors of music in the United Kingdom. For the latter degree he composed an oratorio entitled 'Selections from the history of Samuel.' In December, 1885, from among 118 candidates, Dr. Bates was appointed organist and 'musical-master' (to give the official designation in the Chapter records) of the choristers of Norwich Cathedral, a position he has held with credit to himself and in pleasant co-operation with his colleagues for nearly nineteen years. Since 1900 he has successfully conducted the Norwich Philharmonic Society, and, since 1901, the Norwich Choral Society, formerly the Old Gate House Choir: and in various other ways he takes part in the musical activities of the city. He lives in a charming Elizabethan house in the Close, a delightful habitation which more than one American has expressed his desire to remove bodily to 'the other side'!

For kind help rendered in the preparation of this article, the writer's thanks are tendered to Dr. A. H. Mann, organist of King's College, Cambridge, conductor of the Norwich Festival Society's concerts, and chorus-master to the Festival; to Dr. W. T. Bensly, Chapter Clerk of Norwich; to Dr. Frank Bates, Organist and Musical-master of the Choristers of the Cathedral; and to Mr. A. E. Coe, of London Street, Norwich, for his excellent photographs.

Dotted Crotchet.

JOHN DUNSTABLE.

The unveiling of a monument to John Dunstable by London musicians may serve as an occasion for a few remarks concerning him and the position he holds in musical history. Nothing certain is known of him, except the date of his death, Christmas Eve, 1453. It is probable, though not absolutely certain, that he was born at Dunstable in Bedfordshire, where there was a wealthy and important monastery; he may have taken his name from this, but surnames were then getting permanent, bequeathed from father to son. For instance, Simon Tunsted, born at Norwich, but named after his father from Tunsted, is a case, and an older one. The name John Dunstable is also found among the monks of St. Albans, but this was in the 14th century under Abbot Hugh, who died in 1326. More to the point is the record of a grant made in 1436, giving 'liberam warrennam in Stepilmorden et Gildenmorden in com. Cantabr.,' to 'Joh̃. Dunstaple, armiger.' This may have been the astronomer-composer, but I think the probabilities are against it. Long before 1436, Dunstable was celebrated all over Western Europe, except perhaps Germany. It appears probable that he was born about 1380.

His position in musical history is more interesting than speculations concerning his biography. He flourished in the early 15th century, the period when the problem of artistic musical composition was at last solved; and in my opinion the ancient

statements, that it was Dunstable who solved the problem, are correct. Walter Odington, who was living at Oxford in 1316 and 1330, left a most complete treatise on the music of his day; Simon Tunsted, or one of his friars, wrote another in 1351; but neither of these writers mentions Imitation, Passing-notes, or Suspensions, and without these resources it was impossible for music to become an independent structural art, able to bear analysis on its own account. But all this constructive material is found in Dunstable's works. In addition, consecutive fifths and octaves are forbidden; and the meaningless ugly dissonances of older attempts have disappeared. I do not know a single earlier attempt of which the 'harmony' is even bearable, except some pieces in a MS. at Cambridge.* And yet, scarcely fifty years after the date when Tunsted's treatise was completed, the mighty change had been brought about. How was this achieved?

About this time a school of clever experimenters existed among the organists of Florence. Some of their works exist in the British Museum† (Additional MS. 29987), dating perhaps towards 1450. Others are preserved at Paris and in Italy. Ambros judged that these men looked too far forward; they had an inkling of modern dramatic expression, and foreshadowed the early 17th century innovating musicians of Florence. But they could not progress, because the structural resources were not yet in use; and very soon afterwards the Italians gave up music altogether for many years, in fact till the 16th century. Some of these earliest Florentine writers in their experiments occasionally made very lucky shots at true part-writing; it has been generally believed that Dunstable had visited Italy, possibly (as Dr. Wilhelm Nagel suggests) along with Lionel Power, and he may have taken hints from hearing these effects. But we know nothing certainly, though the assertion on Dunstable's epitaph that he was the man who 'scattered the sweet arts' of music 'through the world' suggests his visiting the Continent. Let us turn to recorded facts.

Tinctoris, writing about 1480, asserts that it was the institution of Chapels Royal, attracting men of genius, that brought about the great improvement of music, so great that it seemed as a new art, which new art first arose among the English, whose chief was Dunstable. Here we find something tangible, by a trustworthy authority. He tells us that the art of composition arose from the establishing of the English Chapel Royal. When was the English Chapel Royal instituted? The earliest reference I have been able to find is in 1417. Several names are incidentally mentioned, but they are otherwise unknown. It appears to me that we may reasonably suppose Dunstable was a member of this Chapel Royal, 'plena cantoribus ampla capella,' as a eulogy of Henry V. calls it. Through daily hearing the effects produced by this large body of voices, and their extemporised 'discant,' a man of genius would develop the sense of distinction between pleasing and unpleasing successions of chords, which the older musicians appear never even to have thought of. The art of independent and correct part-writing required higher powers and real invention, but Dunstable at any rate had acquired it long before 1430. The Agincourt Song was written before 1422. Haberl judges that Dufay was already acquainted with Dunstable's works before he went to Rome in 1428; and between 1430-40 there was a choir-book written for Trent Cathedral in the Tyrol, which contains ten of Dunstable's works, besides fourteen by Power and other Englishmen, so quickly had the 'new art' spread! Martin le Franc,* in 1437, confessed that the best musicians of his own Paris were beaten by Dufay and Binchois, who copied Dunstable's 'nouvelle pratique.' Later writers of the 15th century—English, Flemish, or Spanish—always give Dunstable the earliest place among musicians. Finally, the French poet Eloy d'Amerval, in his vision of paradise (published 1508) describes how in heaven Dunstable, Dufay, and other great musicians continually compose hymns of praise for the saints and angels.

The sad destruction of English service-books at the Reformation doubtless is the reason for the disappearance of Dunstable's works, which were, except fragments, quite unknown till recently. But a very large number has lately been discovered at Rome, Trent, Bologna, and elsewhere on the Continent, above all at Modena. English MSS. of the 15th century are rare, and very often the pieces preserved are anonymous. There is an incomplete Mass for three voices † at Cambridge; it is complete in the Trent MSS. No composer is mentioned in the carol-books preserved in the Selden MSS. at Oxford, and Trinity College, Cambridge; one piece in the former is found in the Modena MSS., and ascribed to Dunstable. There are, however, works by both Dunstable and Power in the Old Hall MS. recently brought to light by Mr. Barclay Squire. Dunstable's astronomical calculations are preserved in the Laud MSS. His three-voiced piece 'O rosa bella' has been published in various works; four sacred compositions from Bologna have been facsimiled by the Plainsong and Mediæval Music Society, and eight are printed in the *Denkmaeler der Tonkunst in Oesterreich* with a facsimile of the Trent version of 'O rosa bella.' A thematic catalogue of all the known works, compiled by Miss Stainer, may be seen in the second volume of the Internationale Musik-Gesellschaft, p. 9.

Two epitaphs on Dunstable exist; one, now restored, was placed on his grave in London; the

* See No. 1772 in the Catalogue (revised) of the recent Exhibition at Fishmongers' Hall. It is not safe to conclude that lines of music written like a modern score were certainly intended to be sung simultaneously; they should be compared with the lines of poetry.

† When cataloguing the English Virginal-books in the *Monatshefte für Musikgeschichte* for 1902, I drew attention to this important MS., hitherto neglected.

* Naumann, in his 'Illustrated History of Music,' quoted the lines confessing the supremacy of Dufay and Binchois, but carefully suppressed the passage concerning their English model. Dufay is Naumann's hero.

† Exhibited at Fishmongers' Hall, but in the revised catalogue (No. 1771) erroneously called 'two-voiced.'

other was written by Abbot Wheathamstead, whose epitaphs were printed by Weever from the Cotton MS. Otho B 4, ruined by a fire at the binder's in 1865. Both epitaphs ascribe such extraordinary genius and virtue to Dunstable, that, as Fuller says, they must necessarily allude to the same man, for it would bankrupt nature to produce two such amazing prodigies.

Before concluding, it may not be superfluous if I add a few remarks concerning the *Gymel*. Several German historians have written at length upon this supposed English style. They have credited the assertion of Gulielmus Monachus, whose treatise purports to teach composition after the true English styles—in fact, 'English as she is composed'—these styles being *Faulxbourdon* for three voices and *Gymel* for two. But *Gymel*, or *Gimel*, often marked in English 15th and 16th century MSS., seems rather to denote *divisi*. The importance attributed to *Gymel* in the development of harmony is quite unjustified.

That it should have taken several centuries after Hucbald and Guido before the problem of musical composition was solved may appear strange; but it should be remembered that until Walter Odington's time the tuning followed was that of Boethius, which was unsuitable to harmony, and made thirds discordant. We find from the exhaustive treatises of Odington, Tunsted, and Johannes de Grochæus that the necessary means for composition had not been invented in 1350, nor the laws discovered; but all was accomplished by 1430. Who did it? 15th and 16th century writers said it was Dunstable; and so did the historians Martini, Hawkins, and Burney. Through a careless misstatement of Baini's in 1828, Dufay was for some time credited with the priority of the invention; the correction, first made by Arnold in 1867, and subsequently confirmed by Kade, Eitner, Haberl, and others, has shown that Dufay was a later musician, that the ancient statements were correct, and the priority of the invention justly belongs to John Dunstable, *Tua laus, tua lux, tua Musica princeps.*

Someone may ask, 'If these are your opinions, how do you explain "Sumer is icumen in," of which at least the tune was written about the year 1226?' All I can answer is, that the more one speculates on the origin of that wonderful piece the more puzzled one gets. Let a curious reader wade through the many pages which Dr. Nagel devoted to the subject in his 'Geschichte der Musik in England,' and he will begin to realise how insoluble that problem is.

H. Davey.

Dr. Henry Hiles died, we regret to record, at Worthing, on October 20, in his seventy-eighth year. He had recently left Manchester—where he had spent forty-five years of professional life and where he was greatly esteemed—and had settled at Pinner, in order to enjoy a more leisured life after a long and honourable career. As a composer Dr. Hiles is best known by his fine glee, 'Hushed in death.' A biographical sketch of him, the materials for which he personally supplied, with a special portrait, appeared in The Musical Times of July, 1900.

Occasional Notes.

Has a man no Music in him? he will never become a poet; has he no Poetry in him? he will never become a musician. The old writer uttered a deep truth when he quaintly defined Poetry as 'Reason joined with Musick': and we may justly add that Music is 'Poetry and Painting in sound': Poetry, because its merit lies in the ideality of its aims and the beauty of proportion in its construction and form; Painting, because it enables us to call up vividly scenes which painters have ever essayed to put on canvas, though they have perhaps never realized them to the fullest. Great poets and musicians are of 'the few who ennoble the many,' and they probably do more than any other artists to save humanity from a saddening and pessimistic view of life, of the dread struggle for existence going on around us.

John Stainer.

Names and personalities, even in music, so soon pass out of memory that the name of Jules—subsequently Sir Julius—Benedict is comparatively forgotten. As the centenary of his birth falls due on November 27, the occasion may serve to recall the name of a musician who, not so very long ago, was a very prominent figure in English musical life. Although Benedict was a German—he was born at Stuttgart, November 27, 1804—he made his chief success as a composer in an Irish opera, 'The Lily of Killarney,' which, despite its old age (as operas go), still retains its popularity. The first performance of 'The Lily of Killarney' took place at the Royal English Opera, Covent Garden, on February 10, 1862. Alfred Mellon conducted, and the principal vocalists included the sisters Louisa and Susan Pyne, Mr. Harrison, Mr. Henry Haigh, and Mr. Santley, the last-named, in the rôle of *Danny Mann*, singing in the familiar duet 'The moon has raised her lamp above.' *The Times* eulogised the work, saying that it 'fairly earned the unequivocal success it obtained,' while the *Musical World*—the criticisms in both journals doubtless being from the pen of Mr. J. W. Davison—said:

> We have no hesitation in pronouncing Mr. Benedict's new opera a veritable masterpiece, and the work alike of a profound artist and an original thinker. If the composer has been occasionally restricted in his aspirations by the somewhat conflicting elements of the story [by Dion Boucicault], and the special character and *couleur locale* of lowly Irish life, he has in many instances triumphed over all obstacles, and literally competed with the old Irish composers themselves in the sweetness, wildness, and plaintiveness of their melodies. In the two ballads of *Eily*, 'In my own mountain valley' and 'I'm alone,' *Hardress Cregan's* song 'Eily Mavoureen,' and *Myles's* 'Lament,' in the first act, Mr. Benedict has caught the very spirit of Irish melody. But the music is all beautiful.

Could higher praise be given? For the Birmingham Festival of 1870 Benedict composed his oratorio of 'St. Peter,' a work which contains some music that should not be forgotten, *e.g.*, the soprano air 'I mourn as a dove,' and the melodious chorus 'The Lord be a lamp unto my feet.' A favourite pupil of Weber, Benedict lived the life of a busy musician in England for fifty years. He was knighted by Queen Victoria in 1871, and died, in London, June 5, 1885, aged eighty, his remains being interred in Kensal Green Cemetery.

The death, on October 16, of Mr. Charles Morton, at the age of eighty-five, recalls the fact that he was the first to introduce the music of Gounod's 'Faust' to an English audience. This happened more than forty-four years ago, the performance taking place, not in a theatre, but at the Canterbury Music Hall, Westminster Bridge Road, of which Mr. Morton was at that time the lessee. Not much information is obtainable about these initial representations, but an advertisement in the *Daily Telegraph* of April 24, 1860, is important. Here it is:

> Canterbury Hall Concerts — The Royal Academy over the water.
>
> This evening will be performed (first time in this country) C. P. Gounod's opera 'Faust.' *Faust*, Mr. H. Herbert; *Mephistopheles*, Mr. C. Bernard; *Marguerite*, Miss Russell; *Siebel*, Mrs. Anderson; and an efficient chorus.

Henry F. Chorley, a warm admirer of Gounod, referred to the performances in these terms:

> We must return to offer a word or two on the selection from M. Gounod's 'Faust,' given at *Canterbury Hall*, since Mr. Morton's enterprise merits every possible credit; and its success (in this case) is . . . more than commonly grateful to those whose belief in a new and real artist has never wavered, countless though the assaults and sarcasms on the subject have been.

Chorley regarded the Soldiers' Chorus as 'an inspiration, if ever there was such a thing,' and then went on to say:

> The music is found to be bright, buoyant and real . . . . and the effect produced must surprise even those who are as thoroughly satisfied of its intrinsic excellences as ourselves.

The Canterbury Hall performances—of apparently only a *selection* from the work—preceded by three years the first representation of 'Faust' at an opera house in London. This took place at Her Majesty's Theatre on June 11, 1863, in the presence of the composer, but the performance was conducted by Arditi. In one of the 'Haymarket Nursery Rhymes' which enlivened the columns of the *Musical World* forty years ago, Arditi is thus poetised as a time-*beater*:

> There was a conductor, Arditi,
> Who, like a Scotch poet called *Beat*tie
> Believed that his name
> Would descend down to fame,
> But, like *Beat*tie, was wrong—this Arditi.

On Saturday, October 8, was unveiled a mural tablet erected to the memory of John Dunstable in St. Stephen's Church, Walbrook. Dunstable, a pioneer creative native musician, died on Christmas Eve, 1453, and was buried in the former church of St. Stephen, Walbrook, which perished in the Great Fire of 1666. He had an European reputation, and the action of the London Section of the Incorporated Society of Musicians in erecting the monument to Dunstable's memory is highly commendable. The memorial is a chaste specimen of glass mosaic: the upper panel contains three figures of angel musicians against a starry sky, symbolic of the fame of Dunstable as a master of music and as an astronomer, while the lower panel records the restored inscription of his tombstone. Concerning the latter, Dr. Charles Maclean has drawn up an elaborate report as to the exact wording of the original epitaph. An article, by Mr. Henry Davey, on John Dunstable will be found on page 712.

A provincial newspaper states that a certain Choral Society intends to produce Elijah's 'King Olaf'!

Mr. Robert A. Marr, of Edinburgh, an amateur keenly interested in music and musical literature, has recently presented to the Corporation of Edinburgh the rare print of Giuseppe Puppo, a violinist, born in 1749, died in 1827. This gentleman was a popular teacher in 'Auld Reekie' near the latter part of the 18th century, and from 1778-82 he held the post of leader of the St. Cecilia's Orchestra in the Scottish capital. A well-known character in his day, Signor Puppo had the reputation of saying smart things, one of them being 'Boccherini is the wife of Haydn.' His Puppo patronymic naturally lent itself to facetious treatment, for he was nicknamed 'Puppy.' Further

SIGNOR PUPPY.

FIRST CATGUT SCRAPER

information concerning Signor Puppo will be found in Dr. D. F. Harris's 'Saint Cecilia's Hall in the Niddry Wynd' (reviewed in The Musical Times of March, 1900), an interesting volume published by Messrs. Oliphant, Anderson and Ferrier, Edinburgh, by whose permission we are enabled to give a reduced facsimile of the 'Puppy' caricature which Mr. Marr has kindly given to the public.

Some journalistic echoes of the Leeds Musical Festival:

> Mr. Boye Parker at the head of the violins.
> A vigorous Coon Song is sung by the baritone.
> Sir Edwards's Overture was played magnificently.

The following telegram was recently received by a certain firm of music-publishers:

> Send to P.O. Northallerton two bound daughters.
> Moody Marriners.

One of the witty sayings of the late Percy Betts:

> Man wants but little Herr Bülow,
> Nor wants that little long.

Whatever may be thought of the various newspaper criticisms of the Leeds Festival performances, not one of them is quite so outspoken as the following notice (from the *Musical World* of October 19, 1843) of one of the concerts at the Edinburgh Musical Festival held sixty-one years ago :

Saturday Morning.

DEAR WORLD.—At the fifth performance last night, we had his Royal Highness the Duke of Bordeaux, who made himself very conspicuous, by conversing all the evening in a loud tone, with Sir Thomas Dick Lauder and sundry ladies, and by rising up while the *Jubilee* overture was singing "God save the Queen." The "Pastorale" symphony was well rendered, and the *Guillaume Tell* overture no less so. The most curious exhibition of the evening, was something styled in the programme :—

New Manuscript Concerto, Dr. Gauntlett .....*Gauntlett.*

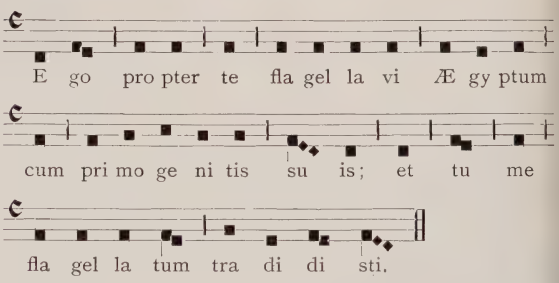
which, as far as I could make out, consisted of some Scotch tunes and a fragment of a pedal figure, by Bach —and nothing more. Upon my enquiring the meaning of this hodge-podge being called a *concerto*, I was told that Dr. Gauntlett *had intended* to play a new organ concerto, with orchestral accompaniments, of his own composition, but that, through the negligence or the ignorance of the gentleman who built the organ, under whose superintendence (or under Dr. Gauntlett's), it was placed during the festival, the pitch of the organ had been miscalculated about half a tone ; *id est*, it was a half tone flatter than the pitch of the Philharmonic orchestra (to which Dr. Gauntlett, in playing his concertos, is so much accustomed), consequently, Dr. Gauntlett could not manage his concerto for want of the orchestral accompaniments, which, by reason of variance of pitch, could not possibly be given. This was of no consequence in the *Messiah*, &c., &c., when the organ was entrusted to Mr. C. Hargitt (poor devil !) though the orchestra was pitched just as philharmonically, and the organ as unphilharmonically as if the "*New concerto* (M.S.), organ, Dr. Gauntlett,—GAUNTLETT"—itself had been at work. It however explained to me why a Scotch jig and a pedal fugue mutilated, were entitled in the programme "a new concerto," and of course I was perfectly satisfied with the explanation.

Adieu—Ever your's, S——.

The San Carlo Grand Opera Company, from Naples, which commenced a six weeks' season at Covent Garden on Monday, October 17, under the direction of Mr. Henry Russell, has given successful performances and attracted good audiences. The first week, with one exception, was devoted to Puccini and Verdi, the former represented by 'Manon Lescaut' and 'La Tosca,' the latter by 'Rigoletto' and 'Aida.' The selection of these works was wise, for Puccini is one of the prominent Italian composers of the day, and certainly one of the most successful, while of the operas of Verdi the first is the most popular, the second the most interesting of all his stage works. The performances were all very good ; not only were the chief rôles well filled, but everyone, the excellent chorus included, seemed to be thinking of the ensemble effect, not merely of their own particular parts. Signor Caruso, who has been engaged, is of course not a regular member of the San Carlo Company ; as Des Grieux in 'Manon' he sang magnificently, and acted with fine force and feeling. In a performance of 'Carmen,' the title-rôle was taken by Madame Gianoli, who acts well, and Don José by Caruso. Signori Campanini and Tanara are both admirable conductors. To this notice of an enterprise which deserves all encouragement, we may add that Signor Puccini was present at the performances of both his works, and that he was called on to the stage and heartily applauded.

The subject of Bar-lines — treated of by Dr. Cummings in an article he contributed to our September issue — has brought two interesting communications, one from the Rev. S. Gregory Ould, the other from Mr. Henry Davey. The former writes as follows :

In regard to Bar-lines, I do not remember any mention having been made of the use of bar-lines to show the separation of word from word in music before printers took to using hyphens. These bar-lines had no time value. A random example will show their use.



Mr. Henry Davey, in his communication, says :

Perhaps some of your correspondents can tell us whether Bar-lines are used in Petrucci's lute books, published in 1507 and later. The only copies mentioned in Eitner's 'Quellen Lexikon' are at Berlin, Vienna, and Brussels. I believe bar-lines were customary in early lute music and harpsichord music, but never in part-books for viols, &c., nor in vocal part-books. Bar-lines are often used in the 16th century English virginal (or organ) books, beginning with Royal MSS., Appendix 58, written about 1510. The earliest publication of vocal scores seems to be Cipriano di Rore's madrigals in 1577 ; they are barred.

The recent National Brass Band Festival held at the Crystal Palace attracted more than usual attention by the fact that a band outside the 'crack' circle gained the prize. The test-piece on that contesting occasion was a 'Grand Selection,' entitled 'Gems of Mendelssohn.' Let us look into it. This pot pourri opens with thirty-two bars of the War March from 'Athalie,' which, by the aid of a dominant seventh chord, is grafted on to 'If with all your hearts' (in the key of F), the melody assigned to 'Euphonium solo.' To this succeeds No. 30 of the 'Songs without Words,' but transposed into F, and played as a cornet solo. Without any break the full band is heard in twenty-nine bars from the *Presto* section of the Andante and Rondo Capriccioso for Pianoforte (Op. 14), its second subject, but in B flat instead of E. The 'Clown's Dance' (in G) and the Notturno (in C, from the 'Midsummer Night's Dream' music follows) and in due course these give place to the Fugue movement, in its original key, of the Second Organ Sonata. A foot-note says : 'The Fuga is only intended to be played at first-class contests : at other times it had better be omitted.' A less fugitive touch is provided in the duet 'Zuleika and Hassan' (in C), played by solo cornet and solo trombone, while No. 26 of the 'Songs without Words' (but in F) furnishes *Allegro con fuoco* material for the final 'Gem.' It seems a curious mixture, but as a test-piece the selection doubtless answered its competitive purpose. One wonders what Mendelssohn would have thought of it.

The present number of THE MUSICAL TIMES is enlarged to seventy-six pages.

MENDELSSOHN'S SCOTCH SYMPHONY.

(IN A MINOR. OP. 56.)

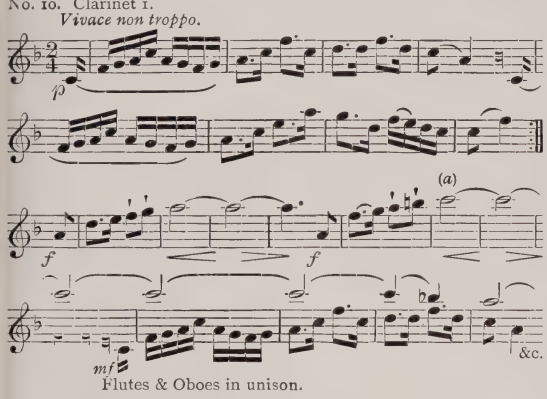
BY SIR GEORGE GROVE, C.B.

(*Concluded from page 646.*)

Andante con moto; Allegro un poco agitato.
Vivace non troppo.
Adagio.
Allegro vivacissimo, and Allegro maestoso assai.

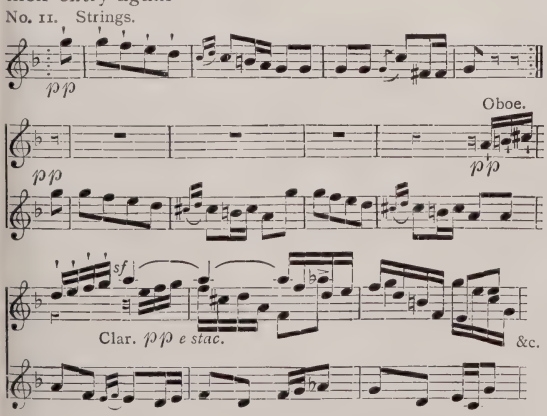
III.—From the *Andante* to the *Vivace* (*non troppo*,* as if to warn the conductor against the too great speed which it is difficult to avoid) the transition is in every way sudden and delightful. The violins finish the *Andante* in A minor; and then, with hardly a pause ('*attacca*'), begin the *Vivace* in F; and almost immediately, as if they could not keep it in, the flutes, bassoons and horns begin calling out (each in their own proper octaves) the first interval of the subject.† Then the subject itself begins, in the favoured clarinet again, with the accompaniment of the strings alone, always *Assai leggiero e staccato*—as light and piquant as the bows can make it:—

No. 10. Clarinet 1.
Vivace non troppo.



Notice the long holding note of the clarinet on C (see *a*, No. 10)—continued after the flutes and oboes have taken up the theme—with its descent by B flat to A. Notice too the fact that this movement, like the Introduction, begins with the reedy wind instruments, as if alluding to the Scotch music; and that it is not until they have had their full turn that the strings take a prominent place. The strings, however, have the second subject to themselves—and a beautiful crisp theme it is—until the oboes and clarinets make their entry again—

No. 11. Strings.



* It will be observed that in the original *tempi*, printed in the Preface to the score and already quoted in these remarks, this is given as *Assai vivace*—very lively.

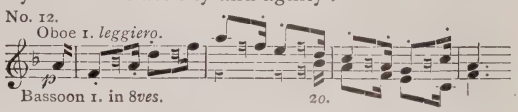
† This transition passage is said to have been—like so many of the best things in Art—an afterthought, and to have been put in after the first performance in London.

followed by the flutes and bassoons, all racing off after each other as if they were Highlanders themselves on their springy native heath.

There are some other points in the *Scherzo* which must be noticed: as, for instance, where the clarinet growls out the theme in its lowest tones; or the bit of bassoon solo, where the two subjects seem almost to be wrestling with each other; some passages where the phrase is tossed about between the violoncellos and other instruments; also, especially a place (immediately before the *reprise*) where, after it has begun quietly in the flute, the violins answer, first with a sudden B flat and then with a B natural *sfz.*, and with all the effect of eagles screaming in the air; and lastly, the close, when, with elastic steps, the mass of men march off, till their retreating footsteps die away in the distance.

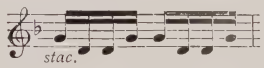
I cannot forbear further quoting a melody which makes its appearance near the close, and which is the very acme of elasticity and agility:—

No. 12.



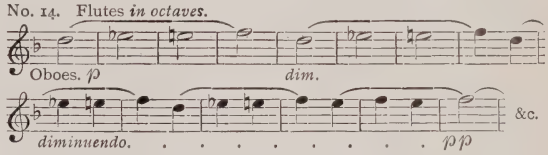
Another, which begins as a mere accompaniment figure, becomes of great importance, and largely colours the scene:—

No. 13.



And further, as the end is more nearly approached, his irresistible tendency to melancholy prompts Mendelssohn to utter the following lament in the highest register of the flutes and oboes:—

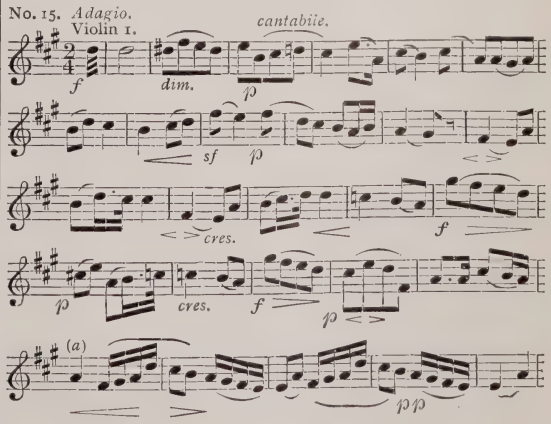
No. 14. Flutes *in octaves.*



the plaintive tone of which surmounts the *staccato* accompaniment of the fiddles, and the alternate fragments of the principal theme. This is an instance, rare in Mendelssohn, of the use of the repetition figure, which under the name of *Ribattuta* was a favourite with the older composers.

IV.—Between the *Scherzo* and the slow movement which succeeds it there is again no pause. The *Adagio* begins with *arpeggios* in the second violins and violas, dividing a recurring phrase of marked rhythm in the horns, until at length after a little prelude of the first violins this passionate Song-without-words reveals itself:—

No. 15. *Adagio.*
Violin 1.



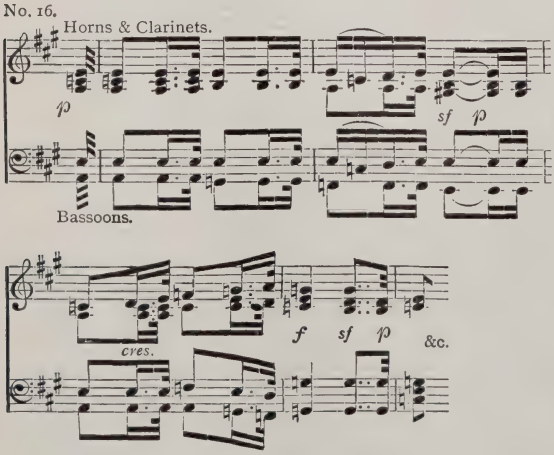
THE CHAPEL AT HOLYROOD, WHERE MENDELSSOHN FOUND THE OPENING THEME OF HIS SCOTCH SYMPHONY.

(Kindly photographed specially for The Musical Times *by Mr. John Cowan, of Edinburgh.)*

The song ends at (*a*). The little phrase with which it seems twice over to say good-bye—by musicians called a *codetta*—is taken almost note for note from a similar place in the *Adagio* of Beethoven's Quartet in E flat (Op. 74), where, too, Beethoven repeats it—a rare thing with him, though a more favourite one with Mendelssohn. A somewhat similar *codetta* is found in the *Andante religioso* of Mendelssohn's Organ Sonata, No. 4.

To this theme the 'second subject' immediately succeeds, in the rhythm hinted by the horns at the opening :—

No. 16.

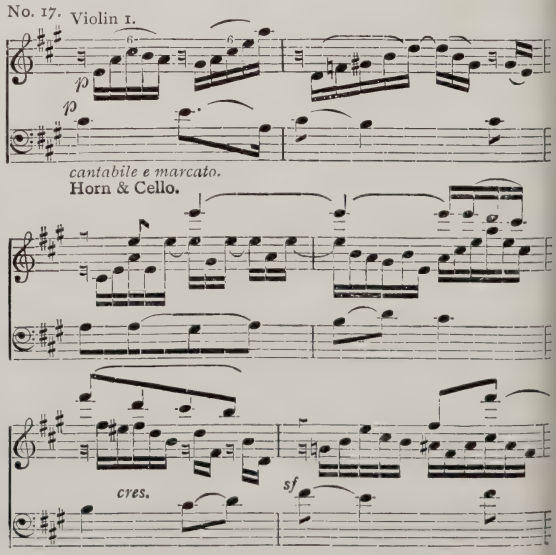


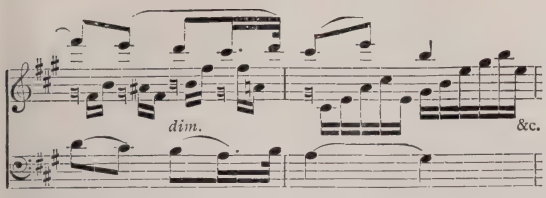
This theme is as martial as the other is passionate, and the change suggests that its author may have had the same thought in his mind as Sir Walter Scott had when he calls on the 'Harp of the North'

To bid a warrior smile, or teach a maid to weep.

The first subject is twice repeated—once on the horn and violoncello, and again on the flute and violin—each time with a varied running accompaniment in the strings, and with every artifice possible in other parts of the orchestra. One of these, where the violins and flutes are the chief accompanists of the melody, it is impossible to help quoting :—

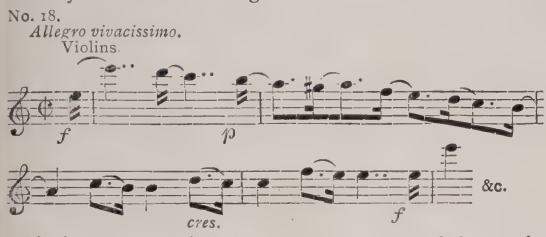
No. 17.





V.—The customary pause is once more omitted before the *Finale*, *Allegro vivacissimo*—or, as it is given in the preface in the score, *Allegro guerriero*—an indication of military character which is amply borne out by the wild and energetic character of the opening subject, where the peculiarity of the scale already noticed will be again observed :—

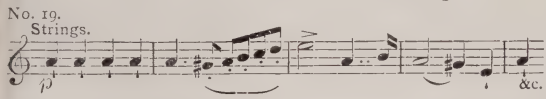
No. 18.



This is accompanied by the bassoons and horns in groups of four *staccato* crotchets in a bar.

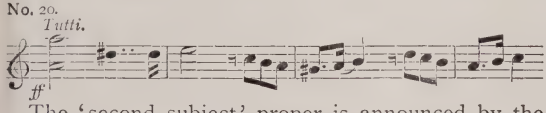
One of the ideas which crowd this *Finale* is found in the following passage, *alla marcia*, interposed between two occurrences of the theme last quoted :—

No. 19.



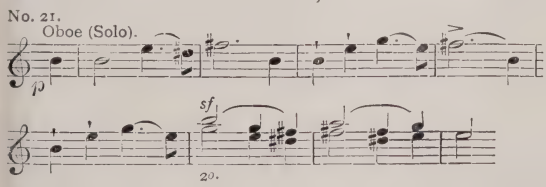
Another, commencing as follows, is first presented *fortissimo* with the whole strength of the orchestra, though afterwards employed with entirely different effect in a piquant *fugato* passage in the latter half of the movement :—

No. 20.



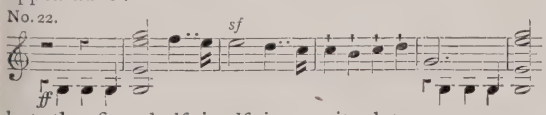
The 'second subject' proper is announced by the oboes and clarinets with the accompaniment of the first violins only on a B below, to which (in the second half) is added the flute on the B above—somewhat after the manner of the beautiful second subject in Mendelssohn's Violin Concerto, first movement :—

No. 21.



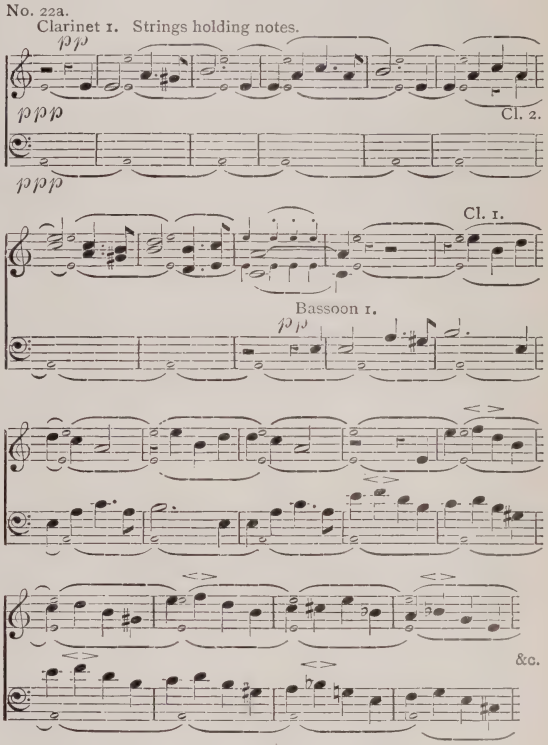
It is difficult to imagine that this plaintive love-song could ever be made to have a different effect, but so it is. Not only is the second half of the strain almost savage in its force and in the sudden manner of its appearance :—

No. 22.



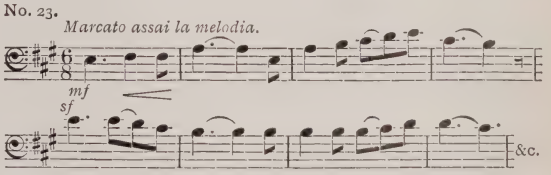
but the first half itself is, on its later occurrence, endued with the same rough and martial force. But it has an ample revenge. Mendelssohn evidently repents for having forced it so far from its proper character, and at the close of the movement, after a long passage of the most furious and obstinate conflict, the strife calms gradually down, and the melody is once more heard in all, and more than all, its former native loveliness, as if breathed from the ideal 'pipes' of happy Highlanders who have survived the dangers of the campaign and are again safe among their native hills murmuring their loves and hopes to the women from whom they are never more to part :—

No. 22a.



VI.—The Symphony—or, indeed, the Drama—closes with a *Coda*, *Allegro maestoso*, 6-8, so long (ninety-five bars) as to be practically a fifth independent act or movement. This theme is as follows :—

No. 23.



beginning with a phrase much employed by the old Church writers, and of which Mendelssohn was extraordinarily fond.* To some this will have the effect of an anticlimax. Others, like Robert Schumann, will find in it a highly poetic return to the mood of the Introduction—a sunset corresponding to a lovely morning.

That Mendelssohn himself set much store by this *Coda*, and took special pains over it, is evident from a passage in a letter of his to Ferdinand David, March 12, 1842. He wanted the first few bars to sound as definite and strong as a choir of male voices, and the melody to be perfectly distinct; and with this view he authorizes David to strengthen the horns, and, if absolutely necessary, to leave out the drum notes in the first ten bars.

* For instance, the opening of the Reformation Symphony; 'For all the nations' and 'For so hath the Lord,' in St. Paul. Others are given in the examination of the occurrences of the phrase in the *Musical World* for 1886.

Church and Organ Music.

'HYMNS ANCIENT AND MODERN'

SOME HISTORICAL NOTES.

Hymns are in fact the truest links that bind ancient and modern souls in one.

F. W. NEWMAN, *in 'The Soul'* (1849.)

The approaching issue of a revised edition of this widely-known hymnal may furnish the opportunity for referring to its inception and first publication. The deplorable state of hymnology in the Church of England fifty years ago caused several earnest-minded clergymen to initiate improvement by the issue of a hymnal that should meet with general acceptance. The prime movers were the Rev. F. H. Murray, of Chislehurst, and the Rev. Sir Henry W. Baker (1821–1877), vicar of Monkland, a secluded parish near Leominster, in Herefordshire. Having ascertained by private inquiries the widely-spread desire for a uniform hymn-book, Sir Henry Baker, early in 1858, associated with himself for this object several clergymen, including the editors of some existing hymnals, who agreed to give up their books in order, so far as possible, to promote the use of *one*. In the autumn of that year an advertisement was inserted in the *Guardian* (of October 27, 1858,) which read thus:

> To the CLERGY and OTHERS interested in HYMNOLOGY.—
>
> *The Editors of several existing HYMNALS being engaged, with others, in the compilation of a Book which they hope may secure a more general acceptance from Churchmen, would be very thankful for any suggestions from persons interested in the matter. Communications may be addressed to the Secretary of the Committee, Rev. H. W. Baker, Monkland Vicarage, near Leominster.*

To this advertisement more than two hundred clergymen responded. A committee was then formed who held their first meeting at St. Barnabas' Church, Pimlico, in January, 1859; and after saying the *Veni Creator*—invariably used at all the subsequent meetings—they began the work which has had so marked an influence upon the worship-song of the people, not only in the Church of England but in Churches of other denominations. The committee spared no pains in the work unto which they had set their hands. The revered John Keble was among those whose advice was greatly valued: 'If you wish to make a Hymn-Book for the use of the Church,' said Keble, 'make it comprehensive.' John Mason Neale was another valued coadjutor, but the moving spirit in the whole matter was Henry Williams Baker. For nearly twenty years he was the chairman and acknowledged leader of 'Hymns Ancient and Modern.' He not only devoted himself to the work with whole-hearted enthusiasm, but his earnestness and ability overcame difficulties which at times seemed insuperable. His unequalled knowledge and retentive memory of hymns drew unfailing supplies of material from sources old and new, whilst he contributed to the book sacred lyrics that have become deep-rooted in the hearts of millions of worshippers. To mention a few of his hymns: 'The King of love my Shepherd is' (a beautiful paraphrase of the 23rd Psalm), 'There is a blessed home,' 'O perfect life of love!' 'I am not worthy, holy Lord,' 'Lord, Thy word abideth,' 'How welcome was the call,' 'O what, if we are Christ's.' He also composed the melody of the tune 'Stephanos,' so well known in its association with 'Art thou weary, art thou languid?'

Interesting information as to the first appearance of this well-known hymnal is furnished in the columns of the *Guardian*. In the issue of October 24, 1860, it is stated that 'The New Hymn-Book, now in the press, will be published at Advent.' In an advertisement on November 7 the title is still withheld, but a fortnight later it appears for the first time—'Hymns Ancient and Modern.' The Rev. Dr. Julian, in his 'Dictionary of Hymnology,' says: 'The one word *Ancient* in the title was a magician's wand'; but curiously enough that magical word, in conjunction with *Modern*, had been used, though not in a titular sense, eleven years previously by F. W. Newman in his devotional book 'The Soul' (1849)—see the lines quoted at the head of this article.

To return to the publication of 'Hymns Ancient and Modern.' The *Guardian* of November 28, 1860, announced that the first 10,000 copies were 'now ready,' and that the first part of the *music* edition, containing 'hymns to the end of Lent,' would be ready 'on the 26th inst.' [? prox.]. The same journal, in its issue of December 19, contained an exceedingly modest review of a hymnal of which forty-five million copies have been sold in forty years. Here is the review:

> Great care and industry have evidently been bestowed on a collection of *Hymns Ancient and Modern* (Novello), adapted for use in the services of the Church. It contains nearly all the best hymns found in other collections, with some additions to the familiar list of 'special' occasions, such as a hymn for those at sea, and another for use in a year of deficient harvest. The new hymns are fair, though not entirely free from expressions of forced and laboured form—*e.g.*, 'Ranks of might that never cowers.' On the whole the appearance of this collection marks a decided advance in the state of popular hymnody amongst us.—*Guardian*, December 19, 1860.

THE MUSICAL TIMES of November, 1860, contained this advertisement concerning the book:

> The New Hymn-book, which has been long in preparation by a Committee of Clergymen, including the Editors of several existing Hymn-books, is now in the press, and will be ready by Advent. The price, bound in cloth (about 250 pages), will be 10d.; or, in quantities of not less than 100, 6d.; and in superior paper and binding, 1s. 6d. and 1s.
>
> Applications for copies at the reduced rate to be made to Rev. Sir H. W. BAKER, Bart., Monkland Vicarage, Leominster. An edition with an accompanying Tune to each Hymn, under the musical editorship of Mr. W. H. MONK, Organist and Director of the Choir of King's College, is also in the press.—J. A. Novello, 69, Dean-street, Soho.

The first definite information as to the publication of the *music* edition is found in THE MUSICAL TIMES of January, 1861, where, under the heading 'During the last month, published by J. Alfred Novello,' is to be found the following:

> Hymns, Ancient and Modern, for use in the Services of the Church; being the new Hymn-book that has been long in preparation by a Committee of Clergymen. Price, in cloth (270 pages), 10d.; in limp roan, red edges, 1s. 6d. An Edition, with an Accompanying Tune on each page, under the Musical Editorship of Mr. W. H. MONK. First Part, containing the Hymns to the end of Lent, is now ready, in paper cover, price 1s. 6d.

Thus it will be seen that the *music* edition was issued in instalments; and here it may be mentioned that Messrs. Novello not only published the first edition of 'Hymns Ancient and Modern,' but printed the book. THE MUSICAL TIMES for April, 1861, announced as 'now ready, the 35th thousand of Hymns Ancient and Modern' (words edition)—thus showing how rapidly it had come into use. The same advertisement stated, also under 'now ready,' the

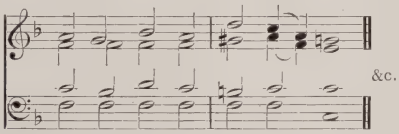
music edition of the hymnal—'with accompanying tunes,' to quote from the original title-page—

> Price, strongly bound in cloth (368 pages) 4*s.* 6*d.* ; or six copies for one guinea, from the publishers ; or 30 copies for £5 (package included), to clergymen only . . . . . Copies may be had with red edges, at 3*d.* extra, and both works [words and music editions] will shortly be ready in superior binding.
>
> J. A. Novello, 69, Dean-street, Soho, and 35, Poultry.

The editor of the music edition of 'Hymns Ancient and Modern' was William Henry Monk. For a long time the hymnal was known in musical circles as 'Monk's book,' indeed, one might have searched the British Museum music catalogue in vain under the heading 'Hymns Ancient and Modern,' as the book was entered under Monk (W. H.). Although the original title-page stated that Monk was 'Organist and director of the choir at King's College,' he was best known as organist of St. Matthias' Church, Stoke Newington, an appointment he held for more than thirty years, from 1852 until his death, aged sixty-six, in March, 1889. In recording his hymnal editorial experiences he once said :

> When contributions towards the musical edition of 'Hymns Ancient and Modern' were invited, my house was full of the MSS. tendered for acceptance from all quarters, and the tune of which I received the greatest number of copies was an adaptation of a chorus in Weber's 'Oberon.'

This tune (of 7's metre) is a boiling down of the opening chorus sung by the Fairies in 'Oberon' ('Light as fairy foot can fall'), thus hymn-tuneized :



Needless to say the tune did *not* find a place in 'Hymns Ancient and Modern.'

Two, at least, of the tunes which Monk himself contributed to the book have become very familiar—'Eventide' ('Abide with me, fast falls the eventide') and 'St. Matthias' ('Sweet Saviour, bless us ere we go'), named after the church of which the composer was organist. Monk had the rare gift of wedding sacred words to appropriate simple music—melodious and rhythmical strains that, while being congregationally easy to sing, have not the least touch of vulgarity, but are always dignified and devotional. He would sometimes get out of bed to write down a tune. His setting of 'O perfect life of love' was composed in this way, while that of 'Thou art coming, O my Saviour,' was written in a railway train. He composed his best-known tune under peculiar circumstances. When he and Sir Henry Baker were leaving one of their meetings, they suddenly remembered that there was no tune for Hymn No. 27. Monk then and there, to rectify the omission, and undisturbed by the distractions of a pianoforte lesson that was then going on, wrote, in ten minutes, the tune which is inseparably associated with Lyte's favourite evening hymn, 'Abide with me.'

The contributions of the Rev. Dr. J. B. Dykes to the first edition of the book were referred to in the October issue of THE MUSICAL TIMES (p. 646), in some notes on the tune 'Hollingside.' For the present it may suffice to state that an Appendix was added to 'Hymns Ancient and Modern' in 1868 ; that a revised and enlarged version appeared in 1875 ; and that further additions were made in 1889.

MUSIC AT THE CHURCH CONGRESS.

Liverpool was the scene of the recent Church Congress, the final meeting, held on October 7, being devoted to the subject of Church Music. Under the presidency of the Bishop of Liverpool a large audience listened to papers, musically illustrated, contributed by

> Dr. Walford Davies, on the Congregation and the Choir.
> Dr. Madeley Richardson, on Chanting.
> Dr. Basil Harwood, on Hymn-singing.
> Dr. Varley Roberts, on Services and Anthems.

In pointing out the drawbacks and dangers of congregational and non-congregational church music, Dr. Walford Davies advocated that the congregation should remain seated during the singing of the anthem. Dr. Richardson rightly contended that chanting was a most beautiful development of reading. But how often it becomes a mere caricaturing of words that are incomparable in their nobility. In his address on Hymn-tunes, Dr. Harwood spoke of the necessity of restricting their compass to congregational use, though the question might well be asked 'What should be the limits of the said compass?' Unlike Dr. Walford Davies, the organist of Magdalen College, Oxford, thought that congregations should *not* be encouraged to sit during the anthem, as if it were not a part of their worship.

The Rev. C. H. Hylton Stewart, in the course of some remarks, said he was of opinion 'that the Royal College of Organists should, for their degrees, make the accompaniment of the service and a sound knowledge of choir-training a large part of the necessary qualification.' We may add that this is not the first time that such a compulsory requirement has been urged, and it is to be hoped that the Council of the Royal College of Organists will see their way to increase the value of their Fellowship diploma in the way indicated by Mr. Stewart at the Church Congress.

The Bishop of Liverpool, in bringing the meeting to a close, said 'if only the organists and choirmen who were present would take as a model the singing they had heard that night—so distinct, so devout, so sweet, so expressive, and so uplifting—they would do a very great deal to help to fill some of their empty churches.' Perfectly true !

DVORÁK'S STABAT MATER IN AN ENGLISH VERSION.

The 'Stabat Mater' of Dvorák has justly found so much acceptance that its limitations in regard to performances in churches have now been removed. We refer to the publication, by Messrs. Novello, of the work with *English* words. These have been adapted by Mr. F. J. W. Crowe, organist of Chichester Cathedral, who, in a prefatory note to this new edition, says :

> This English version of Dvorák's 'Stabat Mater' brings the beauties of the work within the reach of those who, for various reasons, prefer not to use the original Latin. The adaptation avoids the use of any passages of a controversial nature, thus making it available for use in any English place of worship ; and, whilst preserving as far as possible the original rhythm, no pains have been spared in making this English version both vocal and practical.

Advantage has been taken of the necessary re-setting (in type) of the work to re-cast the accompaniment specially for performance on the organ. This has been done by Mr. H. Elliot Button, who, within the possibilities afforded by two staves, has provided an accompaniment which (to quote from the preface), 'though not professing to be purely an organ arrangement . . . will, it is hoped, be found useful at the organ, and at the same time easily playable on the pianoforte at rehearsals.' A valuable feature in the arrangement is the clear indication throughout where the pedal should be used, and—which is perhaps of more importance—where it should *not* be used. This English version of Dvorák's 'Stabat Mater'—entitled 'At the foot of the Cross'—will not supersede the original edition with Latin words, which is still to be had ; but it may help to make better known one of the most inspired works of the gifted Bohemian composer.

CHICHESTER CATHEDRAL.

The organ—originally built by Renatus Harris in 1677, in this southern sanctuary—has recently been renovated by Messrs. Hele and Co. A special service in connection with the re-opening of the instrument took place on September 28, when the Cathedral choirs of Salisbury, Winchester, and Chichester, accompanied by their respective organists (Messrs. W. Prendergast, South, and Crowe), united their forces in exultant song. Four anthems were sung: 'Hosanna' (Gibbons), 'I will love thee' (Jeremiah Clark), 'The heavens declare' (Boyce), and 'It came even to pass' (Ouseley). At the conclusion of the prayers Croft's Te Deum in A was rendered, and Mr. Crowe played Mendelssohn's First Organ Sonata.

On the following afternoon—September 29—the newly-formed Cathedral Oratorio Society successfully performed the 'Hymn of Praise' as the chief feature of the Harvest Festival, this being the seventh oratorio service promoted and conducted by Mr. F. J. W. Crowe since he became organist of the Cathedral two and a-half years ago. Everything went well, and all who participated are to be congratulated upon efforts so artistically and conscientiously put forth with results so good and that are so highly appreciated.

A correspondent writes in reference to the tune 'Hollingside':

In your interesting article in the October issue of The Musical Times you give some particulars of the late Dr. J. B. Dykes and his tune 'Hollingside.' If he took the name of the tune from the cottage, the cottage took *its* name from the beautiful wood adjoining, which perhaps ought to be considered the source of both. You mention his organ-playing at St. Oswald's Church, Durham. He also took the service at Durham Cathedral in Dr. Henshaw's time, and I well remember his excellent phrasing of the accompaniment to 'O thou that tellest.'

ORGAN RECITALS.

Dr. G. J. Bennett, Littleport Church.—Fantasia in F minor, *Mozart*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Rhapsodie (Op. 7. No. 1), *Saint-Saëns*.

Mr. C. H. Moody, Ripon Cathedral.—Toccata in A, *Purcell*.

Dr. A. B. Plant, All Saints', Wolverhampton.—Melody with variations, *John E. West*.

Dr. Arthur Docksey, St. Hilda's Church, South Shields (Re-opening of organ).—Adagio cantabile, *Widor*.

Dr. Roland Rogers, Ebenezer Chapel, Swansea.—The Storm, *Lemmens*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Fantaisie Rustique, *Wolstenholme*.

Mr. James Gray, Adam Smith Hall, Kirkcaldy.—Allegro Moderato in F, *Dienel*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Phantasie upon 'O Sanctissima,' *A. Ore*.

Mr. R. A. Chatterton, High Parish Church, Paisley.—Fantaisie Overture, *Garrett*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Allegro in G, *Dupuis*.

Mr. H. T. Gilberthorpe, St. John's, Lynmouth.—Moderato in F, *Gade*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Concert Rondo, *Hollins*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Triumphal March in D, *W. Faulkes*.

Mr. Percy Ramsey, St. Michael and All Angels', Portsmouth.—Provencalisch, *Rheinberger*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Andante in B flat, *Merkel*.

Mr. Harry E. Wall, St. Paul's, Covent Garden.—Toccata in C, *E. d'Evry*.

Mr. Edward d'Evry, the Oratory, Brompton (re-opening of the organ).—Fantasia in C minor, *A. Barclay*.

Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.—March in C, *Hollins*.

Mr. Howard Moss, Parish Church, Gravesend.

Mr. H. J. Davis, Christ Church, Bath.—Con moto moderato (in overture form), *Smart*.

Mr. H. F. Nicholls, Victoria Road Congregational Church, Newport.—A sunset melody, *Vincent*.

Mr. Leonard Henniker, Holy Trinity, Ramsgate.—Marcia Eucaristica, *Ravanello*.

Mr. Louis F. Goodwin, Church Hill Wesleyan Church, Walthamstow.—Sonata (Op. 88), *Rheinberger*.

Mr. J. Pullein, St. Peter's, Harrogate.—Miniature overture, *John Pullein*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Sonata II. (Op. 50), *Guilmant*.

Mr. W. Mullineux, Albert Hall, Bolton.—Sonate Pontificale, *Lemmens*.

Mr. Jesse Timson, Columba Church, Oamaru, New Zealand.—'At Eventide,' *Dudley Buck*.

Mr. Gray, St. John's, Invercargill, New Zealand (dedication of new organ).—Allegretto in B minor, *Guilmant*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Fantasy-Prelude, *C. Macpherson*.

Mr. Henry Hackett, Parish Church, Bideford.—Grand Solemn March in E flat, *Smart*.

Mr. William Reed, Chalmers Church, Quebec.—Spring Song, *Hollins*.

Mr. P. Bonfield Akers, Millard Avenue Baptist Church, Chicago.—Concert Etude, *Harry Rowe Shelley*.

Mr. S. Wallbank, St. Peter's, Keighley.—Organ Concerto in F, *Handel*.

Rev. E. A. Ingham, Rainford Parish Church.—Festal March, *Heap*.

Mr. Edward N. Ireland, Hucknall Torkard Parish Church.—Allegro moderato in A, *Smart*.

Mr. J. S. Duckworth, St. John's Church, Driffield.—Canzona, *Wolstenholme*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Herbert J. Baggs, St. Bartholomew's Church, Dalston.

Mr. Felix D. Blackbee, jun., The Church of the Sacred Heart, Bournemouth.

Mr. J. W. Cole, St. Peter's Church, Woodhall Spa.

Mr. Henry T. Gilberthorpe, Ellacombe Parish Church, Torquay.

Mr. George T. Pattman, St. Mary's Episcopal Church, Glasgow.

Mr. Hallam Sanderson, St. Luke's Church, Brighton.

Mr. Herbert A. West, Parish Church, Steyning, Sussex.

JOHANNES BRAHMS.*

(*Concluded from page 517.*)

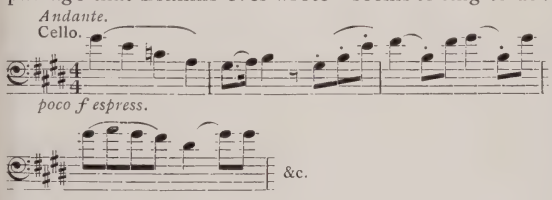
One of the most interesting chapters in Herr Kalbeck's volume is that devoted to Brahms's life and work at the little princely Court of Detmold, where the young master had to conduct a choir of female voices and give pianoforte lessons to Serene Highnesses and other ladies of the Court. His various works for ladies' voices (trios with horn and harp accompaniment, Marienlieder, &c.) are the outcome of this early experience. His two orchestral serenades were also composed at Detmold.

To the historian of music our author's accounts of the genesis of some of the master's works are of the greatest value; *e.g.*, we learn that the Pianoforte Concerto in D minor caused Brahms greater labour than anything else he ever produced. It was at first intended for a *Symphony;* when he felt himself incompetent to grapple successfully with the orchestra throughout four movements,—especially in what he intended to be a triumphant, apotheosis-like *Finale*—he thought of turning the work into a sonata for two pianofortes, only to change his mind once more and publish it as a concerto in three movements. There was originally a fourth movement, viz., a Funeral March, which was ultimately incorporated in the German Requiem, where it stands as one of the

* Johannes Brahms: Max Kalbeck. Erster Band, 1833-1862 Wiener Verlag, Wien und Leipzig. London: Breitkopf and Härtel.

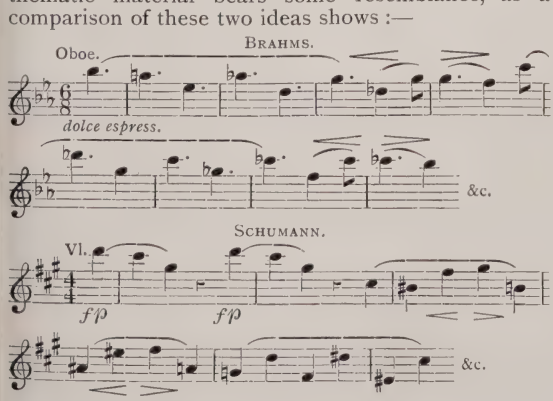
greatest monuments to the master's genius. It is the famous second movement, in B flat minor, 'Behold all flesh is as the grass.' When we learn that the Pianoforte Concerto, as originally conceived, was the direct outcome of the overwhelming impression which the Schumann tragedy had made upon young Brahms, we begin to realize the meaning of its titanic first movement, of the solace-breathing sweetness of the *Adagio*, and the *raison d'être* of the (cancelled) Funeral March. How the work failed utterly to appeal to the Leipzig Gewandhaus audience, and was received with hisses; how the Press condemned it unmercifully; and how young Brahms received the chastisement with the stoic calm and unaffected modesty of a true philosopher, are most interesting incidents in his career.

Another masterpiece which gave him great trouble was the Pianoforte Quartet in C minor (Op. 60), which was begun during his Düsseldorf days (1854-56), but withheld from publication till the year 1875. The first movement, originally in C sharp minor and one of the gloomiest that he ever wrote, tells a tale of disappointment and despair. Brahms himself explained, when he was about to play it to Herr Deiters, 'Now you must imagine a man who is on the point of shooting himself, because nothing else remains for him to do!' What a new light this remark throws upon the powerful music, especially the beautiful pleading second subject! And how the wonderful slow movement, with its long-drawn chief subject—perhaps the most impressive *cantabile* passage that Brahms ever wrote—seems to sing to us:



with even greater fervour and to shine with a brighter radiance than before!

The first movement of the superb C minor Symphony (No. 1) also dates from an early period of Brahms's creative activity. Herr Kalbeck considers that the powerful effect which Schumann's 'Manfred' music (especially the Overture) had upon the younger musician found expression in the gloomy music of that remarkable first movement, 'the vigour and passion and poetry of which,' to quote the late Sir George Grove, 'are worthy of any master—especially of any master writing his first Symphony.' The two pieces certainly show a great similarity of mood, and, as Herr Kalbeck points out, even the thematic material bears some resemblance, as a comparison of these two ideas shows:—



The first movement seems to have been commenced shortly after Schumann's death in 1856, though doubtless it was often overhauled before it assumed its present shape, and was produced at Carlsruhe on November 4, 1876.

Herr Kalbeck's 'descriptions' of the two great Pianoforte Quartets in G minor and A (Op. 25 and 26) are especially interesting, as they touch upon a matter to which he frequently refers throughout his book, viz.: Brahms's fondness for quoting himself and other masters. These quotations are generally so cleverly disguised by the ingenious master that they are not likely to strike the casual listener. When we are given chapter and verse for them they become, however, distinctly fascinating. Brahms's own view on 'reminiscences' is given in a letter addressed to Dessoff, who had dedicated a string quartet to him, and afterwards remembered that a certain passage bore a strong resemblance to a passage in his friend's second Symphony. Brahms replied: 'Let me beg of you not to do anything foolish. One of the stupidest chapters on stupid people is that about "reminiscences." The little passage in question is nothing in my work, really nothing at all, however excellent the rest may be. Yours, on the other hand, is charmingly invented, warm, beautiful and natural. Don't spoil it, don't touch it; you cannot often express yourself so beautifully.'

Finally, this biography is one more recital of the hard fight for recognition which genius has to face. Brahms can never have been considered a revolutionist, and yet the story of his early life, as told with hitherto unobtainable amplitude in this excellent work, differs but very slightly from the tales of the world's callous indifference to some of his great predecessors and contemporaries. It is the old tragi-comedy of the distrust, stupidity, and malice of the many who ignore and deny, and of the sweet recompense found in the devotion of the few who love, and, loving, understand.

A. J. J.

Reviews.

Morning and Evening Service in D. E. H. Thorne.
Magnificat and Nunc dimittis in E flat. A. Herbert Brewer. [Novello and Company, Limited.]

Mr. E. H. Thorne has so long proved himself to be a Church musician of the first rank that one takes up his Service in D with pleasurable anticipation, and this is realized upon perusal of the score. The Service includes that of the Office for the Holy Communion, and the music demands a fairly large and thoroughly well-trained choir; but the composer writes only that which is vocally effective. The setting of the Te Deum is conceived in a jubilant vein, triple measure prevailing; but due dignity is by no means absent, and the close in solid chords (in semibreves), sung *pianissimo*, is most impressive. Certain portions of the Benedictus will require precise and alert attack, but the part-writing will interest capable singers. The Credo is allied to music that may be described as brilliant, and on it the composer has manifestly lavished much loving care. There is a touch of the dramatic in the music to the Gloria in Excelsis, and the conclusion is imposing. The setting of the Magnificat is lighter in style, but it contains many effective passages in imitation, and the conclusion is arrived at by a fine climax. The music to the Nunc dimittis is flowing and graceful in character, and the parts are interwoven in a manner distinctly attractive.

The setting of the Magnificat and Nunc dimittis by Mr. A. Herbert Brewer was sung at the Cathedral service on the last day of the recent Gloucester Festival. The opportunity of examining the music certainly justifies the distinction it then received. The setting is however neither elaborate nor difficult, and may unhesitatingly be recommended to choirs of average abilities. Tender and devotional are the strains allied to the Song of Simeon until the climax is reached at the words 'To be a light,' from which point the music becomes increasingly majestic as it proceeds to the final Amen.

In the beginning was the Word.

SHORT ANTHEM FOR CHRISTMASTIDE.

St. John i. 1, 14,
St. Mark xi. 9, 10.

Composed by Bertram Luard-Selby.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

Andantino. (♩ = 76.)

Gt. p coupled to Sw. mf

senza Ped. *Ped.*

Soprano. *p* *mf* *poco cres.*
In the be - gin - ning was the Word, . . . in the be -

Alto. *p* *mf* *poco cres.*
In the be - gin - ning was the Word, . . . in the be -

Tenor. *p* *mf* *poco cres.*
In the be - gin - ning was the Word, . . . in the be -

Bass. *p* *mf* *poco cres.*
In the be - gin - ning was the Word . . . in the be -

p Sw. *Ch. 8 & 4 ft.* *Sw.*

f *pp*
- gin-ning was the Word, and the Word was with God, . . and the Word

f *pp*
- gin-ning was the Word, and the Word was with God, . . and the Word

f *pp*
- gin-ning was the Word, and the Word was with God, . . and the Word

f *pp*
- gin-ning was the Word, and the Word was with God, . . and the Word

mf Gt. *p Sw.*

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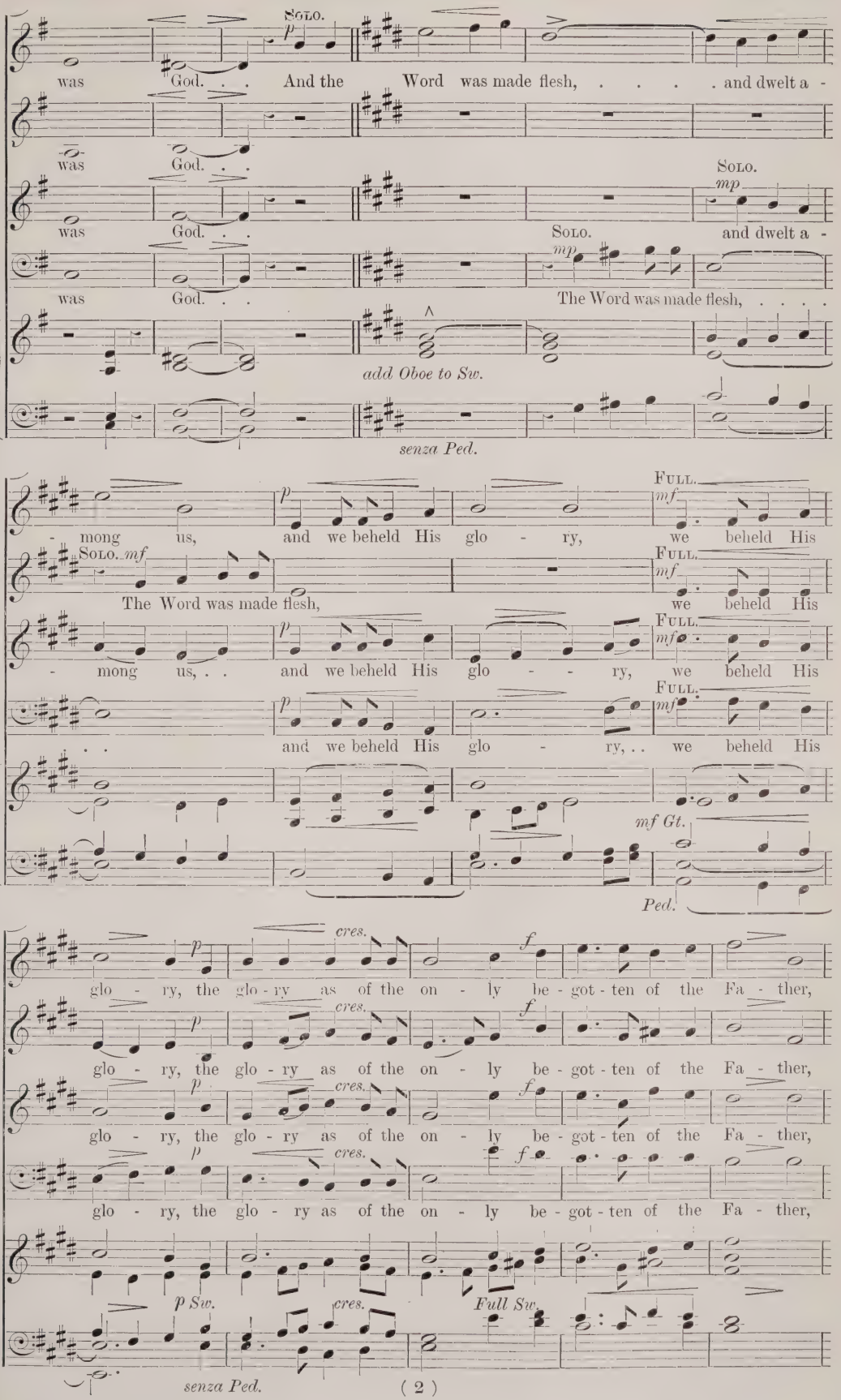
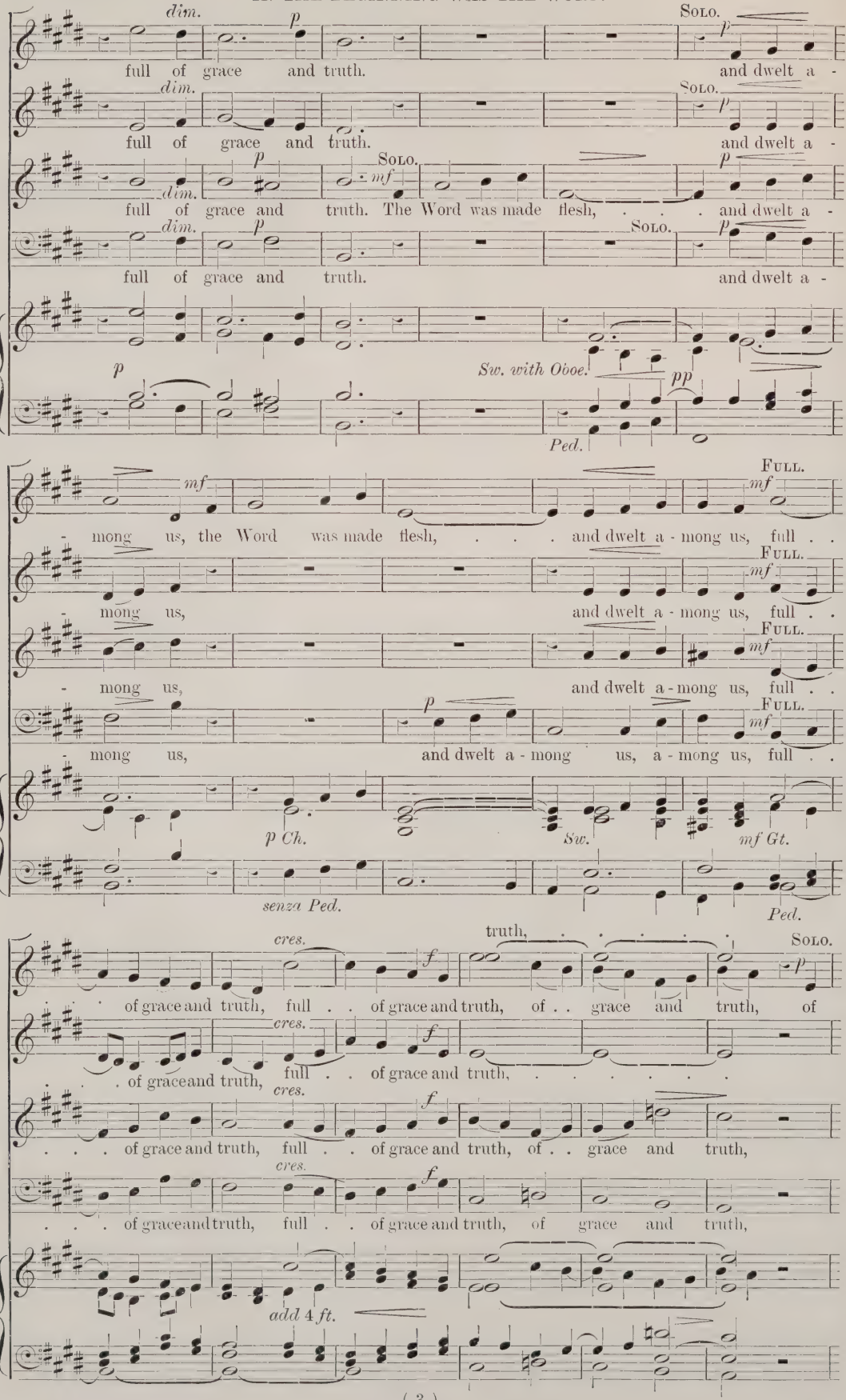
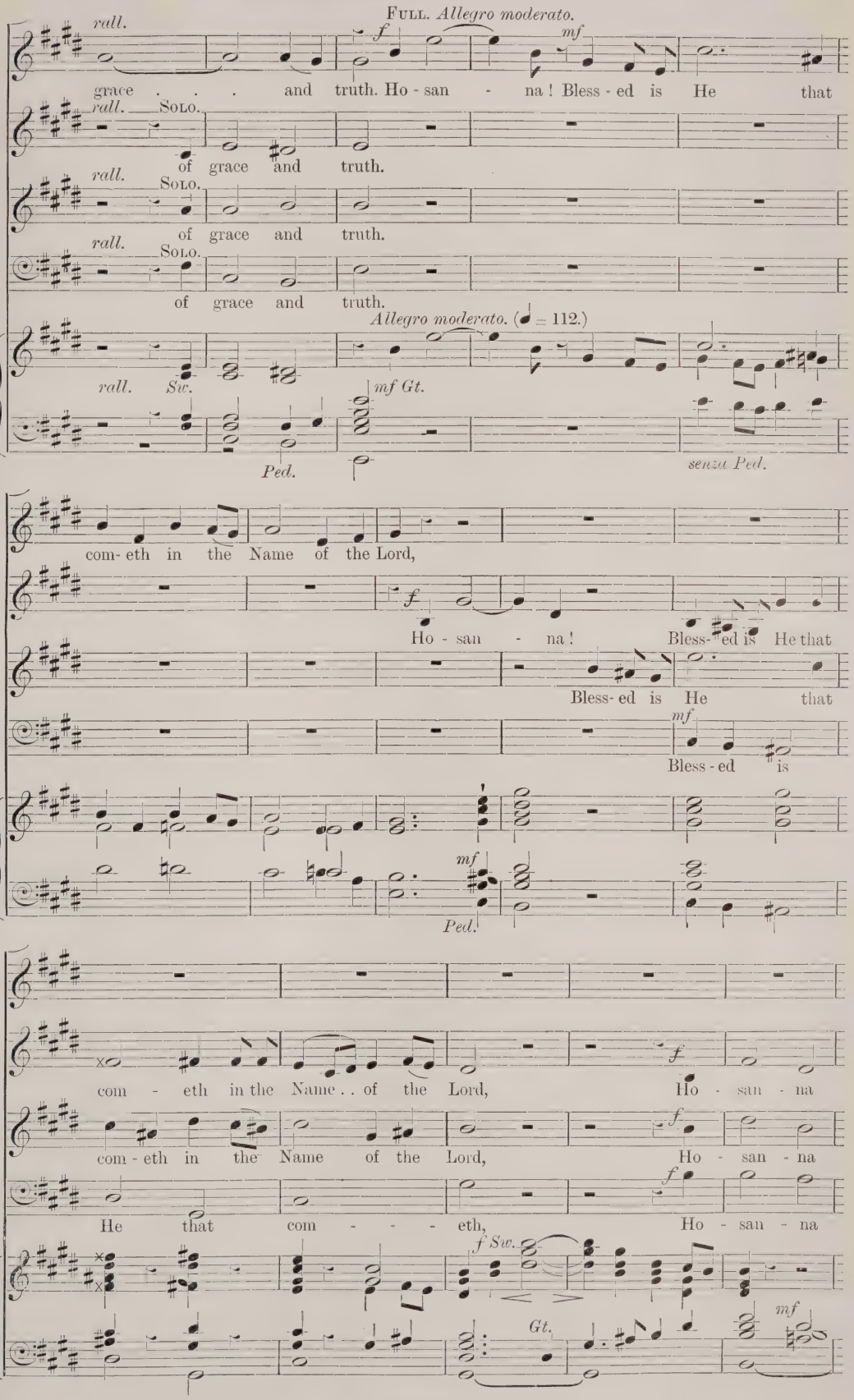
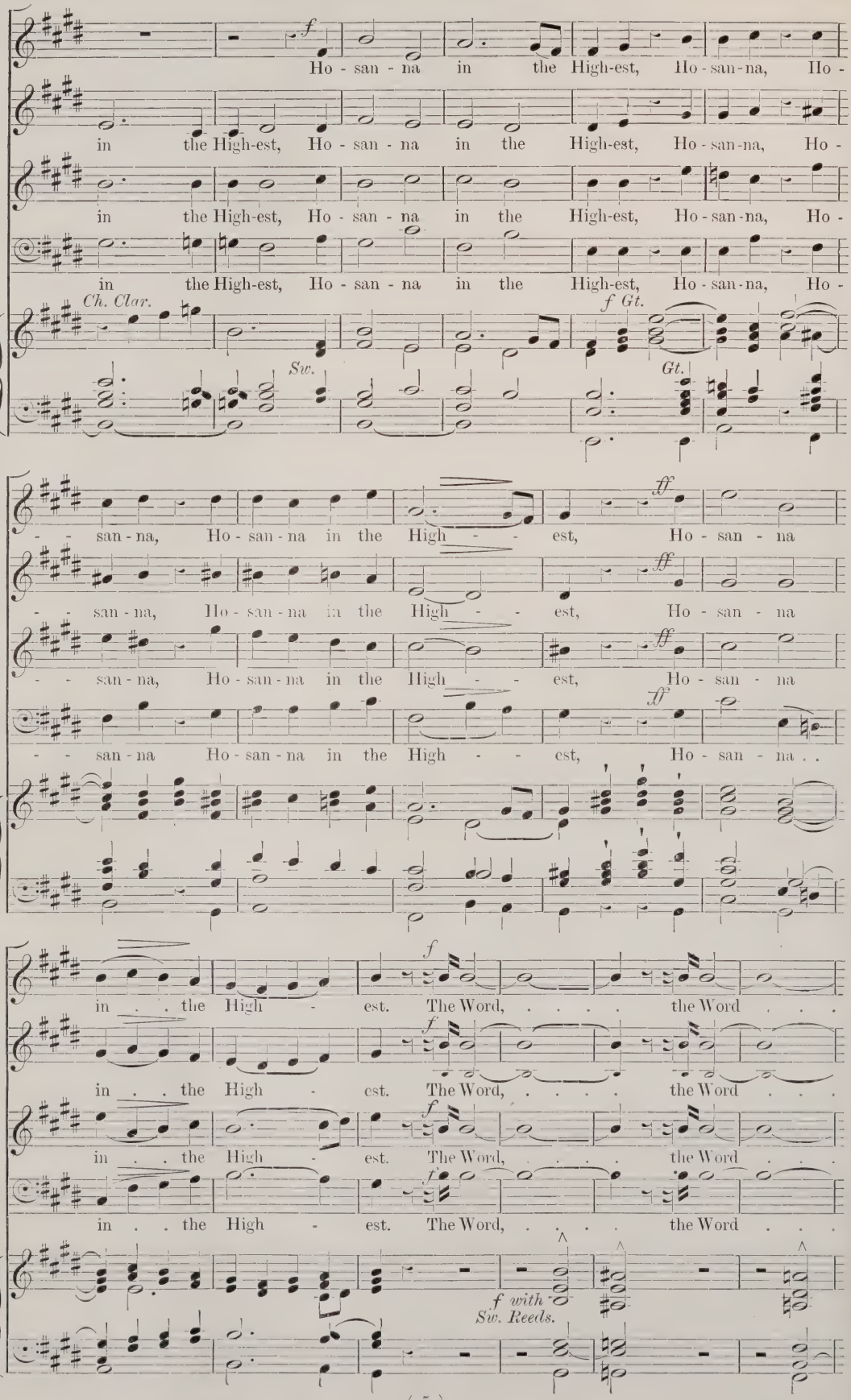
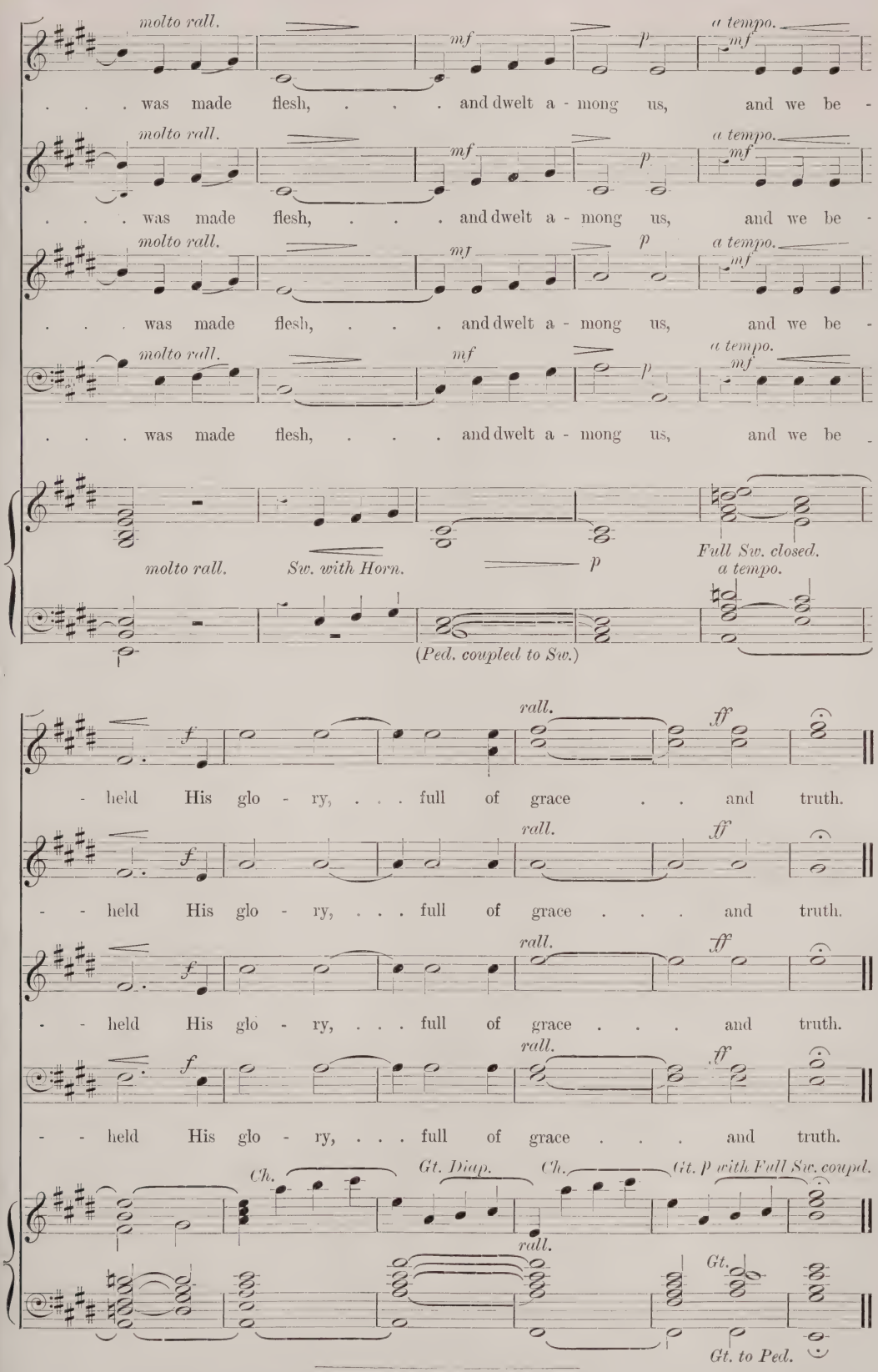

Solo.
p
was God. . . And the Word was made flesh, ... and dwelt a -
was God. . .
Solo.
mp
was God. . .
Solo.
mp
and dwelt a -
was God. . .
The Word was made flesh, ...
add Oboe to Sw.
senza Ped.
Full.
mf
- mong us, and we beheld His glo - ry, we beheld His
Solo. mf
The Word was made flesh,
Full.
mf
we beheld His
Full.
mf
- mong us, . . and we beheld His glo - - ry, we beheld His
Full.
mf
. . and we beheld His glo - ry, . . we beheld His
mf Gt.
Ped.
cres.
f
glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
cres.
f
glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
cres.
f
glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
cres.
f
glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
p Sw.
cres.
Full Sw.
senza Ped.


dim.
p
Solo.
full of grace and truth.
and dwelt a -
mf
The Word was made flesh,
Sw. with Oboe.
pp
Ped.
Full.
- mong us, the Word was made flesh,
and dwelt a - mong us, full
- mong us,
and dwelt a - mong us, a - mong us, full
p Ch.
Sw.
mf Gt.
senza Ped.
cres.
f
truth,
of grace and truth, full
of grace and truth, of
add 4 ft.


Full. Allegro moderato.
rall.
f
mf
grace . . . and truth. Ho - san - na! Bless - ed is He that
Solo.
of grace and truth.
Allegro moderato. (♩ = 112.)
Sw.
mf Gt.
Ped.
senza Ped.
com- eth in the Name of the Lord,
Ho - san - na! Bless- ed is He that
Bless- ed is He that
Bless - ed is
com - eth in the Name . . of the Lord, Ho - san - na
com - eth in the Name of the Lord, Ho - san - na
He that com - - - eth, Ho - san - na
f Sw.
Gt.


f
Ho - san - na in the High-est, Ho - san - na, Ho -
in the High-est, Ho - san - na in the High-est, Ho - san - na, Ho -
in the High-est, Ho - san - na in the High-est, Ho - san - na, Ho -
in the High-est, Ho - san - na in the High-est, Ho - san - na, Ho -
Ch. Clar.
Sw.
f Gt.
Gt.
- - san - na, Ho - san - na in the High - - est, Ho - san - na
ff
- - san - na, Ho - san - na in the High - - est, Ho - san - na
ff
- - san - na, Ho - san - na in the High - - est, Ho - san - na
ff
- - san - na Ho - san - na in the High - - est, Ho - san - na . .
f
in . . the High - est. The Word, ... the Word . . .
f
in . . the High - est. The Word, ... the Word . . .
f
in . . the High - est. The Word, ... the Word . . .
f
in . . the High - est. The Word, ... the Word . . .
f with
Sw. Reeds.



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AN ECHO OF THE RECENT MUSIC LOAN EXHIBITION.

It fell to my lot to be in daily attendance during the three weeks that the Music Loan Exhibition of the Worshipful Company of Musicians was open at the Fishmongers' Hall last summer. Many incidents which occurred during that busy time I have forgotten, but there were some that are likely to remain in recollection for a long time yet. The one I am going to recount had almost faded from memory, dispersed perhaps by the incessant work in connection with the eighteen Lectures given, for which I was in a measure responsible. Perhaps it is of sufficient interest to relate to the readers of The Musical Times, many of whom must have visited and derived pleasure from the splendid exhibits we were able to collect and arrange for the inspection and gratification of the musical public.

One afternoon the commissionaire who had charge of the keyed instrument room came to the office and said a lady and little girl wished to see me. Such calls from persons seeking information about the exhibits were frequent, and, though often at some inconvenience, they had to be attended to, and all possible help afforded. On proceeding to the room I found a lady and a little girl with flaxen hair, blue eyes, and typical English face standing in front of Handel's spinet (No. 1034), looking with eager eyes at the instrument which had belonged to the great master. 'Please will you let me play on Handel's spinet?' asked the child. I pointed to the label 'Do not touch.' 'I cannot let you play on it,' I said, 'for that would be breaking the rules; besides, it is so different from the touch of the pianoforte upon which you play that you would find it hard to get the notes down, and quite difficult to play.' 'But do let me try,' the child pleaded. So I took her to my own spinet in the corner of the room, with which I felt I could do as I liked, and said, 'Try and play on that if you can recollect any music.' To my surprise she played neatly and with little hesitation one of Bach's simple 'Two-part Inventions.' The child seemed to grasp the peculiar touch required, and managed the instrument quite successfully.

After this I could not resist the fresh appeal to let her fingers touch the keys that had been hallowed by Handel. I hope that Miss Edith Hipkins, the owner of the dear old instrument, will forgive me, but being a member of the Executive Committee I felt I possessed a certain dispensing power and consequently accorded permission for the child to play her piece. As there was no chair available she had to stand to play. So well did she play that the little crowd which had gathered round her called out 'Encore!' and at my request she repeated the piece, her face beaming with delight. I then took the child and her aunt round the room, pointing out the beautiful old instruments on view, and briefly explaining the way in which the tone of these different prototypes of the pianoforte was produced by the action of a tangent, plucking jack, or hammer. Our little visitor asked many questions, showing great interest in the old instruments, and left after expressions of delight at what she had seen and with warm thanks for my having allowed her to play on Handel's instrument.

I had almost forgotten the episode, but the other day I received the following letter, bearing the Jamaica post-mark, which recalled the pleasant incident. It is written in a childish hand on paper having lines ruled in pencil:

Dear Mr. Southgate,

Thank you so much for letting me have the honour of playing on Handel's Spinet. While I was playing I could only think how nice it was to play on such a great man's Spinet, and would you kindly let me know if that was the old tin kettley Spinet that Handel had in his Garret room?

Two years ago I was ill for a whole year. Auntie bought me a song book when I was a little better and able to walk. Auntie read me the poetry of Handel. I was six years old then and I used to wish to be able to play like him, but I could only play by ear then.

Mother commenced teaching me last July, and I passed the 1st Preparatory of the I. S. M. in December.

I am, your grateful little friend,

Nena Macpherson.

No doubt Nena had heard the well-known tale of Handel as a boy secretly practising on an old clavichord in a loft of his father's house. I must now tell my little friend that the instrument on which she played was not 'the kettley Spinet' of the story, but a perfect example of the fine instruments made by Hitchcock, a 17th-century English maker whose good work still endures.

Nena has entered on the right path; she has obtained a Certificate, which I am sure was not given without being well deserved. One hopes that the recollection of our Music Loan Exhibition will be a pleasant memory to her for life.

T. L. Southgate.

LEEDS MUSICAL FESTIVAL.

(by our special correspondent.)

The importance of the provincial Festivals is realized by comparatively few Londoners, yet these great meetings of choral-song provide the vivifying element of musical progress in England. The present appreciation of orchestral music is a good thing, for it brings into prominence the intellectual force in music; but Englishmen are singing men, and it is in vocal music that our composers have achieved their greatest triumphs. Their works have been inspired by the encouragement extended by the provincial Festivals, and the increasing number of these meetings is to be hailed with satisfaction. Their relative importance rests upon the enthusiasm of the choristers, and hence it is that the Yorkshire and Midland gatherings hold the first place. There now abide Leeds, Birmingham, and Sheffield: and the greatest of these—who shall say?

This year it has been the turn of the first named to maintain the prestige of these mighty meetings, and right well has it met its responsibilities. Greater resonance and robustness of tone has been heard from the basses at a time before the order went forth that only men of Leeds should sing in the choir; but the tenor voices were a delight to listen to, and the tone of the contraltos and sopranos was all that could be desired. It cannot be said that in expression the choral singing was electrifying; speaking generally, subtleties of verbal accentuation, and the diversity of tone-colour which arises from individual and collective intensity of feeling, were very rarely heard, but yet a very high standard was attained and maintained. The attack was unfaltering, *crescendi* and *diminuendi* were finely graduated, and alertness, intelligence, and earnestness were always manifest. It was choral singing of which Englishmen have a right to be proud, and Mr. H. A. Fricker, the chorus-master, is to be warmly congratulated upon the success of his efforts.

The band was perhaps the finest ever heard in Leeds, and this is saying much. It is questionable, however, if so large a force as 123 players was really required. Occupying the entire centre of the orchestra, the instrumentalists divided the choir by a dangerously wide space, with the result that many of the choristers were relegated into far corners. In the purely instrumental works, when under Sir Charles Stanford's direction, the band produced a superb volume of tone; when required they roared as lions, at other times, in the softest *pianissimi*, they cooed like doves, but in nearly all the modern choral works the orchestra frequently overpowered the choir, and still more the soloists. When such an instrumental giant is on the platform, would it not be well to revert to the *ripieno* orchestra common in the days of Handel? Can eighty-two strings ever be necessary to accompany a single voice?

The first of the seven novelties included in the Festival programme was furnished by Sir Alexander Mackenzie—a Cantata entitled 'The Witch's Daughter,' for soprano and baritone soloists, chorus, and orchestra, produced on the evening of the first day of the Festival (October 5). Readers of The Musical Times were made acquainted with the design and scope of this work in last month's issue, and those who did not attend the Festival may have an opportunity of gaining further knowledge of the work on January 26 next, when it is to be performed by the Royal Choral Society at the Albert Hall. Under these circumstances it is only necessary to point out some salient points and record some impressions. The opening chorus is appropriately gay, and the bustle and the merriment of the

harvest home is admirably suggested by the rhythmic strains. With the baritone's sympathetic solo—telling of the witch's daughter's isolation—the chorus becomes subdued, and the tragic note acquires its greatest intensity in Mabel's prayer 'Dear God and Father of us all.' On this the composer has manifestly lavished loving care, and every page attests to the hand of the master craftsman. The manliness of Harden's protest—

> Good neighbours mine!
> This passes harmless mirth;
> I brook no insult to my guest,

finds an echo in the music; and the subsequent titterings of the villagers, gradually broadening into satirical laughter, are most realistically illustrated. A charming chorus for female voices opens the second scene, and many pathetic touches intensify the despair of Mabel. When a lover takes twenty-five lines to propose, and a lady fifteen to say 'Yes,' it is difficult for a composer to sound the dramatic note; the most he can do is to be sympathetic; this Sir Alexander has been successful in accomplishing, particularly with the somewhat slowly realized joy of the lovers, which leads up to a beautiful and most effective chorus, concluding this episode. The most memorable feature of the third scene is the setting of the 'Corn Song' for baritone solo and chorus, which probably will find an existence independent of the entire composition. Musically, one of the finest portions of the cantata is the epilogue, a masterly built up number which brings the work to an imposing termination. Sir Alexander had good reason to be satisfied with the performance, especially with the choir, who sang admirably. The soloists were Madame Sobrino and Mr. Ffrangcon-Davies.

The most serious, and the most memorable production—one which gave the Festival its greatest distinction—was a setting to music by Dr. Walford Davies of the morality play 'Everyman,' produced on the second evening of the Festival (October 6). As this work was also outlined in last month's MUSICAL TIMES, a detailed description of its characteristics is unnecessary, but so remarkable and noble a work cannot be passed over without generous acknowledgment in these columns of its importance. Before doing so, however, a hope may be expressed that 'Everyman' will not induce other young composers to seek inspiration in death and its mysteries. The gradations of dissolution between soul and body set forth with the detail of 'Death and Transfiguration,' 'The Dream of Gerontius,' and 'Everyman,' are saved from morbidity by the power and genius of their respective composers; but one shudders to think of the treatment of such subjects by composers of less distinctive gifts.

The key-note of Dr. Davies's music is its unpretentious truth, and in this, combined with a keen sense of the necessity for contrast, lies the strength of the work. Those who remember the composer's oratorio 'The Temple' (produced at the Worcester Festival of 1902) will know the sincerity of his aims, but it is possible to be earnest without being appropriate. In 'Everyman,' however, it is the appropriateness of the music that invests it with peculiar interest and impressiveness. As one listens to its strains one becomes oblivious to the fact that they are essentially modern in construction and harmony. The accusation against man by the Deity—one of the most solemn numbers of the score—is almost entirely built up with dominant sevenths. No sense of incongruity however arises, but rather a deepening of the majestic sorrow underlying the words 'I perceive here in My Majesty how My creatures be to Me unkind.' From the passionless reiteration of Death's horn, which opens the work, to its solemn massive closing chords, the music is permeated with the spirit of the venerable morality play, which has manifestly appealed to the gifted composer with a force that has enabled him to express in sound the convictions of his soul. The performance probably did not fully realize the composer's intentions. Very intimate knowledge of the music is necessary to express all its subtleties, but the interpretation at Leeds will not be easy to surpass. It was obvious that it had won the hearts of the choristers. The *pianissimi* passages were exquisitely sung, and when a *crescendo* rising to a *fortissimo* was required it came with the irresistible force of a majestic tidal wave. The rôle of Everyman, chiefly written for a bass voice, was sung with remarkable power by Mr. H. Lane-Wilson. It was an embodiment that places him in the front rank of artists. Miss Gleeson-White, Miss Muriel Foster, and Mr. John Coates completed a quartet that contributed in great measure to the enthusiastic reception of the work. The ovation Dr. Davies received when he laid down the bâton was a genuine expression of appreciation.

'Everyman' was succeeded by Mr. Josef Holbrooke's new poem for orchestra and chorus entitled 'Queen Mab.' Hitherto there has been something lacking in the most important works by this talented composer—a something that has detracted from their artistic value, but this is not observable in the Leeds composition. Doubtless Mr. Holbrooke could have obtained the effects he desired without writing for eight horns, a xylophone, &c.; but the design is clear, and Mercutio's relation of Queen Mab's pranks in Dreamland is illustrated orchestrally with consistency, and in a manner that holds the attention of the listener. The section dealing with the fairy's influence on lovers' dreams opens with a beautiful theme, which is afterwards taken up by the choir, who deliver part of Romeo's speech to Juliet at her window—'Arise, fair sun, and kill the envious moon.' Mr. Holbrooke is also to be commended for writing gratefully for the voices, and the result is a charming chorus.

With the penultimate evening (October 7) came a trio of novelties, the first of which was the 'Ballad of Dundee,' by Dr. Charles Wood. This is a setting for bass solo, chorus and orchestra of Professor Aytoun's martial lines relating to the death of Claverhouse. The first chorus, cast in the form of a slow march, is impressive; after this, however, the composer seems to have failed to perceive the heroic spirit of the lines. Claverhouse's address to his troopers on the eve of the battle is depressing instead of being inspiriting, and as rendered by Mr. Plunket Greene, under the direction of the composer, was calculated to make any troops turn homewards. The choruses are written however in a plain, straightforward manner, and the choir seemed to take pleasure in singing them.

Sir Charles Stanford's Violin Concerto in D (Op. 74)—written in the autumn of 1899—had been once previously played in public at Bournemouth. It cannot therefore be regarded as expressing the composer's present convictions in this form, but it is a refined and pleasing work. The first movement lacks character, but is made memorable by a phrase which, given out *pizzicato* by the strings at the opening, constantly recurs in the development. The second number, headed 'Canzona,' possesses sympathetic charm of a plaintive kind, and the *Finale*, in *Rondo* form, has for its principal subject a 'Gaelic air' instinct with lightheartedness. This is treated in a spirited manner, and causes the work to leave an enlivening impression. Herr Fritz Kreisler played the solo part with his usual refinement and brilliancy, and at the close composer and executant received hearty and prolonged applause.

Still greater warmth of appreciation followed the singing by Mr. Plunket Greene of Sir Charles Stanford's new 'Five Songs of the Sea.' These are delightful examples of the Irish composer's genius. The poems by Mr. Henry Newbolt are severally named 'Drake's Drum,' 'Outward bound,' 'Devon, O Devon, in wind and rain,' 'Homeward bound,' and 'The Old "Superb,"' and the music by reason of its melodic form and by simple but effective touches reflects and accentuates the sentiment of the words. Each song is furnished with parts for male chorus, and the prompt and artistic manner in which they were taken up by the tenors and basses contributed in no small degree to the pronounced success of the songs, the last of which had to be repeated, so great was the insistence of the audience. The selection of non-novelties sung at the Festival was commendable, with the exception of the programme of the third morning (October 7), which was devoted to Wagner. Excerpts from 'Parsifal' are acceptable because the work can only be heard in England in the concert room, and its lofty theme and character are in accord with the festival spirit; but the conclusion of the third act of 'Lohengrin' and the last act of 'Die Meistersinger' were not effective. Such performances are unsatisfactory to those who have seen the works on the stage, and give erroneous impressions to others. I speak emphatically because there is a manifest increasing tendency to include operatic excerpts at festival gatherings, and for

several reasons it is desirable that this should be checked. Under the most favourable conditions it is an inartistic proceeding and calculated to lower esteem for these meetings.

Of the choral works performed, the finest results were obtained in Beethoven's Mass in D (on October 8), in which the choristers seemed to take particular delight. They were greatly assisted by Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green and Mr. Andrew Black, who formed a quartet it would be difficult to surpass. The rendering of Bach's eight-part motet 'Sing to the Lord,' sung unaccompanied, was a triumph for the chorus-master, Mr. H. A. Fricker, who conducted it; and at the same concert Sir Hubert Parry directed a memorable interpretation (on October 6) of his inspiring motet 'Voces Clamantium.' 'That is music which makes one feel stronger' said an appreciative member of the audience as he left the hall, and it was a true criticism.

All the novelties were conducted by their respective composers, but in addition Sir Edward Elgar was induced to direct the performance of his Overture 'In the South' (Op. 50). His appearance was the signal for a tremendous outburst of applause from the choir, which was still greater at the conclusion of the piece. The Overture was magnificently played, and the rough, strident harmonies in the section referring to the Roman power were delivered by the splendid orchestra with irresistible force and thrilling power. The Festival opened (on October 5) with Mendelssohn's 'Elijah' and concluded (on October 8) with Handel's Sixth Chandos Anthem, preceded by Sir Arthur Sullivan's 'Golden Legend.' The last named received a loving interpretation from the choristers, to some of whom the cantata doubtless brought back lively memories of the composer who so loyally and long worked with them and to whose untiring efforts the present satisfactory position of the Leeds Festival is largely due.

In addition to the soloists already mentioned the following vocalists also took part: Miss Marie Brema, and Messrs. Ben Davies, Gervase Elwes, Henry Brearley, Charles Knowles, and Herbert Parker. Mention should also be made of Mrs. James Wilson, Mrs. Fisher Heath, Mrs. H. P. Atkinson, Miss M. Swales, Miss M. Kankine, Miss S. Cover and Messrs T. Middleton, F. W. Taylor, P. James, W. M. Williams and H. Parker—this group of singers being members of the choir who sang the concerted numbers in 'Elijah' with great finish and excellent balance of tone.

In order to complete the record, the following works were performed in addition to those already enumerated: Brahms's Violin Concerto in D major (soloist, Herr Fritz Kreisler) and 'Song of Destiny'; the symphonic poem 'Tod und Verklärung' (Richard Strauss). Symphonies: Beethoven's in B flat; Glazounow's in C minor, and Mozart's in E flat. Overtures 'Euryanthe' (Weber) and 'Lustspiel' (Smetana). Mr. Frye Parker occupied the post of first violin, and Mr. H. A. Fricker (city organist and Festival chorus-master) and Mr. H. H. Pickard were at the organ. The courtesy of Mr. Fred R. Spark, the veteran Secretary of the Festival, and his staff of stewards also calls for full recognition and acknowledgment.

Competition Festivals.

BLACKPOOL.

Blackpool held its fourth annual Musical Festival on the 6th, 7th and 8th October. The event now ranks as one of the most important of its kind held in the North of England. The town affords unusual facilities for gatherings of this kind. In the Winter Gardens there is ample accommodation under cover for the distribution and comfort for many thousands of persons. As the Festival is courageously and liberally managed by many of the best business heads in the town, and is looked upon by the residents generally as an enterprise likely to extend the popularity of the place, it will be seen that there are many elements in the scheme that explain the gratifying success it has so far secured. But the most heaven-sent arrangements would be vain if there were no material to work upon, no spirits to summon from the vasty deep—if Lancashire and Yorkshire may be so described. Fortunately, musical organizations of all kinds abound in those two counties, and the Blackpool Committee has tried to earn their confidence. The programme comprised about seventy pieces, all good and by the best old and modern composers. About 120 soloists competed on the first day. The second day was devoted to the children, who drew large and delighted audiences. One of the items was the cantata 'Vogelweid' (Rathbone), which was admirably performed under Mr. H. Whittaker. On the third day choirs and bands came from all parts of the North. Ten mixed-voice choirs competed in the chief section, the first-prize in which was a silver challenge shield and twenty guineas. There were also second, third, and fourth prizes. The tests in this class were as follows:

'O that the learned poets'	*Gibbons*
'Love and Beauty'	*W. H. Bell*
'I can but love thee'	*Cornelius*
'The Challenge of Thor'	*Elgar*

Cornelius's piece was a very hard nut to crack. It is probably one of the most difficult part-songs ever written. But it was sung correctly and expressively by several of the choirs. Morecambe, under Mr. Arthur Davies, came first. The Harrogate Vocal Union, under Mr. Ball, came next, and Padiham, under Mr. Hilston, and Southport, under Mr. Tattersall, respectively third and fourth. In the male-voice choir class, Southport, under Mr. Clarke, gained the victory, Manchester Orpheus, under Mr. Nesbitt, coming very close behind, and Harrogate, under Mr. Ball, third. The tests were:

'Weep, silly soul'	*Benet*
'Yea, cast me from heights of the mountains'	*Elgar*
'Creation's Hymn' (arranged)	*Beethoven*
'Marching along'	*Bantock*

Three full orchestras competed in the orchestral class; the test-piece was the overture to 'Der Freischutz.' Colne, under Mr. Wildman, gave a very fine performance and gained the first prize of £30. In the string orchestra class, the test in which was Grieg's 'Holberg' Suite, Nelson, under Mr. Townsley, was first. All the orchestras were remarkably good. At the final gathering the audience numbered many thousands, and there was much enthusiasm. An interesting incident was the singing of a young girl, Miss Clara Butterworth, who gained the junior solo-singing prize last year. Miss Butterworth has just been awarded the Ada Lewis Singing Scholarship at the Royal Academy of Music. Canon Gorton, of Morecambe, gave away the prizes. The adjudicators, during part of the time, were Dr. Sinclair, Mr. R. H. Wilson, Mr. C. H. Fogg, and Mr. Percy Pitt. Dr. McNaught adjudicated all through.

A word of grateful acknowledgment is due to the compiler or compilers of the programme which, besides being handsomely got up, contained much interesting historical and critical literary matter. The words of all the vocal music were included in this substantial book of forty-six pages. It only remains to heartily congratulate the Officers and Committee upon the substantial results of their honorary labours.

NOTTINGHAM.

The third annual competitive musical Festival was held in the Mechanics' Hall on October 21 and 22. The classes for juniors brought forward some first-rate ability. It is evident that the teachers of all four of the school choirs that competed were skilful trainers of children's voices. This ability was particularly manifested in the performance of the Radford School Choir, under Mr. William Woolley. This choir was awarded the Challenge Cup, which they have now gained for the second time. The choirs united to perform the cantata 'The Frogs and the Ox' (Bridge). The adult choral competitions were well supported: eleven choirs sang in three classes. In the chief class four highly-trained choirs sang Elgar's 'Weary Wind of the West' and Eaton Faning's 'The Fortune-Teller's Song.' The Coventry Co-operative Festival Choir, under Mr. Petty, gave admirable performances of both pieces, and were awarded for the second time the Challenge Shield offered as a first-prize. Mr. Woolley's choir were only a shade inferior. A choir from Kirkby-in-Ashfield, under Mr. W. B. Harris Barke, gained a first position in another class. A programme of choruses and part-songs was given by the united choirs, under the conductorship of Mr. Charles E. Riley. Mr. F. Wyatt was the official accompanist. Dr. McNaught adjudicated. The audiences were large, and at the evening competition on the second day they followed the proceedings with great interest. The Mayor presented the prizes.

THE THOMAS CHURCH, LEIPZIG, FROM THE NORTH-WEST: WITH THE OLD THOMAS SCHOOL, SINCE DEMOLISHED.

BACH FESTIVAL IMPRESSIONS.

(BY OUR SPECIAL CORRESPONDENT.)

Leipzig, October 4.

A carnival of moving basses. A discredited pianoforte. The joyous penetrative trumpet. The earnest faces of wholly skilled men. A perfect concert-hall. A church whose every corner seems to resound sympathetic to music specially created and born to fill it. An inimitable violoncello performance. A rich self-reliant tenor voice. The absolute triumph of those who treat old music as still flesh and blood, and the conviction that their opponents can stand no more than chaff will lie against the wind. An intercourse with some strong personalities. The vigour of German debate. A tour through old Leipzig, and a sense that it is better than new magnificent Leipzig. Some peaceful lazy moments in the Rosenthal. The recognition of these shrewd Alt-Sachsen as our veritable cousins. The thought of the chasm in music, if some great Saxons, as Handel, Bach and Schumann, had been out of it. The overwhelming recognition forced on one, sitting in Bach's own church, of the infinite genius of this man, who united the cold judgment of the intellect, the fairy visions of the imagination, the warm pleadings of the heart, and the submission of religion. The recognition that in our megalopolitan, cosmopolitan London, we can do much, but cannot rival the best indigenous manifestations; Bayreuth is still Wagner, Ober-Ammergau is still the Passion-Play, the Dauphiné is still Berlioz, and Leipzig is still Bach. To those who doubt, one can say with Aemilius Paullus in Macedonia, 'come and see.' These are the most vivid impressions of the last few days. Inclination says, dally with them; duty says, proceed to a straightforward report.

Those moving basses are the gist of the matter. These are what tramped their march eternally through Bach's brain, and even to those of the less gifted of his age. We had them once ourselves in England in the music of our viol-writers. Homophony has since gone on absorbing the realm of true polyphony. It has been the parent and just vehicle of sentiment. And the new polyphonic systems of the later Beethoven, of Schumann, of Wagner, of Brahms, of Richard Strauss, &c., have known how to hold it correctly brigaded with its predecessor. But for the mass of the musical world it has been the occasion for insipidity and degeneration. Here is where the lesson of a Bach Festival comes in. There are reams of modern music, where the double-bass player stands listless by his instrument, plucking a casual occasional string with easy forefinger; one may be sure then that homophony is paramount, and, if it be not very rhythmic music, at its worst; and compare that with these tireless men of the iron left-hand, who go on stopping multitudinous intervals for an hour at a stretch, and so making a bass which has the vitality of quicksilver. It may be said that this soon makes a surfeit. As a matter of fact, such is the power of motion, that it does not. 'Come and see.' There is also a class of composer, those of the stagnant imagination, who in spite of a brave show of pseudo-polyphony, and while supposing that they are doing great things, are in reality only setting down just a harmony to a bar with the monotony of a first harmony-exercise. There cannot be imagined a better thoroughly-cathartic lesson for minor and younger composers, especially those who despise counterpoint studies, than a dose of Bach such as this freely administered. The melampode might give them a revelation, and new ideas how to walk truly in the steps of the great moderns.

Then about Bach's power of colour-variegation, though this is perhaps more for distant wonder than modern application. It was most noticeable in the four Church Cantatas yesterday evening. His palette contains voices high and voices low, accompanied and unaccompanied, solo and chorus, orchestra, organ, cembalo, solo violin, solo violoncello, solo hautboy, and last and possibly best the marvellous trumpet. A sectional interchange of these elements, when conjoined with architectonic structures of immense breadth and tonal clearness, gives ample relief to the ear, and indeed steeps the most hardened sense in a bath of delight. The trumpet, introduced with such skill as to seem like an agile flute, and

with entrancing small counterpoints, sailed through and above everything in the lofty Gothic arches, a supernal voice discreet yet dominating. Alone did the hammers of the pianoforte strike a jarring tone, not so much in pure recitative as when mixed with strings; but then Bach thought of no hammers and only the plucking jacks.

Then as to the style of execution. There are two camps here in Germany. And I may take the privilege of a correspondent to declare at once to which side I myself attorn, and have for forty years. I am unable to see why in playing old music one should be as melancholy as an indigo-dyer. The old writers had just as much heart as we have, perhaps more. That Bach played his works, or had them played, without commas and semicolons; that he refused an effect of contrast, when he could get it; that he played a dead-level mezzoforte; that he prevented a voice from expressive utterance; that he used no dynamic marks except what he showed in his scores; all this is inconceivable. Nay further it is plain that men of that day, being human beings like ourselves, would have rejoiced just as much as we do, if their fingers had found their way to the velvet beauties of a Broadwood and the sonorities of a Bechstein, or if their ears had taken in the richness of a Böhm and Sax orchestra. What they would have then done with their own scores cannot be said, but they certainly would have been the readiest to make accommodative and elastic alterations, large or small, therein. The only true, sound rule can be to play old music now so as to make it thoroughly effective according to the judgment of the best-informed, and instinctively most gifted, musicians of the existing day. And of these two things the gift is vastly superior to the information. About the details of such a decision, certainly one must be prepared for endless strife. An antiquarian bias or bent on some point or other, or the circumstances of a particular class of performances, may pull one way; and over-impulsiveness may pull the other way. But this much is certain, that the policy of playing old music under the old conditions simply because they are the old conditions, is a dead thing. Those who are content with such an abracadabra are in danger of being classed with the self-satisfied ones of the Halls of Circe. And of the performances resulting in such cases, nine-tenths of them are exhibitions of the supremest dulness, listened to from terror of a great name or a prevailing fashion, and accompanied with absolutely hypocritical assertions of enjoyment. Oh, the cant of the sheep of Panurge! However, to return to Leipzig. No extremes mark here a difference of opinion which lies rather in a nutshell. Neither does one side advocate ancientness for mere ancientness' sake, nor has the other side attempted the least modification of Bach's scores. The sole question seems to be whether Bach was a rather monotonous person, or one who gave to his music all the feeling, and indeed passion, of which it was capable. More concretely, whether a Berlin tradition of the last fifty years is the end of all things, or whether some younger spirits in the Neue Bachgesellschaft may be permitted, as they reverently hope, to improve thereon. I did not myself detect the defects alleged to the direction. I thought the organ-playing perfect, and the concert-conducting spirited and withal judicious; and I freely confess that the Church Cantatas performed separately in the Thomas-Kirche constituted the most beautiful experience of the whole of my life.

Dismissing these matters, which savour rather of the molecular, I would urge that a Bach Festival of several days here in the heart of earnest Lutheran Saxony, among people saturated with the Bach tradition, and partly in Bach's own church, gives the only true presentment of the composer. Details may be equalled or bettered elsewhere. The Thomaner boys are certainly not as the boys of a Magdalen College. The unaccompanied Motets will be better sung as a vocal exhibition on a large scale by the healthy voices of a Yorkshire choir. But for the whole, for an atmosphere, for a general spirit, for artists specially trained to this work, one must go to the fountain-head. The works of every composer without exception who speaks in a new language must pass through a stage when the reproducing executive artists not only execute it uncertainly but make it cacophonous. These ears have heard Bach and Brahms sound downright hideous, and by no means in lowly places. The reason is that, as the Greeks unhampered with a stave notation freely confessed, all music is 'chroa' or shading. When the harmony-books, and the notations, and the most skilful composers' pens have all done their work, the performers make concerted music just by leaning together, and forming sounds nowhere nowise recognised. Till their instincts are trained that they successfully lean together, the music is not smooth, and, if it is out-of-the-way music, may be hideous. This is the real meaning of going to the fountain-head, much more than slaking sentiment by the inspection of localities or the conjuring up of associations. And the art-world is now all for impeccability. Again then with Aemilius Paullus, 'Come and see.' Our money can buy most things, but, vigorously progressing as we are, it cannot yet buy all this local Saxon instinctive Bach skill.

The report seems in danger of not being written at all. Bach died on July 28, 1750, and on July 28, 1850, the German 'Bach Society' began formal existence. It undertook to print and publish in full score the entire works of Bach, till then almost exclusively in manuscript and ignored. For the facts of the 100 years of gross neglect and subsequent fifty years of publishing activity, see the concluding historical volume. The subscribers to the Bach Society had the satisfaction of making the greatest reparation of injustice ever made within the domain of art; and it was a reparation to one whom Beethoven called 'the forefather and immortal god of harmony.' The leading spirit of the Bach Society's last twelve years was Hermann Kretzschmar; who in turn, when all was published, inaugurated on January 27, 1900, the 'New Bach Society,' with a new set of subscribers, to bring out lesser editions, and divert the instauration into this and that practical channel. On March 21-23, 1901, was held at Berlin a First Bach Festival. Now they have held a Second Bach Festival at Leipzig on October 1-3, 1904. The whole programmes will not be detailed. They can be found entire in the International Musical Society's Journal for August, 1904 (page 461). The Saturday noon or just-after-noon 'Motet' service in the Thomas-Kirche, with which the Festival opened, has been practically continuous since 1358, when in deprecation of a great pestilence there was ordained a Mass to the Virgin 'singulis Sabbathis perpetue'; but actual and large motets thereat began only a hundred years ago. Bach motets were then being sung before Sunday service by an amateur choir, and about 1810 Cantor J. G. Schicht shifted them to the Saturday afternoon service. The motets are unaccompanied. The Thomasschule, founded on December 2, 1409, is exactly on the footing of Magdalen College School, and the foundationers are the Thomaner choristers; so in France a maîtrise. The accompanying illustration shows the old school, between the church and 'Promenade,' pulled down a few years back. The church itself, from about 1200 the chapel of the Augustinian canons of St. Thomas, was built in its present form 1482-96, renewed by Lipsius 1877-89. It has a vaulted roof of immense height; style, highly ornamented German Gothic; west-end spacious organ and choir gallery, where all the music is made. The church bought its first organ in 1525 from the Liebfrauen-Kirche (St. Mary's Church) at Eicha, renovated in 1610, and this was Bach's organ; in 1772 replaced by a 'Schweinefleisch,' and that again in 1889 by a 'Wilhelm Sauer' (Frankfort). The organ-tones (voluntaries and accompaniments) are of surpassing grandeur and mellowness. Except the two motets ('Singet dem Herrn' and 'Der Geist hilft unsrer Schwacheit auf') under the usual direction of Cantor Gustav Schreck, the whole Festival was conducted by Karl Straube, Organist of St. Thomas; as above indicated with convincing warmth and effectiveness. Joachim's participation lent a solid dignity to the proceedings. The tenor of the Festival was Emil Pinks; a glorious voice with perfect intonation, and wherever he came in there was a sense of entire security in the music. Alfred Reisenauer (Leipzig) was chief pianist. Solo violoncello, Julius Klengel. Petzold unerring as trumpet. Chorus, the Leipzig Bachverein. Orchestra, Gewandhaus.

A few words on special items. Julius Klengel's tour de force, Bach's No. 5 Suite in C minor for violoncello solo, was wholly astonishing. Those dreary violin solos (a twelfth higher), with the performer struggling with four-part chords which exasperatingly upset the rhythm at every other bar, are known to patient concert-goers, and it is a pity they ever leave the class-room. Here there was no such sense, and perhaps Klengel also had a rather flat bridge. He gave twenty minutes

of this without a flaw of intonation, and one would not have wished it a minute shorter. The 'Contest between Phœbus and Pan,' and the 'Coffee Cantata,' went with delightful briskness. The Bach cantata introduced into Sunday Divine Service was 'Gott der Herr ist Sonn und Schild.' The four great Bach cantatas which, in the church, closed the Festival were:—'Herr, gehe nicht ins Gericht,' 'Jesus schläft, was soll ich hoffen,' 'Wachet, betet, seid bereit,' 'Erfreuet Euch, ihr Herzen.' The heart which did not go away rejoicing after this last sustained holy jubilation, sounding like the wheel within wheel of the Cherubim, could not be pervious to enjoyment.

The lectures at the General Meeting of the Society were three,—Pastor Greulich (Posen) on 'Bach and the Lutheran Divine Service,' Max Seiffert (Berlin) on 'Practical representations of Bach compositions,' and Alfred Heuss (Leipzig) on 'The treatment of Bach recitative, especially in the Passion-Music.' The first was in favour of introducing Bach compositions into the ordinary Divine Service. It may be carrying coals to Newcastle or owls to Athens to offer any opinion, but there seems a danger of destroying the magnificent impressiveness of the Lutheran liturgy,—a highly developed priest intonation, with congregational chorales and organ voluntaries. Our perhaps inimitable cathedral service grew, and was not devised by any body of men. There is a place for everything, and the necessity for mixture is not apparent. The other two lectures and some personal matters connected with the New Bach Society will be noticed hereafter.

Our waking brains, ever busy, ever pre-occupied, shut us out from the finest sensibilities. Only on extraordinary occasions comes a moment of enforced absolute quiescence, and then may reach us some aura from a distant person. So with music. Sitting here in the Thomas Church, in the twilight which holds the light, one forgets the world; and then the moment comes when the greatness of Bach enters and takes final possession of one. This man's music is neither archaic nor inusitate, but ever-living; for, having sincerity, which is the greatest force in nature, he saw everything *sub specie æternitatis.*

CHARLES MACLEAN.

London Concerts.

The recent season of Promenade Concerts conducted by Mr. Henry J. Wood at Queen's Hall, terminated on October 21 in the presence of an audience that tested the accommodation of the hall to the utmost. If since our last issue the novelties introduced have proved scarcely of sufficient importance to call for detailed criticism, the selection of music and its performance have been excellent, and the large audiences which have assembled almost nightly have testified to how greatly the efforts of Mr. Wood and his coadjutors have been appreciated.

A few recitals call for comment. M. Kubelik may be said to have opened the autumn musical season at Queen's Hall on October 8, and during the following week M. Mark Hambourg gave a pianoforte recital in the same hall. The first of two violin recitals was given at St. James's Hall on October 19 by M. Bronislaw Huberman, who appeared as a prodigy at Prince's Hall in 1894.

A very favourable impression was created by Mr. Felix Swinstead at his first pianoforte recital on October 17 at Bechstein Hall. The young artist was a student of the Royal Academy of Music, where his talents and industry gained for him the Sterndale Bennett and Thalberg Scholarships. His intelligent and assured interpretations of Beethoven's Sonata in A flat (Op. 110) and Schumann's 'Etudes Symphoniques,' certainly entitle him to an estimable position amongst pianists of to-day.

Criticism concerning the playing of Señor Sarasate would be superfluous; he gave the first of three recitals at Bechstein Hall on October 22, and, assisted by Dr. Otto Neitzel at the pianoforte, charmed a large audience by his refined and brilliant interpretations of familiar violin pieces.

The London Choral Society (conducted by Mr. Arthur Fagge) gave their first concert this season at the Queen's Hall, on October 24, when Elgar's 'Dream of Gerontius' was successfully performed.

MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, October 10, 1904.

I change the customary headline of my letters this time because of the fact that circumstances compel me to confine myself (with but trifling excursions) to an account of musical doings in the American metropolis. Music in New York is not music in America, though the musical activities of the metropolis come near to outweighing in extent and importance all those of the rest of the country.

The record of promises for the season about to open will not look so imposing to Londoners as it does to us, but it is still impressive enough for mention. Confronting the music patrons of New York are at least one hundred orchestral concerts,—counting the popular entertainments of this sort which will be given at the Opera House and a few theatres on Sunday evenings; chamber-music concerts by three organizations; choral concerts by the New York Oratorio, Brooklyn Oratorio, and Musical Art Societies, the People's Choral Union and other organizations; fifteen grand operas at the Metropolitan Opera House; an undetermined (or at least unspecified) number of performances of Wagner's 'Parsifal,' in German and English; recitals and concerts by visiting *virtuosi*, like Ysaye, Kreisler, Vecsey, D'Albert, Pachmann, Hofmann, Paderewski and Kubelik; in addition to a host of local performances of all kinds—vocal and instrumental.

A few words touching some of the promises held out in the various departments I have specified. The repertory, that is to say the list of works from which the operas to be performed will be selected, differs from any that New York has seen for years in one significant respect, viz., more than one-half of the operas are Italian. Since there can be no diminution of the Wagnerian list, this means that, exclusive of Wagner, France and Germany are to have a comparatively insignificant show. As a matter of record, it may be said that the quasi-novelties (or *respective* revivals, as the Germans would say) are 'Gioconda,' 'Lucrezia Borgia,' Puccini's 'Manon Lescaut,' 'Norma,' 'Die Fledermaus,' and 'I Puritani,' besides the ballet 'Die Puppenfee.' 'Parsifal' is to be relied upon to make the success of the company when 'on the road' after the metropolitan season is over. It is to become the *Repertoirstück*, against which Wagnerians have railed so long, and may be heard this season in Boston, Pittsburg, Chicago, Cincinnati, and San Francisco, as well as New York.

We are promised an extremely interesting orchestral season. The set concerts will be sixteen given by the Philharmonic Society, fifteen by the Boston Symphony Orchestra, six by the Young People's Symphony Society, six by the People's Symphony Society, an undetermined number by the Symphony Orchestra (on Sunday afternoons in Carnegie Hall), and six by the Russian Symphony Orchestra. The last-named represents so determined a purpose to make propaganda for the Russian school of composers as to compel attention. Last year the concerts were begun amidst the humble environment of the 'East Side,' inhabited by the city's hundreds of thousands of foreigners—now it is proposed to remove them to the more aristocratic surroundings of Carnegie Hall, and an attempt is making to give them social as well as artistic prestige, the Russian Ambassador at Washington having lent his name to the undertaking. The list of works promised contains works more or less unfamiliar by leading Russian composers. The Philharmonic Society will this year again present foreign conductors as 'guests'—Gustav F. Kogel, of Frankfort, Edouard Colonne, of Paris, Wasili I. Safonow, of Moscow, Felix Weingartner, of Berlin, Karl Panzner, of Bremen, and Theodore Thomas, of Chicago. As was the case last season, an extra concert outside of the subscription will be arranged for Herr Weingartner, at which he will conduct Berlioz's 'Harold' symphony and Beethoven's No. 9. Mr. Thomas was conductor of the Society for many years before going to Chicago, and his visit will provide a gladsome celebration, as he is completing the fiftieth year of his career as a conductor.

The Forty-seventh Annual Festival of the Worcester County Musical Association took place at Worcester, Massachusetts, in the last week of September. It did not differ in any essentials from its immediate predecessors.

Wallace Goodrich conducted the choral programmes and Franz Kneisel the orchestral and miscellaneous. The choral works performed were Elgar's 'Dream of Gerontius' and Saint-Saëns's 'Samson et Dalilah.' Creditable results from an artistic point of view were attained at all the concerts, and the exhibition of popular interest was as great as at any meeting in recent years. Concerning the outcome, a professional friend, who has long been an observer of the Worcester Festivals, writes me:

'There will be a Festival next year. With every season there are pessimistic rumours that the Festivals have run their course, but they are now more firmly established than ever. Of course there is a financial deficit this year; but it is small and is cheerfully met by persons who are gratified at the steady artistic improvement in recent years. This has been especially marked since Wallace Goodrich became the chorus-conductor; but while no end of credit is due to him as a drill-master and conductor, he alone is by no means responsible for the improvement of the concerts, as much credit is due to the scheme adopted by the management by which the number of concerts has been reduced and more time allowed for rehearsals. There are now five regular concerts in the Festival, and as much time is consumed in the week's work as when there were seven concerts to prepare and give.'

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, October 15.

For a long time Vienna has felt the general want of a theatre for the people with a stage of moderate size, suitable for works of too modest a character for the great stage of the grand Opera House. Some years ago a few art-loving citizens formed a society with the view of building such a locale, but sufficient support was not forthcoming. Now Herr Walter Simon, director of the 'Kaiser Jubiläums Stadttheater' has taken up the idea. This theatre, built in 1898 in commemoration of the fiftieth anniversary of the Emperor's accession to the throne, was originally intended for classical drama, and for good popular plays. It has greatly prospered since its foundation, and the new director has strengthened interest in it by introducing a folk-opera répertoire. For the past two months, alternating with plays, operas have been given with a special company, chorus, and orchestra. The moving spirit of this undertaking is the young and able conductor Alexander von Zemlinsky, who as an earnest, able composer has already made so good a reputation that one of his operas has been performed at the Court Opera. In the new house he has now given Weber's 'Der Freischütz,' Flotow's 'Martha,' and Lortzing's 'Undine.' The prices of admission are low, so as to be within the means of the less wealthy. The manner in which the works are rehearsed in order to obtain a satisfactory ensemble deserves all recognition; 'Undine' created a specially good impression. The principal rôle was taken by Frl. Petko, a young and talented native of this city. The public has hailed with great delight these folk performances, and there seems every prospect, under the direction of Zemlinsky, of lasting success.

At the Court Opera the director Gustav Mahler has had Beethoven's 'Fidelio' rehearsed and re-staged, and with such excellent results that one can only wish that the master's work was in like manner given at all other theatres. The Overture in E, played at the opening, has the advantage over the great 'Leonora' in that it does not overpower the first scenes of the opera, which are of plain, *bourgeois* character, and provided with orchestral colouring quite in keeping, but allows them without hindrance to produce their light, cheerful effect, and thus set in fuller relief the later tragic portion. Again, the first scenes are not, as hitherto, played in the courtyard, but in a room in Rocco's dwelling-place, forming part of the State prison; this renders the music much more homely, and therefore produces a far better effect. After the Terzet in F the curtain falls and the march is played as an entr'acte; but, immediately after, the stage exhibits the court of the prison, in which the soldiers are receiving the orders of Pizarro. In the second act, after the duet in G between Florestan and Leonora,—in which the highest point of the drama is reached—the curtain is lowered in the customary manner; but the involuntary entr'acte is filled by the 'Leonora' Overture, No. 3, which here has overpowering dramatic meaning, and which, even from a purely musical point of view, forms a noble transition from the G major of the duet to the C major of the *Finale*. The bright, joyous presentation of the latter acts as a happy deliverance from the sombre scenes which have preceded. The performance of the music under Mahler was extremely fine. This new presentation of an art-work held in such holy veneration has been unfavourably criticised in certain quarters; but anything striking is sure to meet with opposition.

E. Mandyczewski.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

All of the muses who interest themselves in music leave their shrines in Belfast during our short and fitful summer. Where they go, who knows? Certainly not to the seaside watering-places where nothing loftier than a brass band or a Pierrot troupe breaks the monotony of the 'deep-voiced, neighbouring ocean.' But autumn brings them all back, and our season has fairly commenced with a concert on October 7, by Miss Ernestine MacCormac (violinist), with whom were associated Miss Bertha Bird and Mons. Emile Bosquet, pianist. There was an excellent programme, and the ability of the artists is undoubted, but unfortunately there was a very poor house.

The Philharmonic Society's programme of the season announces only two works for chorus and orchestra—'Elijah' and Elgar's 'Dream of Gerontius.' It will be interesting to see how the latter will be interpreted by Dr. Koeller and the forces at his command. They will have the credit of being the first in Ireland to perform the work. The Society's first concert (a miscellaneous one) was given on October 14, and for this Madame Suzanne Adams, Herr Fritz Kreisler, and Mr. Montague Borwell were engaged, with Mr. Hamilton Harty as accompanist. A very high-class selection of music by such artists caused the concert to be one worth recording by a white stone.

The City organ recitals on Saturdays by Dr. Price are very well attended and most interesting, and the celebrated band of the Royal Irish Fusiliers are just about to begin a series of concerts. Altogether our fine Ulster Hall is kept well employed.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The City Choral Society opened their season on October 13 with a performance of 'Elijah.' The principals were Madame Agnes Nicholls, Miss Muriel Foster, Mr. Philip Newbury, and Mr. Ffrangcon-Davies, concerning whose work nothing need be said. There was fine tone in the choral singing, and the whole performance reflected credit on the Society, and on Mr. F. W. Beard, conductor. The Festival Choral Society commenced on October 20 with the 'Faust' of Berlioz. The orchestral work was extremely fine, the Hungarian March creating a furore. The choral singing was superb, every point being realised, while the tone was resonant and pure. The solo parts were well sustained by Madame Carrie Siviter, Mr. Lloyd Chandos, and Mr. Dan Price, and Mr. James Coleman achieved success as Brander. Dr. Sinclair conducted in masterly fashion. On October 8 the musical matinées at the Royal Society of Artists' Exhibition Rooms commenced under Mr. Oscar Pollack's direction and will be continued weekly. The Saturday evening concerts at the Town Hall have been of more than average interest. The Philharmonic Temperance Choir, conducted by Mr. A. R. Witts, gave a miscellaneous concert on October 1, when part-songs by Pinsuti and others were performed. Miss Rosa Bird, pupil of Madame Blanche Marchesi, made a successful début. Mr. Tom Child also contributed songs, and Miss Lily Davis gave some violin solos. On October 15 the Choral and Orchestral Association revived J. F. Barnett's 'Paradise and the Peri,' only once heard in Birmingham (1880) since

its production at the Festival of 1870. A good all-round performance was given, with Miss Amy Kendal, Miss Hilda Kevin, and Messrs. Percy Bates and Arthur Dunn as principals. Mr. Joseph H. Adams conducted. Mr. T. M. Abbott began on October 22 a series of viola recitals at the Midland Institute, as instructive expositions for the students of the Institute School of Music.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The local societies have now resumed their practices and taken in hand works to be given in the course of the season. The Bristol Choral Society, under the direction of Mr. George Riseley, are engaged upon Berlioz's 'Faust' and Saint-Saëns's 'Samson and Delilah.' The North Bristol Choral Society (Mr. J. Bending, conductor), are rehearsing Mendelssohn's 'Elijah' and 'Hymn of Praise.' Under Mr. A. E. Hill, the St. John's Choral Society have been practising Haydn's Mass in B flat (No. 1). The Society of Bristol Gleemen are rehearsing some new part-songs composed by Sir Edward Elgar, Mr. W. J. Kidner being the conductor. Mr. Edward Cook's choir have chosen for practise Dr. Cowen's 'John Gilpin.'

A new choral society for the district of Knowle and Totterdown has been formed, with Mr. J. F. Nash, of Bristol Cathedral, as conductor. At Bedminster a new male-voice choir under Mr. E. T. Morgan, also of Bristol Cathedral, has been constituted. A glee and madrigal Society has been formed at Portishead, with Mr. Morris Edwards as conductor. Weston-super-Mare Philharmonic Society, under Mr. Edward Cook, of Bristol, have commenced rehearsing Mendelssohn's 'St. Paul.'

On October 8 a chamber concert was given at the Victoria Rooms, and there was a large attendance. The executants were Miss Mary Lock (pianoforte), Miss Trotman (violin), and Mr. Herbert Walenn (violoncello). There were effective performances of Schubert's Trio in B flat (Op. 99), Mozart's Sonata in B flat for pianoforte and violin, and Chopin's Introduction and Polonaise in C (Op. 3) for pianoforte and violoncello. Mrs. E. T. Daniell was the vocalist, and Mr. Hubert Hunt (organist of Bristol Cathedral) accompanied her songs.

At a festival service held in St. Thomas's Church on October 9 the first rendering in Bristol was given of the Te Deum composed by Sir Arthur Sullivan on the occasion of the recovery from illness of His Majesty when Prince of Wales. There was an augmented choir of eighty voices, and an efficient orchestra was led by Mr. Ernest Lane, Mr. W. A. Lamb (organist of the church) being at the organ. The soprano solos were sung by Madame Eva Hartshorne. Under the direction of Mr. E. H. Luton there was an excellent interpretation of the work.

The choir for the Bristol Festival in 1905 held their first rehearsal on October 20, under Mr. George Riseley. 'The Dream of Gerontius' and 'Engedi' were gone through.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Our concert season makes a start to-day (October 15) with a violin recital given by that extremely precocious artist, Master Florizel von Reuter, but musical events will proceed somewhat perfunctorily until the advent of the series of orchestral concerts.

Messrs. Paterson and Sons have now issued their prospectus, and their scheme promises to maintain, both as regards music and performers, the high artistic standard to which we have now become accustomed. British composers will be well represented, and although modern composers bulk largely in the programmes, the great classical writers are not neglected. The names of Bach, Mozart, and Beethoven blend happily with those of Elgar, Tschaïkovsky, Saint-Saëns, Borodino, and César Franck. Two of the concerts will be choral, and at them important novelties will be produced. The Choral Union is to perform Sir Hubert Parry's 'Voces Clamantium,' and Mr. Moonie's choir César Franck's 'The Beatitudes.' Dr. Cowen will occupy his accustomed post of conductor-in-chief, and in his absence certain concerts will be conducted by Mr. Henschel, M. Colonne, and M. Steinbach (conductor of the Meiningen Orchestra).

Mr. Denhof's scheme is also announced, and the artists at his concerts include the names of Lady Hallé, Sarasate, Kubelik, Halir, Klengel, Zacharewitsch, Becker, and Hollman, as well as the vocalists Camilla Landi, Mary Münchhoff, and Dr. Lierhammer. The Amateur Orchestral Society, of which Mr. Collinson is conductor, issues its scheme of three concerts with most interesting programmes.

In addition to the works already mentioned the following will be the principal choral performances during the season: 'The Revenge' and 'Dettingen Te Deum,' by the University Musical Society; 'The Spectre's Bride,' by Mr. Kirkhope's choir; 'The Messiah,' by Mr. Moonie's choir; 'The Golden Legend,' by the Choral Union; 'Elijah,' by the Western Choral Society; and More Smieton's 'Ariadne,' by the Corstorphine Choral Society.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

To the prospective events noted in last month's issue of THE MUSICAL TIMES, the following have to be added:—Govan Choral Union (Mr. Alec Steven, conductor), a Society formed last year under influential auspices, have in hand Wallace's 'Maritana,' the 'Messiah,' and 'Elijah' This year the Paisley Choral Union have, for a regrettable lack of public support, abandoned their scheme of subscription concerts, and the Society's only appearance will be at the customary 'Messiah' concert at Christmas.

The Orpheus Club, under Mr. James Barr, again draw upon Sullivan, 'Princess Ida' being the opera selected for this season. With characteristic enterprise the Glasgow Amateur Orchestral Society announce a first public performance in Glasgow of Bach's Concerto for three pianofortes and string orchestra, and W. H. Reed's Suite Venitienne, in addition to Beethoven's Fourth Symphony and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale.' Several minor musical events have taken place during October, among which may be mentioned Mr. Wilfrid Senior's pianoforte recital. Mr. Senior, for several years a pupil of Dr. Gustav Wolff at Dresden, has recently settled in Glasgow, and at his first public appearance on October 6, his brilliant technique and musicianly readings made an exceedingly favourable impression. Professor Niecks has delivered two very able lectures under the auspices of the local section of the Incorporated Society of Musicians and of the Glasgow Society of Musicians.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society commenced their season on October 11 with an exceedingly interesting concert. The programme included Beethoven's Fourth Symphony and Mendelssohn's Overture 'Melusine,' of which works Dr. Cowen obtained admirable renderings. M. Raoul Pugno played the solo part in Beethoven's Pianoforte Concerto in C minor with his well-known masterfulness, and Mdlle. Antonia Dolores sang.

M. Pugno gave a pianoforte recital at the Philharmonic Hall on October 18, when the high opinion formed of him at the Philharmonic concert was confirmed.

Mr. Theodore Lawson, who has been a prominent figure and done much for Liverpool music during the past twenty years, is about to leave the city for London. He was accorded a 'farewell concert' on October 18, which passed off under favourable circumstances.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Though a few isolated concerts were given early in October, —such as the violoncello recital by Mr. Richardson, and the vocal recital by Miss Guthrie, who brought forward an exceptionally interesting series of songs by Brahms—the Manchester musical season may be said to have definitely begun with the Brodsky Quartet Concert on October 19.

Besides model renderings of a quartet by Haydn and Beethoven's last but one—that containing the 'Thanksgiving' movement in the Lydian mode—the concert was remarkable for a strikingly correct and satisfactory performance of Brahms's Second Violin and Pianoforte Sonata given by Dr. Brodsky and Mr. R. J. Forbes, a pupil of the late Mr. Dayas at the Royal Manchester College enjoying a considerable reputation as an accompanist.

At the first Hallé Concert on the following evening the programme was, as usual on the opening night of the season, purely orchestral. Dr. Richter gave an altogether superb interpretation of Beethoven's third 'Leonora,' Strauss's 'Tod und Verklärung,' and the 'Parsifal' Prelude. Schubert's great Symphony in C major, which occupied the second part of the concert, was marred by the over-noisy treatment of the prominent trombone parts. There was a very large and enthusiastic audience, and a very warm and cordial greeting for the veteran conductor.

Mr. Brand Lane's first concert on October 22 brought the first opportunity in Manchester of hearing Elgar's pieces 'From the Bavarian Highlands,' of which three were given, with the proper orchestral accompaniment. They were admirably done, but the choir was not so successful in the more dramatic and significant 'Challenge of Thor,' from the same composer's 'King Olaf.' Among the special attractions of the occasion was Master Florizel von Reuter, with his 'Symphonie Royale' and astonishing violin-playing.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A vocal and pianoforte recital was given on October 14 by Mr. Norman Ridley, who possesses a pleasant, well-trained baritone voice, and who sings with expression and taste, and Herr Sigmund Oppenheim, a capable performer. Mr. Arthur Darley, a new comer in our midst, contributed some excellently-played violin solos.

Noteworthy items of the Middlesbrough Musical Union concert of October 12 were quintets by Beethoven and Brahms, played by Messrs. Kruse, Inwards, Hobday, Younge, and Withers, and Schubert's two choruses (Op. 112), with pianoforte accompaniment.

The Jarrow Philharmonic Society have elected Mr. George Dodds to the post of conductor, in succession to Mr. J. Jeffries, who has resigned. The Society are rehearsing Lloyd's 'Hero and Leander' and Macfarren's 'May-Day.' The Wallsend Philharmonic Society are undertaking Mendelssohn's 'Hymn of Praise.' The Northumberland Orchestral Society have in hand Schumann's B flat Symphony, Spohr's 'Jessonda' and Beethoven's 'Prometheus' Overtures, and W. H. Reed's 'Suite Venitienne'—a well-chosen selection; while the Orchestral Society initiated last winter in South Shields by Mr. Adams — who meet avowedly for private rehearsal without the ultimate aim of public performance—are becoming acquainted with Beethoven's First and Schubert's 'Unfinished' Symphonies.

Much excitement has been raised locally by the victory of the Hebburn-on-Tyne Colliery Silver Band at the recent national competition held at the Crystal Palace, and the proud victors are meeting with demonstrations of enthusiasm throughout the whole of the industrial portions of Tyneside.

The Darlington Choral and Orchestral Society announce an interesting scheme of work, which, amongst other attractions, includes Gade's Noveletten (Op. 53), Handel's 12th String Concerto Grosso, an Elegy by Tschaïkovsky, 'The Swan of Tuonela,' by Sibelius, the Finnish composer, Mendelssohn's '42nd Psalm' and Stanford's 'Last Post.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Chamber music in this city will be well represented during this season by Miss Cantelo's Subscription Concerts, at which Dvorák's Pianoforte Quintet and Schumann's A major String Quartet will be special attractions. Amongst the artists, the engagement of Dr. Brodsky is noteworthy.

Miss Rose Feilmann gave her second annual concert on October 13 to a large audience. Her voice was heard to advantage in songs by Scarlatti, Bizet, Thomas, Lambert, and Guy d'Hardelot. She was ably assisted by Mr. Archy Rosenthal, pianist, and Mr. William Higley (baritone). Madame Storer gave a vocal recital on October 17, when she rendered songs by Mascheroni, Thomas, and Bemberg.

Nottingham had an opportunity of welcoming both Mr. and Mrs. Henry J. Wood on October 25, when they assisted at a recital for two pianofortes given by Miss Alice Hogg and Miss Emily Roseblade, and the programme was culled from the works of Saint-Saëns, Sinding, Arenski, Liszt and Richard Strauss.

Gounod's 'Messe Solennelle' was sung with instrumental accompaniment at St. John's Church on October 16, when the solos were taken by Master Rogers, Mr. Billyeald and Mr. Mellor; Mr. Arthur Richards presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A prominent feature of local musical activity is the large number of oratorio and cantata performances which are given, chiefly during the winter, in connection with various churches and chapels in the city and district. Though the standard of merit naturally varies, the renderings of these sacred works are, as a rule, adequate, while their value to those who take part and those who listen cannot be over-estimated. Two such performances were given at the beginning of the month, the work in each case being Mendelssohn's 'Hymn of Praise.' At Norton Lees Church the conductor was Mr. Horace Reynolds, and the soloists Miss Bromage and Mr. J. S. Muxlow. At Owlerton Church Mr. J. W. Marriott conducted, and Master Hall and Mr. A. Dawes were the chief soloists. On the same date (October 2) 'The Messiah' was performed at Oak Street Chapel, Heeley, under the direction of Mr. Henry Kirk.

The Burngreave Choral Society gave an excellent rendering of Haydn's 'Creation' on October 6. Mr. H. C. Jackson, who conducted, is to be congratulated on the forceful and intelligent singing of the chorus. The soloists were Miss Ethel Bird, Mr. W. H. Burrows, and Mr. H. Reynolds.

Prospective announcements of the season's music-makings in Sheffield and its neighbourhood were given in last month's issue of The Musical Times.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the time of writing the musical season in Yorkshire has only just begun, and it is not until November has well set in that it can be said to be in full swing. Leeds has been fully occupied with its Festival, but on Saturday, October 15, Mr. Fricker—who, as chorus-master for that event, has had his hands very full for months past—resumed his Leeds Municipal Concerts, to which I have more than once referred as likely to do a good work for the music and musicians of the town. The Municipal Orchestra he has got together numbers only fifty performers, so that the strings must inevitably be outweighed by the brass; but apart from this the quality of the band is exceedingly good in every section, the players being very carefully chosen, including the best executants in the town, and maintaining throughout a high level. In the 'Italian' Symphony the efficiency of each individual player was shown in the clearness and refinement of the performance, which left no ragged ends. Wagner's 'Meistersinger' Overture was brilliant in effect, and the 'Kaiser' Waltz of Johann Strauss was very welcome as a practical illustration of the fact, too often forgotten, that music can be light and at the same time highly artistic. Miss Ella Child, a refined, sensitive, young pianist, played Chopin's Andante Spianato and Polonaise (Op. 22) with considerable charm, and Miss Clara J. Winder, a Leeds vocalist, showed much promise in Beethoven's great scena 'Abscheulicher.' It is intended to give a series of twelve of these Municipal concerts during the coming season. Two of Beethoven's Symphonies, one of Mozart's, two of Tschaïkovsky's, and Dvorák's 'From the New World,' are promised, together with many interesting pieces of smaller dimensions, among them a Concertstück by Mr. F. K. Hattersley, a Leeds musician whose Symphony proved so

interesting a feature of last year's concerts. Considering that a ticket for a reserved place in the best part of the hall can be procured for the entire series at the cost of but ten shillings, and that the prices of admission to a single concert range from one penny upwards, it will be seen that they are brought within the range of the slenderest purses, on which account, and still more by reason of their intrinsic merit, they thoroughly deserve all the encouragement that can possibly be afforded them.

The Leeds Bohemian Concerts, at which chamber music is played by a string quartet of local players,—Messrs. Elliott, Moxon, Haigh, and Giessing—began their sixth season on October 19, when, in addition to classics by Beethoven and Haydn, Dvorák's Quartet in F (Op. 96) was given. During the season it is proposed to perform quartets by Tschaïkovsky, Glazounow, Vincent d'Indy, and Kiel, as well as many other more familiar works. Among prospective Leeds concerts the amalgamated series of Subscription and Philharmonic Concerts is the most prominent. The choral works to be heard during the coming season will include Walford Davies's 'Everyman,' the unqualified success of which at the recent Festival will ensure great interest in its repetition; 'The Dream of Gerontius,' which, after being ignored by Leeds, will be given by two distinct societies within a week; Brahms's 'Triumphlied' and 'Song of Destiny'; Stanford's 'Revenge,' and Bach's cantata 'Now hath salvation'; while among a capital list of orchestral compositions may be mentioned Brahms's Symphony in D, Dvorák's 'From the New World,' Strauss's 'Don Juan,' Wagner's 'Faust' Overture, and Elgar's 'Cockaigne' and 'In the South' Overtures. The Choral Union Concerts are to include a Wagner programme, Haydn's 'Creation,' and Elgar's 'Gerontius' and 'Apostles,' the latter of which has already been given on two occasions by the Society, once at Leeds and once in York.

The Bradford Subscription Concerts begin their fortieth season this month. Berlioz's 'Faust' and Elgar's 'Apostles' are the two choral works chosen for performance. Tschaïkovsky's Violin Concerto in D is to be played by Mr. Kreisler at the first concert of the series, and Glazounow's Sixth Symphony will apparently be the only symphony heard during the series, as the other orchestral concert will consist exclusively of Wagner pieces. The Halifax Choral Society will concentrate their energies on 'The Messiah' and 'Elijah,' launching forth into less familiar ground at their last concert, when Dvorák's 'Spectre's Bride' and Stanford's Te Deum are to be given.

The Huddersfield Choral Society opened their season on October 14 with Sullivan's 'Golden Legend,' of which a brilliant choral performance was given under Dr. Coward's direction, the principals being Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Charles Tree. In addition to the customary 'Messiah' performance, Sir Hubert Parry will visit Huddersfield to conduct his oratorio 'Judith,' the choral effects of which proved so suited to this powerful choir when it was given by the Society last season that a repetition was decided upon. The Middlesbrough Musical Union announce 'St. Paul' and Stanford's 'Elegiac Ode' as the chief choral features of their concerts, and the Hull Vocal Society will give Haydn's 'Creation,' together with a miscellaneous programme to include Coleridge-Taylor's 'Meg Blane,' Parry's 'Song of Darkness and Light,' and Mendelssohn's 'Hymn of Praise.' The Hull Philharmonic Society, who devote themselves to orchestral music, promise Mozart's 'Prague' Symphony, Dvorák's Second Symphony, Elgar's 'Variations,' and the 'Cinderella' Suite which Mr. G. T. Patman, the clever musician who is organist of Bridlington Priory Church, wrote for one of the Bridlington Festivals. The 'Samson and Delilah' of Saint-Saëns and Coleridge-Taylor's 'Hiawatha's Wedding Feast' are among the works chosen by the Harrogate Choral Society, and the Keighley Musical Union, who are to give 'Elijah' at their second concert, promise something less hackneyed at their first, when Goring Thomas's 'Fire Worshippers' is to be heard, together with Schumann's 'Paradise and the Peri.' The York Musical Society will give Stanford's 'Revenge' and Mozart's 'Requiem' during the season, together with a new cantata by Mr. T. Tertius Noble, their conductor, entitled 'Gloria Domini,' and having for its subject 'The Dedication of Solomon's Temple.'

Miscellaneous.

A new and important musical Institution was inaugurated in Montreal during the past month through the initiative of Mr. Charles A. E. Harriss entitled the McGill University Conservatorium. A large and influential staff, including many eminent teachers in the city, has been secured, and a new building has been provided through the generosity of Lord Strathcona, complete in all details, for the comfort both of professors and pupils. All branches of musical art will be represented, scholarships have been generously provided, and advanced pupils will have the opportunity of proceeding to the degrees of Bachelor and Doctor of Music, and will rank as students of the McGill University, the statutes of the University already providing for the conferring of such degrees. In addition to the ordinary invitation students' concerts, a series of six to twelve historical concerts will be given during the session by the staff of the Conservatorium, aided by advanced students. Mr. Charles A. E. Harriss has been appointed Principal.

The Mayor of Leicester (Mr. Alderman Sawday) formally opened, on October 3, an important addition to the higher-class musical resources of the district by the inauguration of the Victoria Hall and Galleries. The new Institution, placed in the centre of Leicester, is an imposing stone structure of five storeys with a tower, designed by Mr. E. Burgess, and erected at a cost of over £30,000. Five floors will be entirely devoted to the promotion of high-class music in the Midlands, and the whole of the arrangements are on a scale commensurate with that object. The chief features include the provision of the Victoria Hall for chamber concerts, an orchestral room, and rooms for private tuition in both vocal and instrumental music. The Institution is the outcome of the efforts of Mr. Alderman J. Herbert Marshall, of Leicester, and Regent Street, London, who has practically devoted the whole of his leisure to the promotion of music. The Mayor of Leicester congratulated Alderman Marshall and the town on what promised to add immensely to the higher musical culture of the Borough and district.

The scheme of Historical Concerts prepared by Professor Niecks at the University of Edinburgh, for the winter, 1904-5, is as follows:

First and Second Concerts: Recitals of Beethoven's Pianoforte Sonatas by Mr. Frederic Lamond.

Third Concert: 'Jonah,' an Oratorio by Carissimi, and (for comparison) part of Handel's first English Oratorio 'Esther.' Performers: The Choir of St. Mary's Cathedral, Edinburgh, conducted by Mr. T. H. Collinson, Organist of the Cathedral.

Fourth Concert: The Overture, from Monteverde to Wagner. Performers: An Orchestra consisting of members of the Scottish Orchestra, conducted by Professor Niecks.

A member of the Musicians' Company has generously provided for the delivery of a series of free Academical Lectures, intended to guide students in the proper course of study for obtaining University degrees in music. The lecturers and their subjects are as follows: 'The History of Music,' Dr. W. H. Cummings; 'Counterpoint and Composition,' Dr. E. Markham Lee; 'Form and Analysis,' Dr. H. A. Harding; 'Orchestration and Instrumental Colouring,' Dr. E. H. Turpin. Each of these gentlemen will give four discources on his special subject. The lectures will be delivered at the Guildhall School of Music, Thames Embankment, on successive Wednesday afternoons (except November 9), at 4 p.m. Full particulars concerning them may be obtained from the Secretary of that Institution.

The Richmond Philharmonic Society—of which Mr. Clifford B. Edgar, J.P., is President, and Dr. Charles E. Jolley conductor—announces an interesting series of choral and orchestral performances during the coming season.

The recently-formed Girls' School Music Union held their second conference at the High School, Baker Street, W., on October 15. There was a large gathering of members. Miss Strong gave an address on 'The Teaching of Choral Singing in Girls' Schools,' and Dr. P. C. Buck spoke on 'The Value of Technique in Pianoforte Playing.' He maintained that there was too much worship of technique in girls' schools generally and too little regard for utility. At Harrow, boys were taught to play hymn-tunes and even to transpose and to vamp, but the average girl could not do any of these things although she might be able to worry a Liszt Rhapsody or a Chopin study. After the business of the meeting was over, Madame Brema delighted the audience by singing several pieces in her best style.

Mr. John Brinsmead celebrated his ninetieth birthday on October 13. He started in business for himself in 1837, just before Queen Victoria's accession to the Throne. Born at Wear Gifford, North Devon, he began life as a farmer. He was subsequently apprenticed to a cabinet maker at Torrington, and on coming to London entered a piano factory as journeyman. When Mr. Brinsmead first started making pianofortes he had one man and a boy. Notwithstanding his ninety years he still visits the showrooms in Wigmore Street daily, and is so hale and hearty that he may live to become a centenarian!

Professor Julius Buths has accepted Sir Charles Stanford's 'Requiem' for performance during the current concert season of the Düsseldorf Städtischer Musikverein. Other English works to be introduced into the Rhineland by Professor Buths are Mr. Arthur Hinton's Pianoforte Trio in D minor, and a Pianoforte Concerto by Mr. Fritz Delius. Professor Buths will play the solo part in this work at Elberfeld, in which town an opera by the Yorkshire composer was produced last year, after Professor Buths had paved the way for him with a performance, at Düsseldorf, of his symphonic poem, 'Paris, a Night-piece.'

The first of a new series of concerts given by Mr. B. Holländer's orchestra took place at Kensington Town Hall on October 12, and included Mendelssohn's 'Hebrides' Overture, Beethoven's Fourth Symphony, and three of Dvorák's Slavonic Dances. A new Violin Concerto (Op. 15) by Mr. Holländer, played in spirited style by Miss Jeannie Levine, is an interesting and effective work which deserves to be heard again. Miss Anna Fyshe, a Canadian pianist, made a very successful début in Chopin's Concerto (Op. 21). The orchestra played beautifully.

The Choral and Orchestral Union of the Bermondsey Settlement announce performances of the following works, under the direction of Mr. John E. Borland: 'Elijah,' 'Hiawatha' (complete), 'Revenge' and 'Phaudrig Crohoore' (Stanford), and Sir Hubert Parry's music to the 'Agamemnon' of Æschylus, for male chorus and orchestra. The full prospectus of the operations of the Bermondsey Settlement gives abundant proof of the splendid philanthropic work that is being carried on in that quarter of London.

Under the experienced conductorship of Mr. G. H. Betjemann, the Highbury Philharmonic Society—now in their twenty-seventh season—have chosen the following selection of music to be performed during the winter of 1904-5: Dvorák's 'Spectre's Bride,' Mr. Edward German's new Welsh Rhapsody (which had such a remarkable success at the recent Cardiff Festival), a concert-recital of Gounod's 'Faust,' in addition to a concert devoted to 'Selections from Oratorios.'

The September issue of *Miscellanea Genealogica et Heraldica* contains the first instalment of the monumental inscriptions transcribed by Mr. A. J. Jewers, at St. Anne's, Soho, a church associated with the tune St. Ann's and its composer, Dr. Croft, sometime organist.

The report of the death of Mr. Adolf Rosenbecker, the well-known conductor of the Chicago Symphony Orchestra, fortunately proves to be unfounded. He and his excellent Orchestra accompanied Sir Alexander Mackenzie on his Canadian tour last year, and they will probably again co-operate with the Principal of the Royal Academy of Music in a second series of Musical Festivals to be given in the Dominion.

The Streatham Choral Society, under their new conductor, Dr. Cuthbert Harris, intend to perform during the coming season Beethoven's Mass in C, Rossini's 'Stabat Mater,' Handel's 'The Messiah' and 'Ode to St. Cecilia's Day,' in addition to Elgar's 'The Banner of St. George.'

The West London Choral Association and Orchestral Society (conductor, Mr. William Holmes) celebrated its coming of age by a concert at St. Andrew's Hall, Newman Street, given on October 4. The Society is doing good work in its modest way and deserves all encouragement.

Mr. H. Lyell-Taylor has resigned his positions as principal second violin and deputy-conductor of the Queen's Hall Orchestra, of which he has been a member since its foundation, on account of increasing engagements.

Professor Sevcik has been decorated by the Emperor of Austria with the Knight's Cross of the Franz Joseph Order.

Erratum.—In October issue, p. 648, col. 2, lines 4 and 5 to read (after 'Middlesbrough'): at Lincoln, and at Glasgow Cathedral.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Colchester.—The annual meeting of the Choral Society was held on October 4, under the presidency of the Mayor. A satisfactory report was presented, and it was stated that the training of the orchestra had been entrusted to Mr. George Wilby, the choir remaining under the control of Mr. Charles Osmond. The chief works chosen for performance during the season were Elgar's 'King Olaf' and Mendelssohn's 'Scotch' Symphony.

Hanley.—The Burslem Choral Union gave a concert on October 13. The programme included a long selection from 'The Flying Dutchman,' the performance of which occupied the whole of the second half of the concert. The Overture was admirably played by the Hallé Orchestra, and the choir sang the Spinning Chorus excellently. Miss Gleeson-White (Senta), Mr. Webster Millar (Erik), and Mr. Charles Tree (The Dutchman) were the principal solo vocalists, the music of Mary and Daland being sung by two clever amateurs—Miss Grant and Mr. S. H. Glover. Even more interesting was the performance of Mr. Coleridge-Taylor's 'Meg Blane.' The composer conducted for the first time in a district where he is so well known and liked. The choir sang well, and Miss Gleeson-White rendered the Prologue and Epilogue in an admirable manner. The further items of this interesting programme included an organ solo with orchestral accompaniment by Mr. J. Weston Nicholl, which was played by the composer and created much interest. Mr. John Cope, the conductor, and all others concerned may be congratulated on an altogether satisfactory performance.

Ipswich.—Mr. Edwin Nunn inaugurated a series of Chamber Music Concerts with an 'At Home' given in the Lecture Hall on September 22. The series will consist of six concerts to be given monthly between October 27 and April 27. It is to be hoped that the experiment of introducing chamber music in this town will meet with success.

Kimberley (S. Africa).—The Musical Association gave the second concert of their fourth season on September 7, when 'Judas Maccabæus' was performed. The chorus and orchestra numbered eighty performers, under the direction of Mr. J. Frank Proudman.

KINGSTON-ON-THAMES.—The Choral Society directed by Dr. A. P. Alderson announce Mendelssohn's 'St. Paul' and Brahms's 'Requiem' for performance in the Parish Church during the present season.

OTTAWA.—The termination of Lord and Lady Minto's official residence here was signalized by a State Concert, arranged by Mr. Charles Harriss. During their residence their Excellencies have displayed so deep an interest in the advancement of musical art, and their support was of such great value to the series of Musical Festivals conducted by Sir Alexander Mackenzie last year, that nothing could have been more appropriate than this 'musical farewell.'

RIPON.—The Choral Society and Festival Choir will perform the following works during the coming season: Brahms's Requiem (third annual performance), 'Messiah,' 'Elijah,' 'St. Matthew' Passion (third annual performance)—all the foregoing in the Cathedral—in addition to Stanford's 'Phaudrig Crohoore' and Somervell's 'Power of Sound,' in the Victoria Hall. The Training College Choir will give a performance of Schumann's 'Paradise and the Peri,' and the newly-formed Operatic Society announce three performances of 'The Pirates of Penzance.' All the works will be conducted by the Cathedral organist, Mr. C. H. Moody.

ST. JOHN'S, ANTIGUA (W. I.).—A concert of sacred music was given at Spring Gardens Moravian Church on September 26, under the able conductorship of the Rev. J. E. Weiss, who also presided at the organ. The chief feature of the programme was Mendelssohn's 'Hymn of Praise,' performed by a combined choir of 110 voices (the Spring Gardens choir and contingents from the country stations). The choir, who were under the perfect control of and in sympathy with the conductor, sang with admirable expression and excellent attack, giving evidence of the most careful preparation. Special mention may be made of the duet and chorus 'I waited for the Lord' and the choruses 'The night is departing' and 'Ye nations.' The performance reflected the greatest credit on the conductor.

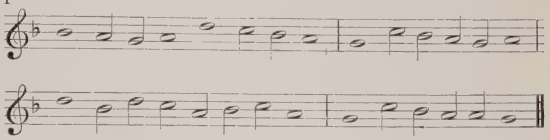
SMETHWICK.—The Choral and Orchestral Society opened their season on October 3 in the Town Hall with a successful performance of Coleridge-Taylor's 'Song of Hiawatha' (Parts 1 and 2). The chorus numbered ninety voices; and the orchestra, led by Mr. Harry Newman, was augmented for the occasion by a number of leading Midland professional players. Miss Amy Kendal, Mr. Walter J. Ottey, and Mr. Sidney Stoddard were the principal vocalists, and Mr. W. J. Peters conducted. A miscellaneous selection included the choruses 'Hail, bright abode' (Wagner), and ''Tis thy wedding morning' (Cowen).

SOUTHPORT.—The inaugural concert of the Southport Musical Festival Association took place at Cambridge Hall on October 21, when a remarkably fine performance of Elgar's 'Dream of Gerontius' was given. The choir displayed splendid tone and attack, and their dramatic realisation of the 'Demon Chorus' indicated their capacity for emotional singing. Indeed, their work altogether was of such a character as to call forth warm encomiums from Dr. H. Coward, who conducted. The credit of this is largely due to the ability of the choir trainer, Mr. A. W. Speed. The orchestra was also admirable, and it is sufficient to say that the contralto and tenor solos were once more in the safe hands of Miss Muriel Foster and Mr. John Coates, the bass soloist being Mr. Joseph Lycett. The success of this initial concert gives great promise for the future, and it is hoped that if satisfactory support is forthcoming, the performances will extend to more than one day, to be given either every second or third year, and the undertaking will then assume greater importance.

VENTNOR.—We learn with regret that the Choral Society, which has for nearly forty-five years flourished here under the skilful and energetic direction of Mr. Lemare, has ceased to exist. The Society, which was established in 1860, has done excellent work, and has performed a large number of standard works; but the strain of carrying it on unaided has become more than Mr. Lemare, with his increasing years, could sustain, and he has, with reluctance, been compelled to bring the Society to an end. Unless, therefore, someone can be found to step into the breach, this favourite watering-place will be without an important factor in musical life.

Answers to Correspondents.

W. A.—The tune 'Elgin,' immortalized by Robert Burns in his 'Cotter's Saturday Night,' seems to have first appeared in the Scottish Psalter, published by Edward Raban, at Aberdeen, in 1625. It contains fifteen common tunes harmonized in four parts, 'Elgin' being No. 14. Here is an old form of the melody of this plaintive Scotch psalm-tune:



You will find a harmonized version of the tune in 'The Psalter in metre and Scripture paraphrases' (with tunes), published by Mr. Henry Frowde, at prices from 1s. 3d. upwards.

C. A. C.—(1) Yes, it is quite possible for an organ to get out of tune after it has been tuned, especially if, as you say, the instrument is 'very, very old,' and that a local amateur 'cleaned it out and tuned it.' You say that it 'goes flat,' and that you detect it is the organ and not the voices that 'go flat.' Perhaps the climate of your West Indian colony may have something to do with this remarkable phenomenon. (2) Dr. Frederic Cowen was born at Kingston, Jamaica, January 29, 1852. He is an Englishman, and in answer to your further interrogation 'Who is he?' the reply is, 'A not unknown composer and conductor.'

G. M. P.—The longest biography (in English) of Herr Humperdinck is in Baker's 'Biographical Dictionary of Musicians' (Charles Woolhouse). An account of an interview with him (at Cologne) appeared in THE MUSICAL TIMES of July, 1895. (2) In addition to 'Hänsel und Gretel' and 'Die Wallfahrt nach Kevlaar' (mentioned by you), he has composed 'Dornröschen,' 'Die Königskinder' (a fairy operetta), incidental music to 'Der Richter von Zalamea,' 'Humoreske' for orchestra, Symphony in C, Moorish Rhapsody (Leeds Festival, 1898), &c.

J. B. W.—(1) Sullivan's hymn-tune 'St. Gertrude' (to 'Onward, Christian soldiers') originally appeared *without* the additional tenor notes in bar 4 of the refrain: they seem to have been first inserted in the original edition of 'Church Hymns,' edited by Sullivan. (2) The cadential form of the National Anthem in the new 'Methodist Hymn Book' is not new; it is often used by solo singers; but 'the great congregation' are less likely to use the slurred notes on the word 'save,' and will probably adhere to the simpler syllabic method to which, through long usage, they are accustomed.

A. S.—We are scarcely competent to pronounce upon a matter of Colonial etiquette; but it would seem quite natural and appropriate that the National Anthem should be played (or sung) 'in any part of a cathedral service, to mark the advent in the Colony (or Island), and the first attendance of a new Governor at the said service,' he being the representative of the King. See the 1st Epistle of Peter, chapter ii., verse 17, especially the last clause of that verse.

THEORY.—It is impossible for us to say whether by advertising you would obtain pupils—presumably by correspondence—in harmony, counterpoint, and the theory of music. The mere fact that teachers of theory do, by advertisement, make known their willingness to give theoretic instruction may be some indication of resultant success.

A CONSTANT READER.—The Roman numerals above Exercise 2 on page 48 of Stockhausen's 'Method of Singing' (English translation) refer to the degrees of the scale: I. = *do*, IV. = *fa*, II. = *re*, V. = *sol*, the numbers thus agreeing with the syllables beneath the notes.

SEVEN-SEVENTEEN.—(1) Write to Mr. T. W. Taphouse, 3, Magdalen Street, Oxford, for information as to the procuring of instruments of the harpsichord species. (2) The Psalter in use at York Minster is, we believe, that known as 'Monk and Ouseley's.'

VINGT ET UN.—Yes, it is quite true that a mixture stop on the organ is not altogether pleasant when used alone; it is improved when stops of sixteen, eight and four feet are added, and still further when the aid of one or two reeds is invoked. (2) The terms 'trill' and 'shake' are synonymous.

H. J.—(1) The small note (B) in bar 1, vocal part, of Mozart's air 'Zeffiretti lusinghieri' (Idomeneo) should be sung as an acciaccatura. (2) Pronounce the word 'ne'er' in singing as you would in speaking (nare), not as 'near.'

MUTE.—Submit your violin to Messrs. W. E. Hill and Sons, 140, New Bond Street, who, for a moderate fee, will tell you whether the instrument is a genuine Guarnerius or not.

G STRING.—No; an arrangement of Jackson's Te Deum for pianoforte and violin does not seem to have been perpetrated.

F. C.—As before stated in this column we regret that we cannot give the names of teachers. Will correspondents kindly note this?

G. H.—For practice in playing from the alto and tenor clefs, see 'Examples in Strict Counterpoint' (2 books), by Dr. Gordon Saunders, in Novello's Primer Series.

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THE TIMES.

It is a true Rhapsody, founded on four characteristic Welsh melodies, which are not only beautiful in themselves, but sound in this work as if confined in order to be thus contrasted. There are four sections in the Rhapsody, each based on its own melody. . . . The Rhapsody is, in point of fact, a kind of miniature symphony. It will certainly add considerable lustre to Mr. German's fame, for it is superior to any concert composition of his since the "Henry VIII." music, and the skill, more especially of his treatment of the last tune, where fragments are bandied over the whole orchestra with splendid humour, is not only remarkable, but exactly characteristic of the composer.

DAILY TELEGRAPH.

The Rhapsody is a highly ingenious and attractive composition, richly scored, and having the advantage of those airs not only excellent, but more or less familiar to the public. . . . Mr. German handles these melodies with consummate skill, making each the basis of various readings and abounding flights of fancy which keep interest alive to the end. Moreover, the themes are arranged to bring the whole work into something like recognised musical form. . . . I cannot but place this Rhapsody among the very best things which Mr. German has done. It will be immensely favoured as well by a cultured audience as by a popular gathering. The work appeals, in short, to those who in music are gentle, and equally to those who are simple.

STANDARD.

The work is most richly scored, and attests in a marked degree to Mr. German's thorough musicianship. The success of the composition was instantaneous, and the cheers and applause were of the heartiest kind. It is, indeed, an exhilarating and stirring production which will probably speedily make its way into many concert rooms.

MORNING POST.

This work is founded on five Welsh melodies, the last being the famous "Men of Harlech." The manner in which the composer has manipulated his tunes is worthy of all admiration. With his mastery over instrumental resources he has devised many ingenious combinations, employed piquant rhythms, and finally brought his work to an imposing close with the grand Welsh melody played by the orchestra at its fullest.

DAILY CHRONICLE.

Mr. Edward German is a fortunate young composer. . . . His latest composition, which he calls a Welsh Rhapsody, is certain to sustain his reputation as a musician. It is pleasing in conception, and brilliantly orchestrated. It was performed for the first time yesterday afternoon at the Cardiff Musical Festival, and at the close the composer, who conducted, was called three times to acknowledge the enthusiastic cheers and applause of the crowded assembly.

DAILY NEWS.

I can say at once that not only does the new work mark a new departure in the composer's style, but it immediately places him in the front rank of native composers who are helping in the renascence of British music. . . . To my mind, the most promising and original section of the work is that which deals with "David of the White Rock." It shows a greater power of working-up than Mr. German has hitherto displayed. The opening section, too, is impressive and simple, and is a finely-contrasted introduction to the tranquil section which follows. But, indeed, the whole work is a welcome contribution to British musical art.

YORKSHIRE POST.

Mr. German has selected his materials well, and has made an admirable use of them. First we have a quick, bright movement based on the air "Loudly proclaim o'er land and sea," which forms a dignified exordium to the work. This leads without a break—for the Rhapsody resembles Liszt's well-known Hungarian Rhapsodies, in being continuous in form as well as in being based on folk-tunes—into a sort of scherzo formed out of two tunes, "Hunting the Hare," and "The Bells of Aberdovey," which are combined and contrasted with infinite resource and much charm, while the form of the first-named suggests the sort of tarantella rhythm in which Mr. German's soul delights. A slow movement is founded on the expressive tune "David of the White Rock," and as it fades away the finale begins with an almost imperceptible march rhythm which by degrees grows into the famous "March of the Men of Harlech." This is worked up gradually, culminating in a broad and dignified presentment of the theme. . . . In one sense I think the Rhapsody shows an advance, for while it is as beautiful as his music always is in its finely-wrought details, it is broader in general effect, and the well-chosen tunes have given a real emotional charm to the melodic material of the work.

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74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

	s.	d.
The above 12 Carols, complete ...	1	0
Folio, with pianoforte accompaniment ...	4	6
Treble part ...	0	6
Words only ...	0	1½

Wensley, Shapcott.—Twelve new Carols for Christmastide. Three-Halfpence each.

83. O holy star ... J. Stainer
84. The shepherds ... Eaton Faning
85. Hymn of the angels ... G. M. Garrett
*86. The anthem of peace ... J. Barnby
87. The Desert ... Emma Mundella
88. Bethlehem ... Myles B. Foster
89. Daybreak ... Berthold Tours
90. In the manger ... J. Barnby
91. The Mother and Child ... Myles B. Foster
92. Christ is born... ...J. F. Bridge
93. Christmas Day ... Battison Haynes
*94. Sweet Christmas Bells ... J. Stainer

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Ten Christmas Carols. Three-Halfpence each.

95. Now join we all with holy mirth ... J. Stainer
96. Softly the night ... J. M. Crament
97. Sleep, holy Babe ... J. T. Field
98. Now dies in David's City ... J. Swire
99. There dwelt in Old Judea ... R. Jackson
100. Good people, give ear ... J. Swire
101. Carol for Christmas Day ... J. T. Field
102. Ye stars of night ... J. Swire
103. Ring out, ye bells ... J. H. Wallis
104. Two thousand troubled years ... J. F. Bridge

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Stainer, John (Adapted and arranged by).—Twelve Old Carols. One Penny each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship / Infant so gentle, so pure, and so sweet! } 1d.
111. O Night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.

Complete, 1s. Tonic Sol-fa, 6d. Words only, 1d.

Martin, G. C. (Harmonised by).—Christmastide Carols. One Penny each.

Part I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. { O'er her Child the Virgin weeps / The stars are bright } 1d.
118. On this day was born.
119. Glad hymns, with one accord
120. Outside the city gates.
121. On Asia Minor's sunny shore
*122. Across the desert sands by night.

Complete, 6d. Words only, 1d.

Part II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

Complete, 6d. Words only, 1d.

Bramley, Rev. H. R. / Stainer, John } Christmas Carols, New and Old. Arranged for Men's Voices. Three-Halfpence each.

131. A Virgin unspotted ... Traditional
132. The Manger Throne ... C. Steggall
133. Sleep, holy Babe ... Dykes
134. Good Christian men, rejoice ... Old German
135. 'Twas in the winter cold... ... J. Barnby
136. Good King Wenceslas ... Helmore's Carols
137. Come! ye lofty ... Elvey
138. God rest you merry, gentlemen ... Traditional
139. Listen, Lordings ... Ouseley
140. The First Nowell ... Traditional
141. When Christ was born ... Arthur H. Brown
142. Jesu, hail! O God most holy ... J. Stainer
143. The seven joys of Mary ... Traditional

*** The Carols marked thus * may be had in Tonic Sol-fa.

NOVELLO'S CHRISTMAS CAROLS—*continued.*

144. What Child is this? ... ... Old English
145. The Waits' Song (The moon shines bright) ... ... Traditional
146. The Virgin and Child ... ... C. Steggall
147. The Holly and Ivy ... ... Old French
148. The Lord at first ... ... Traditional
149. The Incarnation ... ... Traditional
150. The Cherry-Tree Carol ... ... Traditional
151. A Cradle-song of the Blessed Virgin ... ... J. Barnby
152. Jacob's Ladder .. .. Traditional
153. Dives and Lazarus... ... ... Traditional
154. The Wassail Song ... ... Traditional

Complete, 2s. Words only, 2d.

BRAMLEY, H. R. } Christmas Carols New and Old. Two-part arrangement by W. G. McNAUGHT.
STAINER, JOHN } Three-Halfpence each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street / The Boar's Head Carol — 1½d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

Complete, 1s.; Tonic Sol-fa, 6d. Words only, 1½d.

FOX, GEORGE.—Carols for Christmastide. Set to Music for Little Singers. Three-Halfpence each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright / All you that in this house — 1½d.
179. Clearly in the East it shone.
180. Shepherds at the Grange / These good people — 1½d.
181. Nuns in frigid cells / Washerwomen old — 1½d.
182. The Holly and the Ivy.
183. How grand and how bright / Hosanna to the living Lord — 1½d.
184. Lo! a heavenly form appearing / The Boar's Head Carol / In excelsis gloria — 1½d.

Complete, 2s. 6d.

LEGGE, ROBIN H.—Twelve New Christmas Carols. For Unison Singing. Three-Halfpence each.

185. Præludium.
186. The Midnight Masse.
187. The Bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

*197. The Anthem of Peace ... ... J. Barnby / On Christmas Morn ... ... A. C. Mackenzie / Across the desert sands by night ... G. C. Martin / Shepherds! shake off your drowsy sleep ... J. Stainer — 1½d. (Words only, 3s. per 100.)
*198. O Babe! in manger lying ... ... / The Virgin is hushing ... ... / What Child is this? ... ... / Darkness fell on the weary earth ... — J. Barnby 1½d. (Words only, 3s. per 100.)
199. Holy night! peaceful night! ... ... J. Barnby 2d.
200. In excelsis gloria ... ... J. M. Crament 1½d.
201. When Christ was born ... ... J. T. Field 1½d.
202. What Child is this? ... ... J. T. Field 1½d.
203. There were whisperings... ... ... J. T. Cooper / Shades of silent night ... ... S. Gee — 1½d.
*204. The Legend of good Saint Christopher F. J. Sawyer 1½d.
205. I hear along our street ... ... E. Silas 4d.
*206. In dulci Jubilo ... ... Pearsall 3d.
207. Caput apri defero ... ... Pearsall 3d.
*208. Holly Berries ... ... Westbrook 1½d.
209. A New Year's Carol ... ... J. Shaw 1½d.
210. There was silence (Unison) ... ... J. Stainer / The star in the East (Unison) ... ... H. Leslie — 1½d.
211. A Christmas Carol (Two Parts) ... ... C. Reinecke 2d.
212. Glad Christmastide ... ... J. Barnby 1½d.
213. All things were in silence ... ... J. Barnby 1½d.
214. This is the month ... ... Hugh Blair 1½d.
215. How peaceful was the night ... ... Hugh Blair 1½d.
216. There came a little child ... ... R. Jackson 1½d.
217. As with gladness ... ... C. V. Stanford 1½d.
218. One night as I was sleeping ... ... J. Swire 1½d.
219. The Golden Crown ... ... J. Stainer 1½d.
220. Joy fills our inmost heart... ... ... A. C. Mackenzie 1½d.
221. Who is this that lies all lowly ... ... Myles B. Foster 1½d.
222. See, the Morning Star ... . E. G. Monk 1d.
223. Carol, carol, Christians ... ... Victoria Grosvenor 1½d.
*224. On Christmas Morn ... ... A. C. Mackenzie 1d.
225. In the ages past ... ... F. A. J. Hervey 1½d.
226. We sing a song of gladness ... ... J. Swire 1½d.
227. The morn, the blessed morn is nigh Victoria Grosvenor 3d.
228. Carol, carol, Christians ... ... Mrs. J. W. Bliss 3d.
229. O was not Christ our Saviour? ... ... J. Shaw 1½d.
230. Carol, Christian children... ... ... A. Moffatt 1½d.
*231. There was silence in Bethlehem's fields (S.A.T.B.) J. Stainer 1½d.
232. Come, all ye Christian men, rejoice ... Hamilton Clarke 1½d.
233. Shepherds in the fields abiding ... Hamilton Clarke 1½d.
234. Come and sing the wondrous story ... J. Varley Roberts 1½d.
235. The Christmas bells ring loud and clear J. Varley Roberts 1½d.
236. Bethlehem ... ... J. Varley Roberts 1½d.
237. The birth ever new ... ... Robin H. Legge 1½d.
238. The old news ... ... Robin H. Legge 1½d.
239. Christmas Eve ... ... Robin H. Legge 1½d.
240. The Christmas vision ... ... Robin H. Legge 1½d.
241. The Shepherds' Carol ... ... Robin H. Legge 1½d.
242. Mary's Cradle Song ... ... Robin H. Legge 1½d.
243. The Angels' Carol ... ... Robin H. Legge 1½d.
244. Children's Chorus ... ... Robin H. Legge 1½d.
245. The Holy Quest ... ... Robin H. Legge 1½d.
246. The Five Kings ... ... Robin H. Legge 1½d.
247. Praise we now the Holy light ... ... Robin H. Legge 1½d.
248. Nazareth town in slumber lay ... ... Robin H. Legge 1½d.
249. An ode on the birth of our Saviour ... ... C. H. Lloyd 1½d.
250. See, the morning star is dwelling A. Herbert Brewer 1½d.
251. Christ was born on Christmas Day A. Herbert Brewer 1½d.
252. Christmas Morn ... ... H. C. Havergal 2d.
253. The Kings of the East ... ... H. C. Havergal 2d.
254. The Star ... ... H. C. Havergal 2d.
255. The Angels' song ... ... H. C. Havergal 2d.
256. The Holy birth ... ... H. C. Havergal 2d.
237. The Humiliation ... ... H. C. Havergal 2d.
258. Rejoice, O daughter ... ... C. Macpherson 1½d.
259. The Virgin and Child (This winter's night) C. Macpherson 1½d.
*260. The Annunciation ... ... J. Barnby 1½d.
*261. The Message to the Shepherds ... ... J. Barnby 1½d.
*262. Cradle Song of the Blessed Virgin ... ... J. Barnby 1½d.
*263. Gloria in excelsis ... ... J. Barnby 1½d.
264. Sing the Holy Child-Christ ... ... Myles B. Foster 1½d.
*265. Sleep, baby, sleep ... ... Thos. Adams 1½d.
266. Noël ... ... A. M. Goodhart 1½d.
267. What sudden blaze of song ... ... Cuthbert Harris 1d.
268. What sudden blaze of song ... ... J. F. Bridge 1d.
269. Shepherds, leave your flocks ... ... J. V. Roberts 1d.
270. Heavenly music, clearly ringing ... J. V. Roberts 1d.
271. Silent night, holiest night ... ... J. V. Roberts 1d.
272. Angels singing ... ... J. H. Mee 1d.
273. Little children ... ... J. H. Mee 1d.
274. Blessed Babe ... ... H. W. Wareing 1d.
275. Ring the bells ... ... J. Barnby 1½d.
*276. Sweeter than songs of summer .. .. J. F. Bridge 2d.
277. The night in solemn stillness hung ... ... J. G. Smith 1½d.
278. The Son of Mary, Christ the King ... Thomas Adams 1d.
279. Hark! all around ... ... W. A. C. Cruickshank 1d.
280. It is the day... ... ... W. A. C. Cruickshank 1d.
281. Mortals, awake ... ... W. A. C Cruickshank 1½d.
282. In the field with their flocks abiding ... John E. West 1½d.
283. It came upon the midnight clear ... Battison Haynes 1d.
284. Royal Bethlehem ... ... W. Montgomery 1½d.
285. I hear along our street ... Arranged by S. H. Nicholson 1d.
286. The Child Jesus in the Garden (2nd setting) J. Stainer 1d.
287. The Prince of Peace ... ... A. Herbert Brewer 1d.
288. Remember God's goodness ... Ravenscroft-Bridge 1½d.
289. Christmas-Tree Carol ... ... H. Davan Wetton 1d.
290. Christmas Morn ... ... Thomas Adams 1d.
291. Child Divine... ... ... Thomas Adams 1d.
292. A Christmas Song ... ... Thomas Adams 1d.
293. A lowly Babe ... ... Alfred Hollins 1½d.
294. The Blessed Virgin ... ... E. C. Bairstow 1½d.
295. Christ is born ... ... E. T. Sweeting 1d.
296. Christian children, hear Me ... ... E. T. Sweeting 1d.
297. Ring out, wild bells ... ... E. Vine Hall 1d.
298. Christmas Bells ... ... W. H. Longhurst 1½d.
299. In tuneful voices sing ... ... Ferris Tozer 1d.
300. Shepherds hear, loud and clear... ... Ferris Tozer 1d.
301. Not in courts of regal splendour ... E. Vine Hall 1d.
302. Many hundred years ago... ... ... G. C. Martin 1d.
303. The Nativity ... ... Charles Erskine 1d.
304. A Cradle Song ... ... Charles Erskine 1d.
305. As on the night ... ... B. W. Horner 1½d.
306. It fell upon a winter's day ... M. A. Sidebotham 1d.
307. The night is dark ... ... M. A. Sidebotham 1d.
308. Carol, Carol, Christians ... ... M. A. Sidebotham 1d.
309. The loving heart ... ... Charles Erskine 1d.
310. I hear along our street ... ... T. R. Matthews 1d.
311. In Bethlehem's ancient city ... ... John E. West 1½d.
312. Can Man forget the Story ... ... A. H. Brewer 1d.
313. Who are these from Bozrah faring? ... A. M. Goodhart 1d.
314. Morning dawns, the flocks are feeding H. Davan Wetton 1½d.
315. Sweete was the sonnge the Vergin sange ... Percy Pitt 1½d.
316. Now once again our hearts we raise Arr. by A. Webber 1½d.
317. Three kings once lived (St. John's Eve) ... F. H. Cowen 1½d.
318. Once in Royal David's City ... ... H. J. Gauntlett 1d.
319. The Night of Nowell ... ... A. H. Brown 1d.
320. Awake, O earth ... ... A. H. Brown 1d.
321. Whence comes this light ... ... A. H. Brewer 1½d
322. In the field with their flocks abiding ... A. M. Goodhart 1d.
323. The Shepherd's Song ... ... John E. West 1d.
324. Christ is born ... ... H. Elliot Button 1d.
325. The Babe in manger laid... ... ... H. Elliot Button 1d.
326. Hark! the bells are pealing ... ... J. Tomlinson 2d.
327. The King's Birthday ... ... Arthur H. Brown 1d.
328. The Lord of life ... ... Arthur H. Brown 1d.
329. As on the night ... ... John E. West 1d.

*** The Carols marked thus * may be had in Tonic Sol-fa.

ANTHEMS FOR CHRISTMAS.

*Angels from the realms of glory	F. H. Cowen	3d.
*Angels from the realms of glory	E. Vine Hall	3d.
*Arise, shine, for thy light is come	Geo. Elvey	1½d.
*Arise, shine, for thy light is come	G. F. Cobb	4d.
Ditto (Latin Words)	G. F. Cobb	3d.
*Awake, put on thy strength	F. R. Greenish	4d.
Before the heavens were spread abroad	Horatio W. Parker	3d.
Behold, all the earth lieth still...	G. F. Huntley	4d.
Behold a star appareeth	Niels W. Gade	4d.
Behold, how good and joyful	W. H. Gladstone	1s.
Behold, I bring	E. V. Hall	3d.
Behold, I bring you glad tidings	Giovanni Croce	1½d.
*Behold, I bring you glad tidings	C. W. Smith	1½d.
Behold, I bring you glad tidings	Vittoria	1½d.
*Behold, I bring you good tidings	J. Barnby	3d.
Behold, I bring you good tidings	J. M. Crament	4d.
*Behold, I bring you good tidings	J. Goss	1½d.
*Behold my servant	J. Frederick Bridge	3d.
Behold, the name of the Lord...	Percy Pitt	4d.
*Behold the Tabernacle (Two-part Anthem)	G. A. Macfarren	3d.
Be peace on earth	W. Crotch	2d.
Blessed be the Lord God of Israel	S. S. Wesley	1½d.
Blessed be the Lord God of Israel	C. L. Williams	4d.
Blessed be the Lord God of Israel	The Earl of Mar	1½d.
*Break forth into joy	H. A. Matthews	3d.
*Break forth into joy	T. Ridley Prentice	6d.
*Break forth into joy	Bruce Steane	3d.
*Break forth into joy	S. Coleridge-Taylor	3d.
*Brightest and best	E. V. Hall	4d.
*Calm on the list'ning ear of night ...	Horatio W. Parker	3d.
*Christians, awake	J. Barnby	3d.
*Christians, awake	H. M. Higgs	4d.
Christians, be joyful	Bach	3d.
Come and thank Him	Bach	3d.
*Come and worship the Lord	Thomas Adams	1½d.
*Come, ye Gentles, hear the story ...	Edward C. Bairstow	1½d.
*Come, ye lofty	H. Elliot Button	1½d.
*Crown Him, the Virgin's Son...	B. Luard-Selby	2d.
Dawns the day, the natal day	Robin H. Legge	3d.
Drop down, ye heavens...	J. Barnby	1½d.
Fear not, we bring you good tidings... ...	H. Leslie	1s.
*For unto us a Child is born	Handel	2d.
*Give the king Thy judgments, O Lord ...	A. H. Brown	1½d.
Glory be to God	Bach	3d.
Glory to God	Bach	2d.
*Glory to God	Handel	1d.
Glory to God in the highest	Pergolesi	1½d.
*Glory to God in the highest	E. Markham Lee	3d
*God so loved the world	J. Goss	1½d.
*God so loved the world	M. Kingston	1½d.
God so loved the world...	J. Varley Roberts	3d.
*God so loved the world...	J. Stainer	1½d.
God, Who at sundry times	J. H. Mee	4d.
Hail! thou that art highly favoured	Arthur Carnall	4d.
*Hail to the Christ (Carol-Anthem)	J. Barnby	3d.
*Hallelujah! for unto us a Child is born ...	W. H. Monk	1½d.
Hallelujah! the light hath shined	Oliver King	3d.
*Hark! the glad sound	Myles B. Foster	3d.
Hark! the glad sound	E. V. Hall	3d.
*Hark! the herald angels sing	E. V. Hall	3d.
Hark! what news the angels bring	Oliver King	3d.
Hear, King of Angels	Bach	1½d.
He cometh forth	G. A. Macfarren	2d.
How beautiful are the feet (Appendix to the "Messiah")	Handel	3d.
I desired wisdom...	J. Stainer	6d.
I will set His dominion in the sea ...	Horatio W. Parker	4d.
*In that day	J. F. Bridge	3d.
*In the beginning	G. B. Allen	1½d.
*In the beginning	Charles Macpherson	4d.
In the beginning was the Word	E. H. Thorne	1½d.
*In the beginning was the Word	B. Luard-Selby	1½d.
In the beginning was the Word	Ferris Tozer	4d.
In this was manifested	F. E. Gladstone	3d.
*It came upon the midnight clear	J. Stainer	1½d.
*Jesu, Who from Thy Father's throne ...	F. C. Woods	3d.
*Let us now go even unto Bethlehem ...	J. T. Field	1½d.
*Let us now go even unto Bethlehem ...	E. J. Hopkins	1½d.
*Like silver lamps	J. Barnby	1½d.
*Lo, God, our God has come	Battison Haynes	3d.
Lo, star-led chiefs	W. Crotch	2d.
*Mercy and truth are met together (Words, 3s. per 100)	J. Stainer	3d.
*Now is come Salvation	Cuthbert Harris	3d.
O come hither	W. Jackson	3d.
*O come, Redeemer of mankind	John E. West	1½d.
*O, Holy Babe	A. C. Mackenzie	1½d.
O Jerusalem! look about thee	E. W. Naylor	4d.
*O Jerusalem, look about thee	John E. West	1½d.
*O sing to God (Noël). (Female voices) ...	Ch. Gounod	6d.
*O sing to God (Noël). (Arranged for S.A.T.B.)	Ch. Gounod	1½d.
*O Thou that tellest	Handel	1½d.
O Zion, that bringest	W. Jackson	1s.
*O Zion, that bringest good tidings	J. Stainer	1½d.
*Rejoice in the Lord	J. B. Calkin	3d.
*Rejoice in the Lord, O ye righteous	Alfred Hollins	3d.
Rejoice, O ye people	Mendelssohn	1½d.
*Rest, weary earth	A. M. Goodhart	3d.
Say, where is He born (Trio)	Mendelssohn	2d.
*See amid the winter's snow	John E. West	1½d.
*Sing and rejoice	J. Barnby	1½d.
*Sing and rejoice	Basil Harwood	4d.
Sing a song of praise	Oliver King	3d.
Sing, O daughter of Zion	H. Gadsby	1½d.
Sing, O heavens	W. Jackson	1s.
Sing, O heavens	Kent	4d.
Sing, O heavens	A. C. Mackenzie	6d.
*Sing, O heavens	Bruce Steane	3d.
*Sing, O heavens	B. Tours	1½d.
Sing, O heavens	T. T. Trimnell	4d.
*Sing, O Heavens, and be joyful, O Earth ...	A. Gaul	1½d.
*Sing unto the Lord	Vincent Novello	1½d.
*That God doth love the world	Bach	3d.
*The Angel Gabriel was sent from God ...	H. Smart	1½d.
*The Angel said unto them (Two-part Anthem—Sop. and Bass)	A. H. Brown	2d.
*The first Christmas (Words only, 3s. per 100)	J. Barnby	3d.
*The Grace of God which bringeth salvation	J. Barnby	1½d.
*The hallowed day hath shined upon us ...	J. Stainer	1½d.
*The hallowed day hath shined	B. Luard-Selby	3d.
*The Hymn of the Angels	John E. West	4d.
The light hath shined	E. Silas	1½d.
The light hath shined	C. G. Verrinder	1½d.
*The morning stars sang together	J. Stainer	6d.
The morning stars sang together	G. A. A. West	4d.
*The New-Born King	Percy E. Fletcher	3d.
*The star that now is shining	Oliver King	1½d.
The whole earth is at rest	J. Varley Roberts	4d.
*The Word is flesh become	Ch. Gounod	1s.
*The Word is made Incarnate	Thomas Adams	2d.
*There shall a star	Mendelssohn	6d.
*There shall come a star...	Cuthbert Harris	3d.
*There shall come forth a Rod...	Ferris Tozer	3d.
*There shall come forth a star	O. A. Mansfield	3d.
*There was silence in Bethlehem's fields ...	J. Stainer	1½d.
*Ditto (Unison)	J. Stainer	1½d.
*There were shepherds	B. Tours	1½d.
*There were shepherds	Myles B. Foster	1½d.
Ditto (Two-part Anthem)...	Myles B. Foster	3d.
There were shepherds	H. W. Wareing	3d.
There were shepherds	Edgar Pettman	3d.
*There were shepherds	Charles Vincent	4d.
This is the day which the Lord hath made...	J. Turle	3d.
*Thou must leave Thy lowly dwelling (Chorus from "L'enfance du Christ")	Berlioz	1½d.
*Thus speaketh the Lord of Hosts	J. Stainer	1½d.
Unto us a Child is born...	F. Adlam	4d.
Unto us was born (Two-part Anthem) ...	G. A. Macfarren	3d.
When Christ was born to earth ...	H. Walford Davies	4d.
*When Jesus was born in Bethlehem	W. A. C. Cruickshank	3d.
*While all things were in quiet silence ...	Henry J. King	3d.
*While all things were in quiet silence ...	Oliver King	1½d.
While all things were in quiet silence ...	G. A. Macfarren	1½d.
*While shepherds watched	Geo. Elvey	3d.
*While shepherds watched their flocks ...	J. Barnby	4d.
*While shepherds watched their flocks ...	W. T. Best	1½d.
*With all Thy Hosts	John E. West	1½d.

THE "LUTE" SERIES OF CHRISTMAS ANTHEMS.

*72	Arise, shine	T. W. Stephenson	3d.
*95	Arise, shine	F. C. Maker	3d.
179	Behold! He cometh	Albert W. Ketèlby	3d.
216	Behold, I bring	F. Aubrey Owen	3d.
94	Behold, I bring you good tidings ...	Fredk. Peel	3d.
225	Behold, my Servant	C. Harris	3d.
*108	Behold, my Servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketèlby	3d.
*59	Blessed be the Lord	J. Barnby	3d.
204	Break forth into joy	F. Aubrey Owen	3d.
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BARITONE SOLO, CHORUS, AND ORCHESTRA

BY

HARRY EVANS.

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DAILY TELEGRAPH.

I have already said something regarding this cantata, and now there is only need to state positively, after repeated hearing, that Mr. Evans has written music which shows other Welsh composers how to break up the stagnation of their native art. . . . There is evidence of thought and utterance sometimes bordering on originality, and always giving proof of aptitude and power.

MORNING POST.

It is a pleasure to be able to congratulate Mr. Harry Evans on an extremely clever and effective work. The music denotes imagination and fancy. There is poetry in the opening chorus, and the battle scene reveals dramatic power. Altogether the work displays great earnestness and promise.

DAILY NEWS.

There is much in the work that has the merit of freshness and poetic feeling. It is also effective for the choir, and gives it just the mingled tenderness and fire to express that the Welsh singers love. . . . The immense enthusiasm with which he and his work were received may be considered an indication of the real work of this Festival in the future.

STANDARD.

The incidents are well arranged for musical treatment, and Mr. Harry Evans, the composer, has made excellent use of the opportunities afforded him. . . . After a brief instrumental prelude the chorus enters with a poetically and gracefully conceived number setting forth the tranquil beauties of a calm evening. As the Christian Army sinks to sleep *Garmon* prays for victory on the morrow. The peaceful opening is very engaging, and provides an effective contrast to the subsequent turmoil of the battle scene. . . . The composer has worked up this climax with great skill and dramatic perception.

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JOHN GILPIN

BALLAD FOR CHORUS AND ORCHESTRA

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THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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THE TIMES.

In many respects Dr. Cowen has accomplished much in this "trifle." The ballad occupies but twenty short minutes in performance. His humour, it is true, is often of a very obvious kind; but it may be that in a work like this, evidently intended for small choral societies, for which it is admirably adapted, a certain amount of obviousness must be arrived at. . . . But on humour Dr. Cowen does not wholly depend, for he writes now and then passages that come near to being beautiful, as in the accompaniment to the words "And my sister's child." The tune which is used at the verse "For saddle-tree scarce reached had he" is excellent, and so is that at the beginning of the end, "Away went Gilpin." In short, the ballad is a very good example of what such ballads are expected to be, not too long, not too extortionate in the demands it makes on either chorus or orchestra—or, for that matter, on the hearer.

DAILY TELEGRAPH.

By a happy inspiration, Mr. Cowen has preferred to skim along the surface between Cheapside and Ware, guided by the genius of poor Cowper in one of his rare moments of cheerfulness. . . . His music is, in its way, as humorous as the words, and I cannot sufficiently praise the *finesse* with which he has surmounted certain very obvious difficulties due to the unchanged rhythm of the ballad, and the unavoidable need to suggest without monotony the beat of the horse's hoofs. . . . The orchestration is as brilliant and fanciful as anybody can desire. It "keeps the game alive" in most strenuous fashion, and to it is largely due the fact that there is not a dull bar in the work.

STANDARD.

The humour of the amusing ballad has been very happily caught, and its most diverting situations are illustrated with a directness and point that considerably increase their comicality. . . . As will be surmised, coming from the pen of such a consummate master of orchestration, the accompaniment abounds with deft and subtle touches that prompt the imagination of the listener, and increase the significance of the words. . . . The work was sung and played *con amore*, and at the close Dr. Cowen received quite an ovation.

MORNING POST.

The success of his new work was never for a moment in doubt. The attention was arrested from the opening, and the humorous suggestions, such as the allusion to the good old song "The Roast Beef of Old England" and the realistic imitation of the braying of an ass, were readily seized and greatly relished. The work is wonderfully graphic; it abounds in amusing details and pursues its course brilliantly without flagging. It all goes with a snap. Sung *con amore* by the chorus it was received with acclamation, the composer being cheered with true Welsh enthusiasm. There can be no doubt that "John Gilpin" is destined to become widely popular.

DAILY NEWS.

It is easy for the choir, deflective, and it is not over elaborated. . . . The bright, skilful little work would probably be even more effective if sung by a smaller choir.

PALL MALL GAZETTE.

The result is a triumphant piece of delightfully humorous music, in which music is by no means forgotten in the humour. It has been strange to note how Dr. Cowen, who, by the way, wrote this Choral Ballad specially for the Cardiff Festival, has increased his grip upon music to such an extent that at the present moment whatever whim or fancy may occur to him, he finds it well well within the limits of his intellectual outlook, and can express it precisely as he wishes to express it; that is to say, if one may steal a simile from literature, that every word is precisely suited to the idea, just as in his case (I speak now of "John Gilpin"), every idea is suited to the music. The work springs along from the outset. The Gallop of Gilpin, . . . right down to the egotistical cry of the author (that gentle humorist, Cowper),

And when he next doth ride abroad,
May I be there to see

are realised without any violence, without the smallest indication of excessive thought, without any attempt at exaggeration, and yet with a pitter-patter and a swing which enhance every detail, from such a phrase as "Away went Gilpin," to the "Stop thief"—matters which proclaim the work to be literally a miniature masterpiece.

DAILY CHRONICLE.

"John Gilpin" proved to be exceedingly clever, and its simplicity makes it a suitable work for small choral societies, with whom it is certain to become popular. . . . "John Gilpin," in a word, is a delightful composition.

OBSERVER.

Those who know the composer only by the music he has hitherto given to the world will hardly have credited him with the possession of humour in so great a degree as he has here shown. . . . "John Gilpin" is of humour all compact, not a bar of it failing to contribute something to the hilarity which pervades the work, and (be it said) honourably distinguishes it among contemporary productions, which, for the most part, are designed to make us feel sad, if not miserable. To the choir are allotted the strains in which the familiar lines are narrated. These follow the moods of the successive scenes with admirable fidelity, and are, moreover, very effectively laid out for the voices. . . . "John Gilpin," as set to music by Dr. Cowen, is, in short, a little masterpiece of genre-painting, and will probably be taken in hand by every self-respecting choir in the English-speaking world before the first anniversary of its birth.

MORNING LEADER.

Dr. Cowen was, in a special sense, the hero of the evening, for his new choral ballad, "John Gilpin," was produced and was greeted with the utmost enthusiasm. It is a peculiarly exhilarating and enjoyable little work. The adjective is used in no disparaging sense. On the contrary, one of the great merits of it is that it makes no attempt to be bigger than the text. Dr. Cowen has caught the right atmosphere of genial simplicity and mock solemnity which characterises Cowper's poem. . . . The reception of the work was tremendously enthusiastic.

MORNING ADVERTISER.

I have seldom heard anything more racy or more thoroughly humorous than Dr. Cowen's setting of the narrative of John Gilpin's unpremeditated ride to Ware and back. Before the score had passed its third page there was a broad grin on the faces of the majority of the audience, and ere the end was reached the grin had developed into a hearty laugh . . . "John Gilpin" is the brightest example of humorous music we have had since the days of Gilbert and Sullivan opera at the Savoy. The chorus thoroughly entered into the spirit of the work, and the enthusiastic applause told how much it was appreciated. There is not a choral society in the United Kingdom, including Scotland, that should not instantly add it to its *répertoire*.

STAR.

Dr. Cowen's work is delightfully humorous, and the restraint and discretion with which the humour is employed makes it the more delightful. Its themes are all fresh and characteristic, and their treatment is not only ingenious but grateful to the singers.

YORKSHIRE POST.

It need hardly be said that so skilled and adroit a composer has made the utmost of every point in the ballad that can possibly suggest humorous effect. The paces of the steed and its snorting, the donkey's bray that for a second time urges it on its wild career, and even the mention of the "tedious years" of Gilpin's married life have suggested musical treatment calculated to enhance the quiet humour of the poem. . . . The "go" and brightness of the music are quite irresistible, and made a marked impression, which was enhanced by the exceedingly smart performance.

BIRMINGHAM DAILY POST.

Dr. Cowen's choral ballad is a work to be heard, not described. . . . The treatment is humorous and quite graphic. There seems more than a touch of satire in the adoption of a few representative themes and the working up of the points of climax in the approved style. The dialogue is carried by the different sections of the chorus, and the various incidents are depicted in the orchestra. The dog barks, the ass brays, and the frighted steed madly gallops away. The chorus fully entered into the fun of the thing, and the performance kept the audience on the verge of laughter all the time. The orchestral details would have done credit to Sullivan himself. The touches of realism were more in the nature of suggestion than imitation, but they could not be mistaken. The musicians were humorists themselves for the moment. Dr. Cowen was cheered to the echo both before and after the performance, and I really think the chorus wanted to sing "John Gilpin" over again.

SOUTH WALES DAILY NEWS.

To read of all the amusing things in the score may not give much idea of the music itself; it must be heard. The composer has shown great wisdom in not spinning out his music; he passes quickly from one stage to another of the adventure, and every now and then a moment's quiet affords relief. And the whole work takes under twenty minutes.

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SCENES FROM THE BALLET

ORCHESTRAL FANTASIA

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THE TIMES.

This is an admirable work in its way, with plenty of swing and tuneful movement, remarkable distinction of themes, and a delightful mingling of two different rhythms in alternation. It is capitally scored in a style befitting the suggestion of the title, and, if the ballet were in a more artistic condition in London, Mr. Reed's name would not be unknown for long. It made a great success under the composer's direction.

STANDARD.

The nature of the fantasia is explained by its title. Its composer, who directed its performance, is well known to the frequenters of the Queen's Hall Promenade Concerts, at which several of his compositions have been played. The themes of the fantasia are conventional; but clever use is made of various dance rhythms, and if the scoring is suggestive of an Empire ballet, it is appropriate to the subject.

THE SPECTATOR.

Mr. Reed also seems impressed by the need of "Mediterranising" our music, and it is an agreeable change from the oppressive strenuousness of some of the younger school to find a writer deliberately aiming at the diffusion of cheerfulness . . . his contribution to the gaiety of nations will be welcomed without reserve, for he has a genuine gift of tune-coining and an excellent knowledge of orchestral effect.

DAILY NEWS.

Mr. W. H. Reed's orchestral fantasia "Scenes from the Ballet" is an ingenious and whimsical treatment of ballet rhythms, and displays an intimate knowledge of the resources of a modern orchestra.

BIRMINGHAM DAILY POST.

Mr. Reed's fantasia, as its title suggests, is based upon dance rhythm. It recalls, without being in any way like, Sullivan's "Overtura di Ballo." The work is scored for a large orchestra, with full percussion and glockenspiel; it is replete with taking themes, and is admirably worked out.

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Mr. W. H. Reed's remarkably clever and attractive work is full of piquant melody and dainty orchestration. After this Mr. Reed should be heard of at the Festivals.

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"A feature of the service at St. Andrew's Church last evening, and which attracted a large congregation, was the rendering by the choir of F. Rollason's 'Stabat Mater Dolorosa.' In the solemnity of such surroundings and to an audience already impressed by the sacredness of the day, the beautiful music of this work, so touchingly descriptive of events connected with the Crucifixion, appealed with much force."—*Newcastle Daily Journal.*

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"The Victoria Hall, Hanley, was well filled by an audience who gave enthusiastic evidence of their approval of Mr. Gaul's music. The chorus and band numbered 350 performers. . . . A striking feature in the form of a delightfully instrumented Eastern dance in itself is sufficient to enhance Mr. Gaul's reputation." — STAFFORDSHIRE CORRESPONDENT, *The Musical Times.*

"Judged by the appreciative reception accorded it by the crowded audience at Griffithstown, it bids fair to eclipse the popularity of the same composer's 'Holy City.' . . . 'The Prince of Peace' is a work of an exceptionally high order. There are passages of surpassing beauty and brilliance. The work is varied and interesting, and, like all of Mr. Gaul's cantatas, supplies a need which no other composer of music so satisfactorily meets, viz., a moderately difficult work written on classical lines. . . . The cantata occupied about ninety minutes, and from the opening bars to the finish there was not a dull moment. . . . Already we understand numerous requests have been made for an early repetition."—*Pontypool Free Press.*

"No man knows better than Mr. Gaul how to write for voices. . . . 'Thou art the King of Glory,' a singularly fine chorus, worthy of any composer, living or dead. . . . Throughout the work we have spontaneousness, elegance, attractiveness, in short, a never-ending charm. This cantata, which completes the octave of Mr. Gaul's cantatas, we hold to be the best. If it prove less popular than the composer's 'The Holy City,' we shall be surprised. Mr. Gaul was engaged on this, his latest work, for about three years, and we believe that all who hear it will agree that the time was very profitably spent."—*Birmingham Daily Gazette.*

"In every way worthy the great reputation and experience of its composer. . . . Is indeed a work of a very unusual character, and most probably destined to become more popular than any of his other compositions. . . . Worthy the study of choral societies of every grade."—*North Staffordshire Sentinel.*

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Full Score and Wind Parts, MS.; String Parts (*in the Press*).

THE TIMES.

Nothing that the composer writes can be otherwise than well written, and the workmanship is as ingenious and clever as we have a right to expect. There is an effective laughing chorus, a graceful and well-scored nocturne by way of intermezzo, some pretty rustic dance music, and a spirited "Song of the Corn" for baritone solo and chorus.

DAILY TELEGRAPH.

I am glad to see the name of the Scottish composer attached to a work of considerable dimensions, and even more pleased with his choice of a subject. . . . The gentle Quaker-poet of New England tells the tale of the wronged maiden with charming simplicity, and is not to be blamed because he could not keep the witch and her cruel fate out of it. . . . The witch was inevitable in the cantata, and supplies the shadows required for pictorial effect. . . . The composer of "The Witch's Daughter" is fortunate in his theme, and had only to play up to it in order to make his work a success. This, in my opinion, he has done, so that it is scarcely rash to anticipate for to-night's novelty a very favourable reception at the hands of the public. . . . I may say of Sir Alexander's music in this case that all of it is informed with the spirit of the poetry. Even when it contrasts most strongly with Whittier's simple forms, the two things are never essentially at variance. That is an immense advantage, and one as rare as it is great. . . . I especially call attention to a "Mocking Chorus," in which the bucolics taunt *Mabel* with seeking to witch a man, and not a cow or a churn, as her mother did. Here we have the composer in the best of his lighter moods, and so good that, though applause was forbidden, to-night's audience made a spontaneous demonstration. Of still higher rank is the opening section of an epilogue written specially for this work by the late Julian Sturgis. Than the music to this Sir Alexander has given us nothing finer of its kind. It is masterly in the very highest degree.

STANDARD.

The music attests the hand of the musician on every page. . . . The first soprano solo is full of subtleties, and the number needs to be heard more than once to be duly appreciated. Much also may be said of the subsequent choruses in the first scene. . . . In the second scene, the chorus of female voices is beautifully written, and *Mabel's* prayer for death is pathetic. Harden's proposal and acceptance by *Mabel* contains many delicate touches, the latter's joy being very happily expressed. The subsequent chorus, "Blow, Winds of God," is most effectively developed, and brings this section to an imposing conclusion. The feature of the third scene is the "Corn Song," which, being a detachable piece, with a vigorous chorus, may become popular apart from the Cantata. The opening of the epilogue, for female voices, is charming, and the *finale* is a noble piece of choral writing.

MORNING POST.

Mention must be made of the bright opening movement, the dancing of maids and young men at the harvest festival, the soprano song "To weary hearts," and the close of the first of the three scenes into which the work is divided, and in which the jeering of the neighbours is cleverly depicted. Before Scene 2 there is an expressive and pleasingly-scored intermezzo, one may further notice the end of the second scene, a lively Corn Song with chorus, and a stately epilogue, the concluding lines of which were written by the late Julian Sturgis.

OBSERVER.

Few living musicians know better how to build up a climax, or a series of climaces, than the Principal of the R. A. M., and "The Witch's Daughter" contains several examples of his skill in this direction—for instance, the chorus "The Broadest Lands," the finale to Scene 2, "Immortal Love," and the epilogue "Not in the old world's prime." Very bright and taking is the "Corn Song," for baritone solo and chorus, and great charm is shown in the chorus "Her tears of grief," the themes of which are also used in the nocturne which forms an intermezzo between Scenes 1 and 2.

ATHENÆUM.

The whole of the music shows very clever workmanship, but so light that much of it at first hearing escapes notice. . . . The most noticeable features—there is no break in each of the three scenes into which the work is divided—are the merry choral dance at the opening; the expressive aria "To weary hearts," with muted strings for the greater part; the finale of Scene 1 with its jeering section; the beautifully scored intermezzo; the love duet, especially the latter part, beginning with the broad phrase "Immortal Love"; the quaint "Corn Song," with chorus; and the stately close of the work. In his employment of representative themes Sir Alexander Mackenzie has been extremely moderate, and we are glad to find a prominent composer setting so good an example.

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THE TIMES, OCTOBER 7, 1904.

The evening concert began with the most important of the Festival novelties, the setting of an adaptation from the morality play of "Everyman," by Dr. H. Walford Davies, a work of far too great importance and musical interest to be discussed in a few hurried words. It made a great impression and was received with genuine enthusiasm. It will not be a matter of surprise if the Leeds Festival of 1904 should be known as the "Everyman" Festival, just as that of 1885 is called the "Golden Legend" year.

THE TIMES, OCTOBER 10, 1904.

Dr. Walford Davies has contrived to give his music an austere character and a kind of remoteness of style while allowing himself every resource of modern harmony and the use of the full modern orchestra. The words of the *Deity*, "I perceive here, in my Majesty," are set (for chorus) to a series of solemn chords, in which the dominant seventh is pre-eminent, and the opening notes of the work, representing "the passionless note of *Death's* horn" (we quote the admirable analysis by H. C. C.), form one of those sudden harmonic metamorphoses which would have been unimaginable by musicians of the past. This phrase and the opening passage of the song, "I am Death that no man dreadeth," give an extraordinary amount of character to the music; the clever characterization, of which this is a prominent example, is perhaps the most remarkable of the many fine qualities in the cantata. . . . The song of *Knowledge*, "O Glorious Fountain," with choral interludes, and the prayer of *Everyman*, belong to the most happily inspired pages in the work, but they are of a kind to which no written words can do justice. . . . As already recorded, the reception of the cantata was most enthusiastic.

THE WORLD, OCTOBER 11, 1904.

All the world which reads of musical doings in the daily papers knows now that a new composer of the first rank has revealed himself at Leeds. Just as Elgar stepped up, "Gerontius" in hand, to the platform where the tiny company of real English composers stood, so has Dr. Walford Davies arrived with his "Everyman." And this work shows high talent of so original and masterly a kind that it may well be asked if this latest arrival among the composers is not going in future to stand in front of them all. . . . I cordially echo the judgment of one whose opinion, but seldom given to the public, must ever carry the greatest weight: "'Everyman' is the noblest work produced by an Englishman for many years."

DAILY NEWS, OCTOBER 8, 1904.

At a bound Dr. Walford Davies has sprung to the front rank of our younger composers, for here one has not only to praise technical achievement for its own sake, but also what is more rare, the resources of modern music employed for the expression of deep poetic ideas. . . . He has kept his music as simple as possible, and yet his language is a modern language and transfixes the heart of the old morality play, interpreting in music that which is for all time. The composer has shown nothing short of genius in his solution of the problem. . . . The appeal of *Everyman* to *Kindred* and *Fellowship* is full of a curiously sinister comedy, which one had not expected from Dr. Walford Davies on the strength of his previous musical achievements. It is impossible, however, to go into details concerning this remarkable work. . . . At the end of the work Dr. Walford Davies was received with an enthusiasm which is rare indeed.

ST. JAMES'S GAZETTE, OCTOBER 7, 1904.

Dr. Davies, in his work "Everyman," must be held as a man of strength and brains. . . . The chorus and character of "Everyman" have the work to themselves, and it is all splendidly original.

OBSERVER, OCTOBER 9, 1904.

The most important novelty of the Festival, Dr. Walford Davies's setting of "Everyman," was heard on Thursday evening. . . . Dr. Davies's music has the great merit of being thoroughly sincere and appropriate. He has caught the spirit of the play, and produced a work that is far beyond anything he has previously done. There are pages in his setting of "Everyman" that indicate his possession of such qualities that the use of the word "genius" seems inevitable. The thematic material . . . is simple, and yet new in effect. How difficult of achievement is this combination perhaps only those who have tried their hand at composition can know. "Everyman" was an instantaneous success. Dr. Davies, who conducted, was cheered on his appearance in a way that showed that his music had already won its way into the hearts of his interpreters. . . . The chorus sang with enthusiasm born of conviction, and "Everyman" was launched on a career which should be long and prosperous, with every possible advantage in its favour.

DAILY TELEGRAPH, OCTOBER 7, 1904.

This evening Dr. Walford Davies submitted his cantata "Everyman" to the judgment of a large audience, conducting it himself, and receiving what appeared to be a unanimous verdict of approval. Those present who were pastmasters in the study of audiences could hardly make a mistake on this point. There is the silence of indifference and that of absorbed attention. Of these the last-named prevailed as the solemn "argument" of the old-time "Morality" was driven home by all the power of music supplementing its own inborn force. In fact, the audience could not have been more sensitive to the work had a voice from heaven spoken the opening lines, "I pray you all give your audience, and hear this matter with reverence." . . . In all music there is something above forms, to wit, the spirit, which may, like Providence, fulfil itself in many ways. Of this fact Dr. Walford Davies's work seems to me confirmation. It is modern, and yet one sees there that which in the past would have received other, though not necessarily truer, expression. . . . There is an element of originality in the work, with much play of forceful imagination, and a sure eye for the right effect at any given moment. Other opportunities will be found for elaborating these points; let it now suffice to say that the Temple organist has made his mark upon contemporary art.

WESTMINSTER GAZETTE, OCTOBER 10, 1904.

A musical work of deep seriousness must be touched by a very peculiar and indefinable quality if it is to reach the hearts of a public whose first love is musical comedy. "Gerontius" had this quality, and so has "Everyman," as it would seem, though the style of Dr. Davies's music is absolutely different from that of Elgar's. It is not easy to describe this style, for it is unlike anything that one has previously known, and owes not one jot or tittle to the influence of Elgar or anyone else, unless it be Bach, whose powerfully plain ideas of conveying expression have probably served as a guide to Dr. Davies. The music is astonishingly healthy and virile, almost rough at times, but there is not a bar which fails. In design so in detail; the composer has seized the right means of expression with a positively unerring instinct. To describe it as "unconventional" is to give but a faint idea of its newness. The composer has hampered himself with none of the ordinary conditions of cantata form; he uses his chorus and his soloists when he thinks best; he proposes none of the effects which can be got artificially; his one aim throughout is to enforce the meaning of the words as they come, and he has trusted to the power of directness and sincerity to make his appeal for him. The result is, without question, his justification. "Everyman" is a strange musical picture; it may even be "harsh and weird," but its strength carries the day; one can but hold one's breath and say that here is music which compels attention by its stern fascination.

YORKSHIRE POST, OCTOBER 7, 1904.

The feature of the day—and, as it will probably prove, the feature of the Festival—was reserved for the evening concert. This was "Everyman," Dr. Walford Davies's setting of the old morality play, which, in dramatic form, has lately been made familiar to the public. . . . Much was expected, and expectation was more than realised. There was a universal feeling last night that this weirdest of all cantatas is likely to rank as one of the great successes of the Festival. A great ovation awaited the composer at the conclusion of the performance. He had distinctly scored.

MANCHESTER GUARDIAN, OCTOBER 7, 1904.

Dr. Walford Davies's setting of "Everyman" as a cantata, specially written for this Festival, was heard this evening for the first time in public. It provoked a scene of quite exceptional enthusiasm, and there is no doubt that it is a striking, totally unconventional, and largely successful composition.

SHEFFIELD DAILY TELEGRAPH, OCTOBER 7, 1904.

It may be that the Leeds Festival of 1904 will remain memorable because of the production of "Everyman." In this setting of the impressive old morality play we have a sincere utterance, the putting forth of a distinct personality and intimate faith, that has not been paralleled since the "Dream of Gerontius" first saw the light.

HUDDERSFIELD EXAMINER, OCTOBER 8, 1904.

It was surprising, looking to the chromatic character of the music, what a vast amount of melodic beauty of the richest and purest character pervades it, especially in the choral and orchestral portions. The depth of expression and dignity of the work also seemed to gather strength.

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The Musical Times.

DECEMBER 1, 1904.

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'This evening to Cambridge; and went first to St. John's College, well built of brick, and library, which I think is the fairest of that University.' Thus records John Evelyn on August 31, 1654. Let us follow the example of the famous diarist, and visit this venerable seat of learning.

Those who are familiar with the charming 'Backs' of Cambridge — particularly beautiful in the glow of an autumn sunlight — can hardly realize that those verdant surroundings were at one time 'a very poor and waste place of the commonalty of the Town of Cambridge.' Such however was the state of the ground in the 12th century, when Henry Frost, an opulent burgess of Cambridge, founded the Hospital of the Brethren of St. John the Evangelist in the year 1135. This was before the University or any hostel or college existed at Cambridge, the earliest college being Peterhouse, founded in 1284. Good Mr. Frost placed the hospital under the direction of a small community of Augustinian Canons, whose monastic duties consisted mainly in the performance of masses and in caring for the poor and infirm inmates of the hospital. In course of time, owing to serious mismanagement, the hospital came to an end by a bull of Julius II., who, in the year 1510, ordained the dissolution of the house.

The place which for nearly four centuries had been devoted to the healing of the sick was speedily transformed into an institution for the culture of the intellect. In the year 1511 the hospital was converted into the *College* of St. John the Evangelist, under the will of Lady Margaret Beaufort (1443-1509), mother of Henry VII., who also founded Christ's College and the professorship of Divinity which bears her name. Although Henry VIII. appropriated to himself nearly all the estates left by his grandmother to the College, in exchange (!) for some smaller estates, St. John's College has grown by numerous benefactions whereby it is second only to Trinity in size and wealth. The buildings erected on the site of the old hospital are exceedingly picturesque in their Tudor

THE GATEWAY OF THE COLLEGE.
(Photographed specially for this article by Mr. W. Tams, St. John's Lodge, Cambridge.)

and Jacobean styles of architecture. The charm of the façade of the east front, scarcely altered, is enhanced by the noble entrance-gate, the most beautiful of all the gateway-towers in Cambridge. What could be more appropriate in the ornamentation of this imposing gateway than the band of daisies, or *marguerites*, inserted to commemorate the Lady Margaret, the generous Foundress of the College? For the remaining details of this splendid portal the reader is referred to the photograph on the preceding page.

The First Court, built 1510-20, is blemished on the south side by a building abomination of the 18th century. Of the Chapel, which occupies the north side, more anon. The Second Court, built 1598-1602, is a beautiful specimen of Elizabethan brickwork. Here are the Hall and the Fellows' Combination Room. From the Third Court (1669-73) is the (so-called) Bridge of Sighs

THE BOOK-PLATE OF THE COLLEGE LIBRARY.

which leads, across the river, to the New Court (1826-30) and on to the 'Wilderness,' a delightful spot forming a part of the leafy 'Backs' already referred to. The Fellows' Combination Room was formerly 'the Master's walking-place' (*ambulatorium magistri*), probably so called because of its use by that dignitary for his 'constitutionals' in wet weather. Although it has been reduced in length from 148 to 93 feet, this gallery, with its panelled walls and ceiling of rich plaster-work, is one of the finest specimens of its kind left in England. Its walls are enriched with portraits of distinguished *alumni*. Seen at night in the dim candle-light, this room forms a charming vista almost weird in its softened shadows. In strong contrast, not only in height and accommodation but in lighting, is the noble Hall as seen at the electric-lighted hour of dinner, upon the hospitable tables of which look down, in portrait representation, the Foundress and other worthies of the College.

The Library is of very special interest. Built 1623-28, chiefly at the expense of Dr. John Williams, a former Bishop of Lincoln and Lord Keeper, the building is a fine specimen of Jacobean Gothic. As will be seen from the photograph (p. 781), the bookcases are remarkably beautiful. The lower (alternate) cases have been raised in height to accommodate folio books; but the two cases nearest the door retain their original characteristics, with a sloping desk at the top on which books could be laid for study. In the College Statutes of 1530 it was enacted that the Library was to be guarded with especial care, and to be provided with 'duplicate catalogues, both on parchment.' Upon further examination of the photograph, a white space will be observed on the first bookcase at the right-hand side of the view. This is an open panel (repeated in all the larger bookcases) which contains a portion of the class catalogue. When these cataloguic doors, so to speak, are closed, the carved panels resume their wonted appearance. This primitive arrangement for cataloguing is scarcely adequate to recording the titles of some 60,000 entries which the Library now contains, and therefore more modern means have had to be adopted for this purpose. It is satisfactory to learn that Dr. James, the distinguished Director of the Fitzwilliam Museum, is now engaged on the compilation of a catalogue of the manuscripts in this collection.

The gem of the Library is perhaps the 'Psalterium et Cantica,' a book of Celtic origin and written about the year 800. It contains curious drawings and illuminations, rude enough, but evidently executed with great pains and all sincerity, although Ruskin, in his 'The two paths' (edition 1878, p. 27), did not appreciate the artistic nature of these primitive designs. Hardly less interesting is a curious Psalter of about the 12th century. Written in three columns, it contains at the beginning two quaint drawings showing the contrast between sacred and profane music. By the kind and special permission of Mr. James Bass Mullinger, M.A., Lecturer and Librarian of St. John's College, we are enabled to reproduce for the first time these old-time drawings (p. 777). The preface to the book consists of the Epistles of St. Jerome and St. Augustine, with extracts from their works relating to the Psalms. It also gives the Vulgate; another reading which is that called Gallicum; and a third which differs from both, called Hebræum. The Canticles are as follows:

(1) Of David after slaying Goliath; (2) Of Isaiah; (3) Of Hezekiah; (4) Of Hannah; (5) Of Moses; (6) Of Abacuc; (7) Of Moses; (8) Benedicite, omnia Opera; (9) Magnificat; (10) Nunc dimittis; (11) Gloria in Excelsis; (12) Te Deum.

Then follow the three creeds, a Litany, and several prayers. Another interesting volume is a large Antiphonarium, *circa* 1500, which Evelyn refers to as 'a vast old song-book, or service.' This 'vast old song-book,' which has the five-line notation, is well bound in oak boards with massive brass bosses, and may be seen in the photograph standing under the bust by the second bookcase.

A MS. Book of Devotion of the 15th century is another treasure. The miniatures—which are extremely beautiful and surrounded by delicate borders composed of leaves and flowers—are thirteen in number and comprise the following subjects: The Annunciation; the Birth of Christ; Adoration of the Magi; David Praying; Death striking a man, the same man dead, and received by Angels who rescue him from devils; the Burial of the Dead; St. John the Baptist and St. George and the Dragon (in two initial letters); and Our Saviour judging the World. The book formerly belonged to the foundress of the College, Lady Margaret, mother of Henry VII., and was given by her to Lady Shyrley, with the following inscription in Lady Margaret's autograph:

My good Lady Shyrley pray for
Me that gevythe you thys booke
And hertely pray you
Modyr to the Kynge.

While on the subject of kings we may refer to a volume of letters (preserved in the Library) addressed to Dean Barwick, a Fellow of St. John's, and subsequently Dean of St. Paul's (1661), which contains a financial document in the handwriting of Charles II., one which shows the 'merry monarch' in the capacity of a borrower of money. His I.O.U. reads:

I do acknowledge to have receaved the summe of one hundred pounds by the direction of Mr. B[arwick].
Brusselles, the first of April, 1660. CHARLES R.

One of the show cases contains the poems (printed) of William Wordsworth, one of the most distinguished of Johnians, in which he has written:

To the Coll: of St. John, Cambridge
These volumes
are presented by the author as a testimony, though inadequate, of his respect and gratitude.
Rydal Mount, WM. WORDSWORTH.
4th Octr., 1832.

THE FELLOWS' COMBINATION ROOM.
(Photograph by Mr. W. Tams, St. John's Lodge, Cambridge.)

The MS. volume known as Henry VIII.'s Mass Book contains anthems and compositions of that period. Dr. Fayrfax is among the composers, and one mass—'God save King Herry'—was supposed to have been by the King himself, but Thomas Aschwell is its author. Another regally-associated volume is the copy of the 'Institutio Principis' of Erasmus, which formerly belonged to the youthful King Edward VI., the lutenist and astronomer, who wrote upon it in a scratchy, and not altogether legible hand, the following mis-spelled information:

The Prince this did wright when hee went to schole.

Readers of THE MUSICAL TIMES may be specially interested in knowing that the Library possesses at least one volume which formerly belonged to William Byrd. The book, by Richard Crompton, the 16th century lawyer, is entitled 'L'authoritie et Jurisdiction des Courts de la Majestie de la Roygne' (London, 1594), and on its title-page the great English composer has legibly written his name, 'Wm. Byrde.'

The large collection of Bibles includes a very precious specimen of the Scriptures, of which only two copies in this state were made—one for

King Henry VIII., the other for Thomas Cromwell. Its title reads:

> The Byble in Englyshe, that is to saye the content of all the holy scrypture, bothe of ye olde and newe testament, truly translated after the veryte of the Hebrue and Greeke textes, by . . . . dyuerse excellent learned men, expert in the forsayde tonges. 1539. Fol. (Printed partly in London, partly in Paris.)

This is the first edition of the 'Great Bible,' so called from its size, and from the fact that it is referred to in the Injunctions issued to the clergy by Thomas Cromwell in 1538, as 'the hole byble of the largest volume,' and one that was ordered to be 'set up in sum conuenient place wythin the said church that ye have cure of, whereas your

ROBERT HERRICK.
AUTHOR OF 'CHERRY RIPE' AND 'TO ANTHEA.'
(*This photograph is an enlargement from the frontispiece to his 'Hesperides,' in which both the above poems appeared, published in* 1648.)

parishoners may most comodiously resorte to the same and reade it.' The copy in St. John's College Library was specially prepared for Thomas Cromwell. It is not only 'a large, noble, and spotless copy,' but may be considered the finest book on vellum that exists; moreover it is possible that the sumptuous illuminations which enrich its sacred pages are the work of Holbein. The Library is rich in early printed classics, and contains specimens of those typographical excellencies associated with the names of Caxton, Wynkyn de Worde and Richard Pynson. In this connection it should be remembered that Lady Margaret, the Foundress of the College, was the patroness of Caxton, our first printer, and that his successor, Wynkyn de Worde, styles himself '*Her Printer*.' A copy of 'Polychronicon,' printed by Caxton, at Westminster, in 1482, bears this quaint inscription:

> Tho. Baker, Col. Jo. Socius ejectus. So scarce and dear that it cost me what I am ashamed to own.

Thomas Baker (1656-1740), nonjuror and antiquary, left in manuscript a very complete and accurate history of Cambridge, with other antiquarian writings.

From buildings and books we may now turn to some of the most distinguished Johnians whose names are writ large in the roll of fame. The poets, as being closely associated with music, may first claim our attention, beginning with Ben Jonson, the friend and contemporary of Shakespeare. And who does not know Robert Herrick through his charming lyrics 'To Anthea' and 'Cherry Ripe'? But are our readers familiar with the *features* of the poet? Those who return a negative reply may be glad to have a presentment of him, reproduced from the frontispiece to his 'Hesperides' issued in 1648. This, one of the sunniest books in English literature, contains the two songs above-mentioned—'To Anthea, who may command him anything,' and 'Cherry Ripe.' Herrick—or, as he signs himself, 'Hearick'—entered St. John's College in 1613. He was allowed £10 a term for his expenses there, a sum which he deemed insufficient for his needs, whereupon he wrote to his uncle and guardian:

> I could wish chardges had leaden wings and Tortice feet to come vpon me.

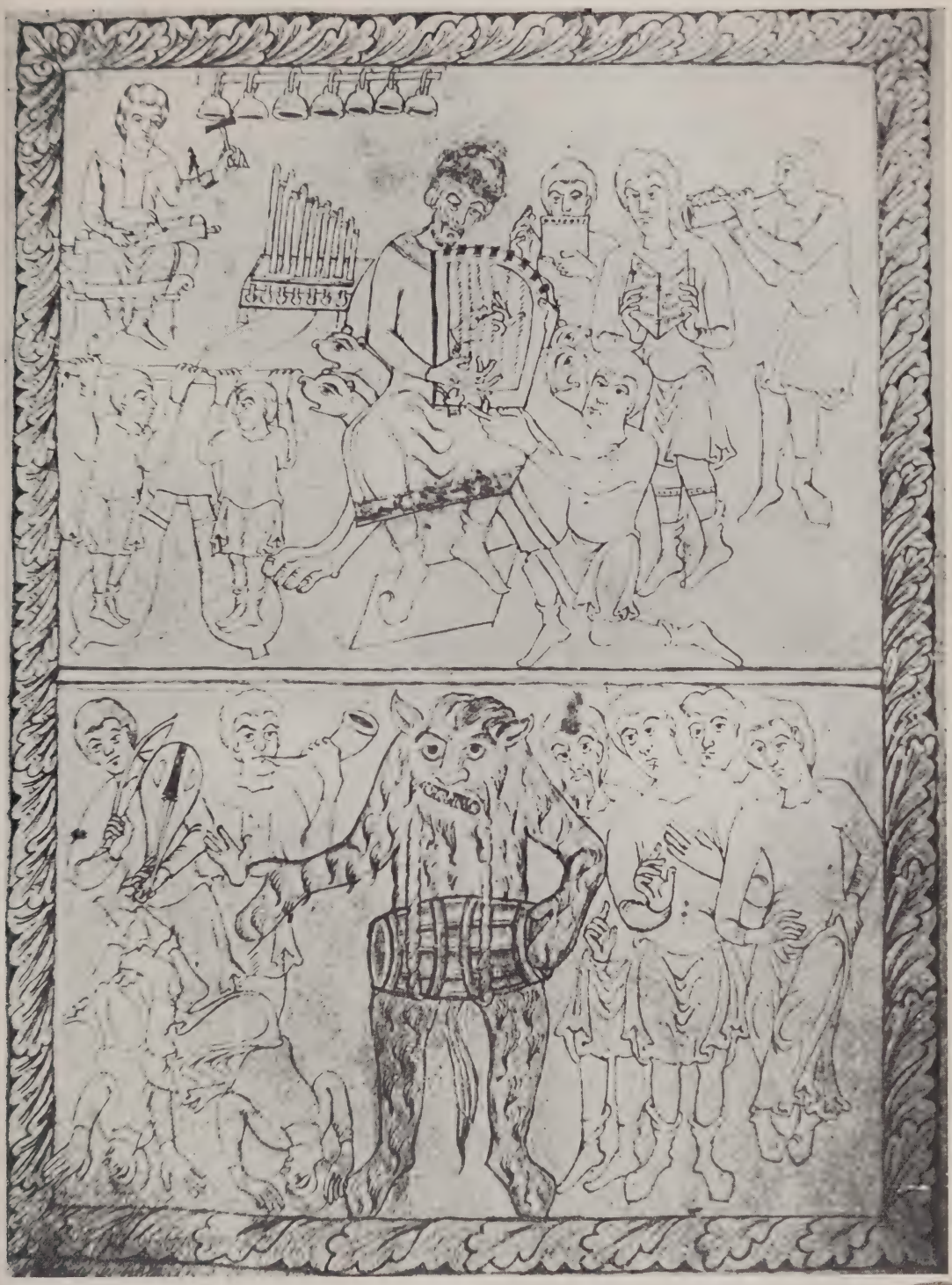
On another occasion he referred to the fact that his monetary anxieties caused him to neglect his studies, and then went on to say:

> If you would be pleased to furnish me with so much, that I might keepe beforehand with my Tutor, I doubt not that with quicke dispatch to attaine to what I ayme.

Another letter he sarcastically addresses to his 'most carefull Vncle'; and in one epistle he speaks of his impecuniosity as his 'playne song.'

The list of Johnian poets includes the names of Edward Benlowes, the eccentric author of 'Theophila; or Love's Sacrifice' (1652); Matthew Prior, a fellow of the College; William Mason, the friend of the poet Thomas Gray, and also an essay writer on music, and the composer of the familiar anthem 'Lord, of all power and might'; and Charles Churchill, famous for his 'Rosciad.' Coming to later times we find the names of Henry Kirke White and William Wordsworth. As the great Lake-poet says in 'The Prelude,' speaking of his undergraduate days:

> The Evangelist Saint John my patron was:
> Three Gothic courts are his, and in the first
> Was my abiding-place, a nook obscure;
> Right underneath, the College kitchens made
> A humming sound, less tuneable than bees,
> But hardly less industrious; with shrill notes
> Of sharp command and scolding intermixed.



A contrast between Sacred and Profane Music.

FROM A PSALTER OF THE 12TH CENTURY, IN THE LIBRARY OF ST. JOHN'S COLLEGE, CAMBRIDGE.

(Photographed, for the first time, by kind permission of the Librarian, Mr. James Bass Mullinger, specially for this article by Mr. W. Tams, St. John's Lodge, Cambridge.)

Among divines, St. John's can claim Rowland Hill—the witty preacher, who gave thanks for the letter H in our language, as without it he would always have been *ill;* the saintly Henry Martyn, a senior wrangler, and Bishop Selwyn, both zealous in the cause of foreign missions; and Bishop Colenso, whose name is associated in not a few minds with algebra and arithmetic. Philanthropists are well represented by William Wilberforce; statesmen by Lord Palmerston; and men of science by two great astronomers, Sir J. F. W. Herschell, and John Couch Adams, the discoverer of Neptune, both of them Senior Wranglers. Truly a distinguished company. A note, preserved in the

A PICTURESQUE OLD STAIRCASE.
(*Photographed specially for this article by Mr. W. Tams, St. John's Lodge, Cambridge.*)

Library, made by John Couch Adams (1819—1892) while an undergraduate, is too interesting not to be quoted:

> 1841, July 3. Formed a design, in the beginning of this week, of investigating, as soon as possible after taking my degree, the irregularities in the motion of Uranus, wh. are yet unaccounted for; in order to find whether they may be attributed to the action of an undiscovered planet beyond it; and if possible thence to determine the elements of its orbit, etc., approximately, wh. wd. probably lead to its discovery.

The music of the College has next to be considered. In the statutes of 1530 one of the functions of the two deans was the 'compelling of members of the College to practise in the choir.' How far this statute has been carried out during the past four hundred years it would be futile to inquire. Suffice it to say that at the present time the College orchestra consists of some sixteen players on stringed instruments, and that the last May concert was given unaided by outside help. A Bach Mass has been performed in the College Chapel, and the same composer's Trauer music is to be given next term. The choristers are town boys—fourteen in number, in addition to six probationers — who are educated at a choir school close to the College precincts. Half the amount of their emoluments is held in reserve and allowed to accumulate till the time each boy leaves. The adult section of the choir consists of four lay-clerks (two altos, one tenor, and one bass) in addition to five choral scholars (three tenors and two basses), each of whom receives a salary of £40 a year.

On alternate Saturdays the evening service in Chapel is sung unaccompanied, when the excellent *ensemble* of the choir has its full opportunity. A rendering of Samuel Wesley's fine eight-part motet 'In exitu Israel'—sung on the occasion of our visit at the Sunday evening service—is a composition that puts any choir to the test, but the St. John's singers heroically grappled with its difficulties. The reverent and expressive rendering of the Psalms, and the devotional singing of the Responses were commendable features of the service, as were the restrained organ accompaniments of Mr. Rootham, the organist and choirmaster.

The Chapel, which forms so prominent a feature of the collegiate buildings, may now be referred to, by reason of its close connection with the musical history of the College. The present stately sanctuary, which occupies a site to the north of the original chapel, was designed by the late Sir Gilbert Scott and consecrated May 12, 1869. Although essentially a modern edifice it is built (of Ancaster stone) in a style prevalent in England about the year 1280, and of the Hospital which preceded the College. The total length of the Chapel—including the transeptal ante-chapel—is 204 feet; in width it is 34 feet, except the ante-chapel, which is 75 feet broad. The massive tower, from which a splendid view of Cambridge and its surroundings can be obtained, is 140 feet in height. The high-pitched roof of the choir is vaulted in oak and decorated by full-length figures illustrating the eighteen centuries of the Christian era. The stained glass windows are by Messrs. Clayton and Bell; the west window represents the Last Judgment, while the windows in the choir include Scriptural scenes in which St. John participated. The organ occupies a chamber, erected on the north side, 32 feet wide, 14 feet deep, and 46 feet high; and as this abiding place of the organ is so roomy and lofty, and the main building acoustically perfect for music, the position of the instrument is a most effective one. Before, however, giving the specification of the present organ, something may be said about the former instruments in the Chapel.

The earliest mention of an organ in the College records is in a list of Benefactions drawn up in 1528, wherein is stated that:

> Sondry and diuers marchauntes in London gave emongist theyme X *li* [£10] towardes the byeing of the newest Orgaynes.

The Audit Book of the year 1557–8 contains this disbursement:

> Item for makynge a lecterne for ye orgaines in the quere - - - - - - - - - - ii j *s.*

In the year 1634, a new instrument was considered necessary, therefore an organ builder of high repute—to wit, Robert Dallam, 'of the Citty of Westminster, Organ maker'—was entrusted with the erection of a new organ.* The Articles and Covenantes of Agreement' between the 'Master of the Colledge of St. John the Evangeliste, in the Vniuersity of Cambridge, the ffellowes and Schollers of the same Colledge' and Robert Dallam, is a legally worded document too long to quote in full; but it is therein stated that Mr. Dallam agreed to

> make and finish one payre of organs, or Instrumentes, to conteyne six seuerall stoppes of pipes, euery stoppe conteyning fortynine pipes, (viz.) one diapason most part to stand in sight, one Principall of Tynne, one Recorder of Wood, one small Principall of Tynne, one two and twentieth of Tynne, with Sound boords, Conveyances, Conducts, Roller boord, Carriages and Keyes, two bellowes and wind trunkes, with the case and carving onely, with all other necessaries therevnto belonging, finding all manner of stuffe, both of yron, brasse, tynne, timber and wainscoate incident to the making and finishinge of the said Instrument.

The sum to be paid for this 'payre of organs, or Instruments' was 'nine score and five poundes of lawfull money of England in manner and forme following (viz.) ffower score pounds at the sealing and deliuery of these presents and fforty pounds more at the deliuery of the materialls belonging to the said Instrument,' and so on. But the Master and others had in addition to 'beare and defray the charges of Carriage of these Organs and materialls thereof from the Citty of Westminster to St. John's Colledge, and all tooles incident therevnto, and of Recarriage of the same from thence backe again to Westminster.' In order to raise the money for the payment of this new organ—£185, a large sum for an instrument in those days—it was proposed to sell twenty-two pieces of plate, 'growne old and vselesse,' of which the following are examples:

Mr. Henry Cason's pott	...	About 12 ounces wt.
Mr. Tho. Gorney's beaker	...	,, 10 ,,
Mr. Jerrard Dyose his bowle	...	,, 8 ,,

THE APSE OF THE CHAPEL, SHOWING THE DOUBLE ORGAN-CASE.
(Photograph by Mr. W. Tams, St. John's Lodge, Cambridge.)

* Strangely enough, in all the biographical notices of the various Dallams, no mention is made of Robert Dallam having erected the organ in St. John's College, Cambridge; he also provided one for Jesus College, Cambridge, about the same time, 1635.

Although the silver was sold—215¾ oz. at iiij*s* xj*d*. the ounce—in London, the proceeds were not devoted to the payment of Mr. Dallam's bill, as that was discharged by 'Mr. Boothe's money' in the form of a legacy from that gentleman, a senior Dean of the College. We learn that the carpentry work about 'the organ-loft and stairs to it' was done by one Henry Man (a name not unknown in Cambridge in the present day), who had been already employed about the Library.' While the work was proceeding, prayers were read in the Hall, an arrangement which accounted for this entry in the accounts:

To Jane for sweeping the Hall when Prayers were read there - - - - - - iij*s*.

Another payment (not connected with Jane) reads:

Item for angells and wings - - - xxx*s*. viij*d*.

Two other disbursement entries, although of an earlier date, may be quoted:

Midsr.-Xmas 1559.
Inprimus to Baxster the stationer for xij englishe saulters - - - - - - xxix*s*.
Item to Johne Waller and his man for a dayes workinge pulling down the hye Alter and caring it awaye - - - - - xx*d*.
1563. Item to Mr. Baxter for x geneva psalters and sixe service psalters bought at Chrystmas laste - - - - - - xxij*s*.
Item for the tenne commandementes in Englyshe - - - - - - - - x*d*.

The Puritan period left its mark in the accounts during the years 1642-44, *e.g.*:

Item payed by Mr. Heron the Ju. Bursar for taking down the pictures and the organs and whiting the walls - - - - £2 8*s*. 6*d*.
Paid to old Dowsy when the organ case was taken away - - - - - - 6*s*. 8*d*.

THE LIBRARY AND NEW BRIDGE, KNOWN AS 'THE BRIDGE OF SIGHS.'

From the 'College Histories' series. By kind permission of the publishers, Messrs. F. E. Robinson and Co. Photograph by Mr. J. Palmer Clarke, Cambridge.)

At the Restoration Dr. Peter Gunning—the twenty-second Master of the College, afterwards Bishop of Ely, and author of the Collect for 'All sorts and conditions of men'—showed much interest in the music of the Chapel. He rebuilt the organ in the loft, or gallery, at the west end of the Chapel, and re-formed the choir. Moreover, he bequeathed a considerable sum of money 'for the better provision of more voices for the Quire, whereby God's service may be more solemnly performed and decently sung.' It appears that a seat was provided for the Master in the organ-loft, as the accounts of 1691-2 contain this entry:

For a Turkywork Carpett for ye Master Seat in ye Organ Loft, v*s*.

In 1839 Messrs. Hill erected a new organ (incorporating some of the old work), and thirty years later built a still larger instrument for the new Chapel. The present organ is contained in a double case, as shown in the photograph on p. 779. It retains most of the old work, but was entirely rebuilt and slightly enlarged by Messrs. Norman and Beard in 1902, the magnificent reeds especially testifying to the skill with which the reconstruction was carried out. The following is the specification of the instrument:

GREAT ORGAN (16 stops).

	Feet.		Feet.
Double Open Diapason	16	Principal	4
Open Diapason (large)	8	Twelfth	3
Open Diapason (medium)	8	Fifteenth	2
Open Diapason (small)	8	Full Mixture (3 ranks).	
Stopped Diapason	8	Sharp Mixture (4 ranks).	
Hohl Flöte	8	Posaune (harmonic)	8
Quint	6	Clarion (harmonic)	4
Harmonic Flute	4	* Great Reeds to Choir.	
Gemshorn	4		

* By this contrivance the Great Organ reeds, which are voiced on heavy pressure wind, can be transferred to the Choir Organ for solo Tuba effects.

SWELL ORGAN (14 stops).

	Feet.		Feet.
Lieblich Gedackt	16	Fifteenth	2
Open Diapason	8	Sesquialtera (4 ranks).	
Stopped Diapason	8	Double Trumpet	16
Pierced Gamba	8	Horn	8
Echo Dulciana	8	Hautboy	8
Vox Angelica	8	Clarion	4
Flute	4	Tremulant.	
Principal	4		

CHOIR ORGAN (10 stops).

	Feet.		Feet.
Double Dulciana	16	Gedackt Flute (stopped metal)	4
Open Diapason	8	Principal	4
Dulciana	8	Flageolet	2
Stopped Diapason	8	Cremona	8
Viol di Gamba	8		
Suabe Flute (open wood)	4		

PEDAL ORGAN (11 stops).

	Feet.		Feet.
Great Stopped Bass ...	... 32	Principal	... 8
Great Bass (open wood)	... 16	Fifteenth	... 4
Violon (wood)	... 16	Mixture (3 ranks).	
Double Dulciana (metal)	... 16	Great Trombone ...	... 16
Lieblich Bourdon ...	... 16	Trumpet	... 8
Flute Bass	... 8		

COUPLERS.

Swell to Great.	Swell to Pedal.
Choir to Great.	Great to Pedal.
Swell to Choir.	Choir to Pedal.

There are 11 composition pedals, and 10 pneumatic pistons: 5 to the Great Organ, 4 to the Swell, and a reversible piston to the Great to Pedal coupler. Messrs. Norman and Beard's tubular pneumatic patent is applied to all the mechanism, except the manual to pedal coupling action. The reeds, except the Hautboy, Cremona, and Pedal Trumpet, are on heavy pressure wind. The various wind pressures are:—

Manual flue work, Cremona, and Hautboy ...	$3\frac{1}{4}$ inches.
Pedal flue work and Trumpet	$3\frac{3}{4}$,,
Swell Reeds	6 ,,
Great Reeds	8 ,,
Action and Pedal Trombone	$8\frac{1}{2}$,,

The Organ is blown by three hydraulic engines. The pedal board is Willis's pattern, and there is a balanced swell pedal.

The earliest reference to an organist of St. John's College is to be found on a monument in the New Building of Peterborough Cathedral, wherein were interred the remains of one 'Johannes Brimble,' who is described as 'Col. D. Johan: in Cant. Alumnus et Organista,' and who died July 25, 1670, aged 19. The inscription further states that Mr. Brimble was

> Musis et musicæ devotissimus Ad cœlestem evectus Academiam.

The entrance-lists of the College show that 'John Brimble, co. Middlesex, son of Geoffrey Brimble; bred at Peterborough,' was admitted a sizar in 1668, aged 16. From this it would appear that in those early days the organ in the Chapel was played by an undergraduate, unless, indeed, John Brimble is an old-world instance of the modern organ-scholar not unknown at certain colleges.

In 1680 one Thomas Williams was organist: there is an anthem by him, a setting of 'Arise, arise,' in the Ely collection. It is not possible to give a complete list of the organists, even if that were necessary, as their names do not appear in the College books, although the patronymics of the bellows-blowers are therein given! Pluralities began with William Tireman in 1777, who also held the organistship of Trinity College. Subsequent organists include such well-known names as Dr. J. Clarke-Whitfeld, William Beale (composer of the madrigal 'Come, let us join the roundelay'), Thomas Attwood Walmisley, Professor of Music in the University, and Alfred Bennett. In 1857, on the appointment of the late Dr. G. M. Garrett, the pluralities of former times ceased, and that skilful composer of church music held the organistship of St. John's for the long period of forty years. Upon the death of Dr. Garrett, in 1897, Dr. E. T. Sweeting (now of Winchester College) was appointed and he efficiently discharged the duties of the office for four years.

The present organist, Mr. Cyril Bradley Rootham, M.A., Mus.B., born at Bristol, October 5, 1875, is a son of Mr. Daniel Wilberforce Rootham, the much esteemed musician of the western city. Mr. Cyril Rootham owes not a little of his early training in music to his father, and to those delightful evenings of the Bristol Madrigal Society, so long and so ably conducted by Mr. Rootham, Senr. He studied the organ at Clifton College, under the late Mr. W. F. Trimnell, and counterpoint and harmony under Mr. Cedric Bucknall, of Clifton. For eleven years he was a pupil at the Bristol Grammar School, proceeding from there to St. John's College, Cambridge, taking his B.A. degree in 1897, that of Mus.B. in 1900, and M.A. in 1901. He took 2nd Class Honours in the Classical Tripos, having at the same time to discharge the duties of organist and choirmaster in his last year, owing to the failing health of Dr. Garrett. During his undergraduate career he rowed in several of the College boats, and also secured many 'pots' for running both at school and College.

THE LIBRARY.

(From the 'College Histories' series. By kind permission of the publishers, Messrs. F. E. Robinson and Co. Photograph by Mr. J. Palmer Clarke, Cambridge.)

Mr. Rootham then became a student of the Royal College of Music, where from 1897 to 1900

he studied under Sir Walter Parratt for organ and Sir Charles Stanford for composition. He held the post of organist and choirmaster of Christ Church, Hampstead, in succession to Dr. Walford Davies, from 1898 to 1901. In the latter year he obtained the organistship of St. Asaph Cathedral, a post he held for only six months,—'six of the pleasantest months of my life,'—until he accepted the invitation to become organist of his old College three years ago. Mr. Rootham has strong inclinations towards creative achievement—'composition is half my life,' he says. His attainments in that direction include two String Quartets, Suite for orchestra, Suite for violin solo and orchestra, Ode for chorus and orchestra, ballad for baritone solo and orchestra, 'Andromeda' (a dramatic

MR. CYRIL BRADLEY ROOTHAM, M.A., MUS.B.
ORGANIST OF ST. JOHN'S COLLEGE, CAMBRIDGE.
(*Photograph by Mr. J. Palmer Clarke, Cambridge.*)

cantata just now being completed), songs, part-songs, pieces for organ, violin, &c. It must not be forgotten that he gained The Musical Times Prize for the best part-song—a setting of the words 'A Shepherd in a glade'—which appeared in our issue of June last.

For valued help rendered in the preparation of this article, the thanks of the writer are tendered to the Librarian of the College, Mr. James Bass Mullinger, for his kind permission to photograph the drawing on p. 777; to Mr. E. W. Lockhart, Sub-librarian, for interesting information upon some special books in the Library; to Mr. Cyril B. Rootham, Organist and Choirmaster; to Messrs. F. E. Robinson and Co., for the use of two views from their 'College History' series; and to Mr. W. Tams, the Master's butler, for his excellent photographs, three of which he took specially for this article.

Dotted Crotchet.

FRANK DAMROSCH.

A BIOGRAPHICAL SKETCH.

Thirty years ago Charles Kingsley visited America. At San Francisco he was invited to Berkeley University, where he delivered an address to the students on 'Culture.' The President of the University thus describes and epitomises Kingsley's words of wisdom:

> 'His speech, so invigorating, yet so simple, will long be remembered—like a draught of pure water in a thirsty clime. The man was inspired, and felt every word that he spoke. . . . . He urged the students also to cultivate the æsthetic faculty—a taste for music and the fine arts; to learn to appreciate grace and manners, and beauty of form, as studied by the Greeks, who produced the sculptors, painters, and musicians of old. He paid a special tribute to music. . . . . Music was necessary to the rounding and finishing of the perfect character.'

This advice of the revered Canon, who was a philanthropist in the truest sense of the term, is applicable for all time and to all countries. It should serve as a stimulus to workers in the field of popular music, foremost among whom is the subject of this Biographical Sketch.

Franz Heino Damrosch—his first name after his godfather, Franz Liszt—was born at Breslau on June 22, 1859. He is the eldest son of Dr. Leopold Damrosch (1832-1885), a remarkable musician in many ways. A devoted classicalist and strenuous fighter for new ideas in music, Leopold Damrosch took an active part in the reform movement which had its origin at Weimar, where he held the position of solo violinist in the Grand Ducal orchestra. As a whole-hearted admirer and life-long friend of Wagner's, he went 'begging around' for money in order to relieve the financial strain of the master during his exile at Zurich. He conducted the first performance of the Overture to 'Tannhäuser' at Breslau to the additional accompaniment of hisses, but with dauntless courage he persevered until these signs of disfavour were replaced by applause. After having done splendid work in Breslau for twelve years, Leopold Damrosch was appointed in 1871 conductor of the Arion Society of New York. He founded the Oratorio Society of New York in 1873, also the Symphony Society in 1878, and in various enterprises proved himself to be not only a pioneer but a man of mark, full of earnestness for the art he loved and practised with untiring energy. His second son, Mr. Walter Damrosch, who succeeded him in his conducting appointments at New York, worthily upholds the musical traditions of the family.

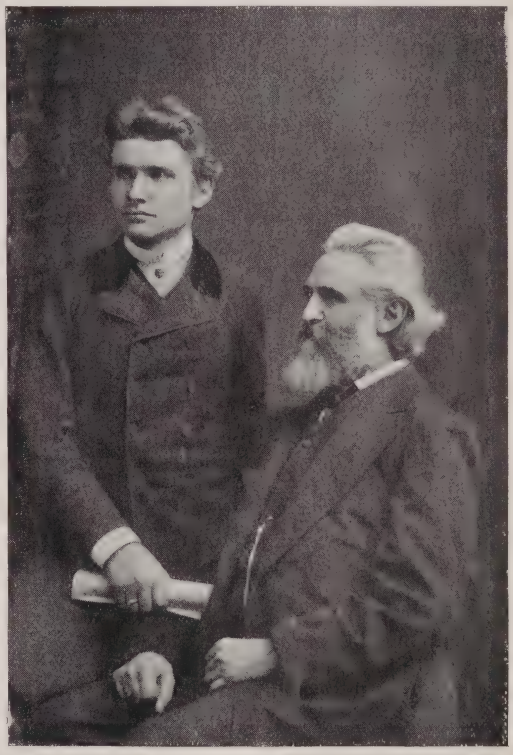
'I was brought up in an atmosphere of music,' Dr. Frank Damrosch tells us during his recent visit to London. 'Liszt, Wagner, Tausig, Rubinstein—high priests of music—Joachim and other great musicians of the day were frequent visitors at our house in Breslau. As a boy, aged about five or six, I felt as proud as a peacock when I turned

over the leaves of the quartet players who met under our roof. The idealist example set by my father instilled into me from my childhood a deep and abiding love of music in its highest and noblest forms. In America I studied under Pruckner, Jean Vogt, Von Inten, and Moszkowski, and my father gave me valuable hints in violin playing, especially bowing. A great event of my boyhood was the first visit to America of Hans von Bülow in the season of 1875-76. I attended all the rehearsals and concerts—the latter numbered 139—which he gave and in which my father co-operated. Von Bülow's performances of Bach and Beethoven were of the greatest educational value to me at this impressionable period of my life.'

Upon emerging from his teens Frank Damrosch, who was having 'a too easy time at home,' determined to go out West for a year and to earn a living without depending upon music for his daily bread. He went to Denver, Colorado, with forty dollars in his pocket. For six weeks he applied at shop after shop, office after office, for a job, but without success. It was a terribly dull season and the youth became very home-sick. At last he found employment in a hat store, his duties being to scrub the floor of that head-gear emporium and to brush the hats of the customers. During the absence of 'the boss' he sold hats, and his wages were increased from 60 to 75, then to 100 dollars per month. At the end of the year he began to feel quite independent, and he might have ended his days as a hatter!

But all this time he felt that he was not in his proper element. In spite of his struggles and the drudgery of his business occupations, the artistic instinct within him reasserted itself, and he felt that the whole bent of his nature craved a musical existence. He made the acquaintance of a lawyer who played a fiddle: a second violin and a viola were also available for the making of concerted music, but no violoncellist! One day he saw an old violoncello for sale in a shop; this he purchased, and worked hard with Kummer's 'Violoncello School' in order to make up a string quartet. The players met every Sunday morning and scraped away to their hearts' content. The next step in the musical uplift of Denver was a bold one. Young Damrosch, in the spirit of a true enthusiast, sent a letter to every church singer in Denver asking them to meet at a certain hall in the city on Tuesday evenings regularly to practise vocal music under his direction. These choralizings were not only most successful, but were greatly enjoyed. From a social point of view they more than fulfilled their purpose, and the seeds of the love of music among the people were being sown by the young conductor with gratifying success and hopeful results. Those vocal practisings—made up of any material the zealous young conductor could find, and financed by him for five years—developed into the Denver Chorus Club, a title which showed the social nature of the organization.

'We performed oratorios,' says Dr. Damrosch, 'to the accompaniment of organ and strings played by amateurs. On the afternoon of Washington's birthday (February 22, 1884) we decided to perform the "Creation." As the theatres were closed at that time of the day the bandsmen thereat were free from their duties. I therefore asked them to play at our concert and offered to pay them. They willingly agreed to come, but declined to accept any remuneration for their services. In fact it was a great enjoyment to them to exchange the horrible stuff they were in the habit of playing at the theatres for the genial strains of old Papa Haydn. The result of this venture was the formation of a private orchestral society which met every Sunday morning for the rehearsal of symphonies, &c.' It is not surprising to hear Dr. Damrosch say that this experience, as conductor of the orchestra, was



DR. LEOPOLD DAMROSCH AND HIS SON MR. WALTER DAMROSCH.

invaluable to him. He rapidly made a name as a teacher of music. His services were in such demand that after four years of ups and downs in commerce, he gave up business and devoted himself entirely to music, except that he obtained a commission in the Militia, thus adding further variety to his experience of life.

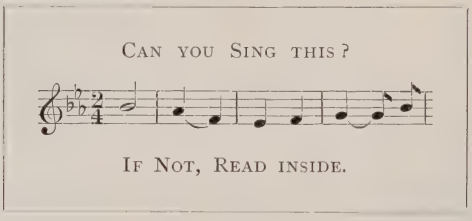
The propagandist and educational spirit wherewith the nature of Frank Damrosch is so fully charged found a fresh and congenial outlet when he turned his attention to music for the children. 'We have no music in our schools,' the Superintendent of the Public Schools wrote to him in the spring of 1884: 'Will you not come and teach the children?'

He did, with the result that he was appointed Superintendent of Music in the Public Schools of Denver. This post greatly influenced his future career, inasmuch as it caused him to make a serious study of the then existing methods of teaching sight-singing to children. Thus in three branches of the art—choral, orchestral, and school-music—this enterprising lover of music in his early twenties proved to be a pioneer of the right stamp. A watch presented to him in 1884 by the Denver Chorus Club is one of his precious possessions as being a memento of those business and art-propagating days at Denver. The church appointments held by him at Denver were theologically varied: he was successively organist and choirmaster of the First Congregational Church, of the Synagogue, and of the Unitarian Church.

In the spring of 1885, on the death of his father, it was considered necessary that Frank Damrosch should return to New York to share with his brother Walter the responsibilities which Dr. Leopold Damrosch had left them. Great as was the sacrifice at that time of abandoning his work and position at Denver, in the end the change was of inestimable value to him. He accepted the post of chorus-master at the German Opera and retained it for six years until (in 1891) German opera in New York came, for the time being, to an end. Such free hours as were left to him were employed in teaching singing, pianoforte, and the theory of music, in conducting small choral societies, and instructing various classes in sight-singing. After the close of the German Opera he was elected conductor of the 'Musurgia,' a male-voice choral society; of the 'Choral Club,' a society of mixed voices; of the Oratorio Society of Bridgeport, Connecticut; of the Newark Harmonic Society; and he became organist to the Society of Ethical Culture. From these duties he retired after some years, as other more important work came to him.

An interesting period in the life of Frank Damrosch has now to be considered. In 1892 he organized the People's Singing Classes for the benefit of the working people in New York. He says: 'Among those who attended my classes in sight-singing were some wealthy ladies who assured me that the power they had acquired of singing from notes at sight was to them a greater source of pleasure than anything which money could buy. This knowledge fired me with the desire to spread the love and culture of good music among the people, to help them to make their own music and enjoy its uplifting influence. These classes are held three times a week in various parts of New York and its neighbourhood. The street is often black with people eager to enter the hall in which the class is held. That those who join attend seventy-five per cent. of the practisings is a sufficient proof that they like to come. The teachers give their services, each pupil pays a nominal fee of ten cents per lesson, music is provided free, and we have a balance of between five and six thousand dollars in the bank. In the first year we had an attendance of 700 pupils, now we number about 2,000 students a year.'

A neat little circular, published by the People's Choral Union of New York (at 41, University Place), may be quoted from in order to show the scope of this excellent organization and the scheme of its vast educational operations. The cover of the booklet asks a question—



The first three pages of the 'inside' contain the following information:

If you cannot sing by note, the

People's Singing Classes

will teach you to do so.

No previous knowledge of music is necessary, as you will be taught to read music at sight.

No trial of voice required.

The classes are open to every man over eighteen and every woman over sixteen years of age.

The only charges are the dues, ten cents each lesson, payable only for the lessons you attend. The music will be furnished free.

The teachers of these classes are personally selected by Mr. Frank Damrosch and are in close touch with him. Most of them have had several years' experience in the work of the People's Singing Classes.

The season comprises a course of about thirty lessons, once a week, from October until April.

Attendance at any of the elementary classes for two-thirds of the lessons entitles the members to admission to the advanced class and later to the chorus of the People's Choral Union, which is under the personal direction of Mr. Frank Damrosch.

The People's Singing Classes were founded by Mr. Frank Damrosch in 1892 to promote the love and culture of *good music* among men and women in a simple yet thorough way. They are under the management and supervision of the People's Choral Union, organized 1894, incorporated 1900.

The movement is a co-operative undertaking between teachers of music and the music-loving people, self-governing and self-sustaining. The members' dues pay all expenses, and no wealthy patronage is ever invoked. The services of all members, including the director and teachers, are given free.

In this connection mention must be made of a book entitled 'Popular Method of Sight-singing' from the pen of Dr. Frank Damrosch, founded on the 'movable doh' system.

Growing out of the People's Singing Classes—which meet in twenty different parts of New York—are the Advanced Classes, numbering about 1,000 men and women. This is now an incorporated society called the People's Choral Union, meeting under his personal direction every Sunday

'DIE HEIMBURG,' SEAL HARBOR, MOUNT DESERT ISLAND, MAINE.

The summer residence of Dr. Frank Damrosch.

afternoon for the study of the masterpieces of oratorio. Like the Singing Classes, the People's Choral Union is entirely self-supporting, and the work Dr. Damrosch and his assistants are doing is far-reaching in its influence for good among the working people of the United States; moreover it is not surprising to learn that, through the influence and inspiration of the subject of this sketch, similar classes have been started in other cities, one of the most successful being at Toronto, Canada. The *raison d'être* of the People's Choral Union and of the People's Singing Classes in New York may be judged from the following Christmas greeting from the Director to his large family of singers:

> To all members of the People's Choral Union
> and of the People's Singing Classes, Greeting:
>
> Bound together in harmony by the music of the great tone-poets, uplifted by it to a realization of the best that is within us, and with the power we have gained through our song to bring beauty and sweetness into the lives of others—let us go forth joyfully to spread the message of 'Peace on Earth, Good Will toward Men!
>
> FRANK DAMROSCH,
> *Director People's Choral Union and Singing Classes.*

The Musical Art Society is another New York organization which owes its origin to his eager enterprise. This consists of a chorus of sixty professional vocalists, all carefully selected for quality of voice and good musicianship, who sing *a capella* choruses of the old Italian and Flemish schools and of modern composers. 'Each singer is paid twenty-five dollars a concert,' Dr. Damrosch tells us, 'this sum including attendance at as many rehearsals as I consider necessary, and each concert costs $4,000. The programmes are arranged in three divisions—Part I., the old school; Part II., an instrumental piece, concerto, &c., by way of relief; and Part III., some English madrigals, or something by Brahms or Cornelius. In Carnegie Hall, where the concerts are given, is a large end gallery, which is occupied by the members of the People's Choral Union to the number of 900. Not only do they have the educational advantage of hearing some of the best unaccompanied music beautifully and artistically performed, but they also, from that elevated position, take part in the concert.' 'How do you manage that?' we ask. 'Well, when we do a Bach church cantata the 900 sing the chorale, and I assure you the effect is quite beautiful as the voices singing those simple strains float down from the far-away distance. In the setting of the 134th Psalm by Jan Pieters Sweelinck, based upon the Old 100th tune, the melody, sung *ppp*, greatly moved the audience and us on the platform with its beauty and grandeur as sung by those artistically-minded working people. It carried us four hundred years back, and I was immensely gratified when the occupants of the gallery said to me—referring to the whole Psalm—"Could not *we* sing that?"'

The following is a typical programme of a concert given by the Musical Art Society of New York, the tastefully got-up book of words, with a frontispiece portrait of J. P. Sweelinck, having

the advantage of notes and translations by Mr. H. E. Krehbiel :

December 17, 1903.

Part I.

Ave Maria ... ... *Palestrina.*
Old German Christmas Songs :
Weihnachtsgesang (1452).
Weihnachtslied (143c).
Gaudete Omnes (Five Voices) ... ... *Sweelinck.*
Old German Christmas Songs :
Oh Freude über Freud' ... ... *Eccard.*
Stille Nacht, Heilige Nacht ... ... *Bortniansky.*
Psalm xxxix.

Part II.

Concerto in F major for two wind choirs and string orchestra ... ... *Handel.*

Part III.

Fusca, in thy starry eyes. Ballet for Five Voices ... ... *Tomkins.*
Four Songs : Morgen ; Mittag ; Abend ; Nacht ... ... *Lassen.*
All meine Herzgedanken } Im Herbst ... ... } ... ... *Brahms.*
Schön Rothraut } Sommerlied } Talismane } ... ... *Schumann.*

Yet another artistic iron in the fire has to be placed to the credit of Dr. Damrosch's industry and organizing faculties. Seven years ago he was appointed Supervisor (director) of singing in the Public Schools of New York. This post at once gave him 300,000 juvenile pupils exclusive of 7,000 school teachers! In this he has the help of twenty-six assistants who work different districts, each teacher giving a class-singing lesson of ten to fifteen minutes every day in the various schools of the city. At the age of six each child joins the singing-class, and by the time he (or she) is fourteen, three-part songs are performed at sight. In addition to sight-singing (from the staff notation), voice culture is taught, and the artistic rendering of songs, their poetic import, &c., are dwelt upon and encouraged in every way. Who can estimate the influence of such work on the musical taste of the rising generation?

Again : six years ago he organized the Symphony Concerts for Young People, which he conducts. These educational music-makings are held in Carnegie Hall on six Saturday afternoons during the season. They pay their way, nearly the whole house being subscribed for at the commencement of the season, though generous-hearted Mr. Carnegie is quite prepared to meet any deficit. 'The seats upstairs are very cheap,' says Dr. Damrosch, 'and are occupied by teachers and pupils from the elementary schools to the number of 1,500. The programmes are short—not more than three or four numbers. I give a short explanation of the Symphony, &c., about to be played—an analysis of its form, illustrated by excerpts played by the orchestra, and then we play the work right through.' There is a good deal of elasticity in the term *Young* as regards the people who attend these delightful concerts, as their ages range from six to sixty ; but the three-scorers who greatly enjoy those full-scores are young in spirit in spite of their grey hairs. And why not, under the rejuvenating influences of music? In concluding this interesting feature of Dr. Damrosch's musical life we give an outline of one season's programmes :

Outline of the Programmes.

No. 1

Overture to 'Euryanthe' ... ... *Weber*
Ballet-music from 'Orpheus' ... ... *Gluck*
Marche Militaire ... ... *Schubert*

No. 2

'A Midsummer Night's Dream.' Comedy by William Shakespeare, with Overture and Incidental Music by *Mendelssohn*
(The Play to be read. The Music to be performed by full orchestra, ladies' chorus and solo voices.)

No. 3

Suite, 'Peer Gynt' ... ... *Grieg*
Norwegian Melodies ... ... *Svendsen*
A Swedish Wedding March ... ... *Södermann*

No. 4

Pastoral Symphony (No. 6, in F) ... *Beethoven*
Hungarian Dances... ... ... *Brahms*

No. 5

Phaëton—Symphonic Poem ... ... *Saint-Saëns*
Minuet ... ... *Boccherini*
Polonaise, from Suite No. 3 ... ... *Tschaïkovsky*

No. 6

Siegfried's Rhine Journey } From 'Die
Siegfried's Funeral March } Götterdämmerung' *Wagner*
Overture : Introduction to Act II. and Spinning Chorus from the 'Flying Dutchman' ... ... *Wagner*
With Solo and Chorus of Maidens.)

Soloists.

At the first concert, Mr. Ossip Gabrilowitch, Pianist.
Arrangements are being made with a well-known actor to read the 'Midsummer Night's Dream.'
Miss Maud McCarthy and Miss Helen Henschel.

Accompanying the above 'outline' is a statement which gives the 'why and the wherefore' of the Symphony Concerts for Young People. It reads thus :

The name of these Concerts indicates the idea which four years ago prompted their establishment, but it also suggests a limitation which does not really exist. In the pursuit of the original intention, a far wider range of usefulness at once revealed itself. Many truly musical persons find in the usual Orchestral Concert a labyrinth of bewildering beauties, in which they too often lose the path. Of these 'older' people, many have become faithful attendants at the Concerts, enjoying with the 'young' people, whose taste must be directed, the charm and variety of the programmes.

In the brief explanations which precede the orchestral numbers, Mr. Damrosch aims primarily, by the exposition of the separate themes and of their weaving together, to teach the ear to listen to the details while the mind grasps the unity of the composition. He seeks further, by declaring the meaning of the themes and by bringing out the emotional qualities of melody and treatment, to show how deep and broad is the significance of true music, desiring so to fix it upon the memory that its value shall transcend the mere enjoyment or excitement of the moment.

That young people appreciate these Concerts is abundantly attested in the frank and intelligent comments and lively discussions frequently overheard.

That teachers have found them full of helpful suggestions has been many times gratefully acknowledged.

That older people thoroughly enjoy them may be seen in every audience, many responding to the beauties of the programme and others doubtless echoing the regret expressed by a subscriber that these things had not been

explained to him in his youth, so that he might always have heard with two ears instead of one. To hear not only with both ears, but with the understanding, these are questions of gradual training and culture, by which we may finally come to know the inward sense as well as the outward beauty of music.

Not the least important of Dr. Damrosch's multifarious musical duties is the conductorship of the Oratorio Society of New York, a post he has worthily held since 1898. This, the oldest and most important choral organization in New York, was founded by Dr. Leopold Damrosch in 1873; Mr. Carnegie is the President. With an enterprise characteristic of its conductor, this Society gave the first performance in America of Sir Edward Elgar's 'The Apostles,' an event which took place on March 24, 1904, in the Carnegie Music Hall. Dr. Damrosch conducts two societies in Philadelphia—the Orpheus Club (60 male voices) and the Eurydice Society (120 ladies' voices), both these appointments dating from 1897. He has recently accepted the leadership of the Mendelssohn Glee Club, an organization of male singers which is one of the oldest and best in the country.

At present Dr. Damrosch is doing preparatory work for the organization of a new school of music in New York for which large endowments have been secured. In regard to this important venture, he says: 'The School of Musical Art will aim to give to all students a broad and thorough musical education. No student will be permitted to study only one branch of the art, but will be required to pursue a prescribed course, which will include all the subjects necessary to a good all-round education in music. The best teachers—to be secured in Europe and America—will comprise the Faculty, and the school will aim only for the highest artistic ideals.'

Finally, Dr. Frank Damrosch is an artist-minded musician of relentless energy. 'Picking up,' hard work, thoroughness, philanthropic aims and organizing zeal, seasoned with a genial temperament and commendable modesty, are qualities that have combined to make him a man of mark and one to be esteemed for his own and for his work's sake. In June last Yale University conferred upon him the honorary degree of Doctor of Music. The general satisfaction resulting upon this unsought distinction cannot be better summarized or expressed than in the following extract from the *New York Sun*, a quotation which may fitly close this biographical sketch:

'Yale University did a graceful and appropriate act in conferring the degree of Doctor of Music on FRANK DAMROSCH, supervisor of music in the public schools in this city. No other man has done as much as Mr. DAMROSCH for the spread of musical taste and intelligence in New York. His Saturday afternoon concerts, with explanatory lectures, and his singing classes for the people have brought many thousands into close communion with great and refining works of art. And withal Mr. DAMROSCH is so modest that honor has to seek him, for he has never courted notoriety.'

Occasional Notes.

The shepherds on the lawn,
Or ere the point of dawn,
Sat simply chatting in a rustic row;
Full little thought they than
That the mighty Pan
Was kindly come to live with them below:
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

When such music sweet
Their hearts and ears did greet
As never was by mortal finger strook,
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close.

Nature, that heard such sound
Beneath the hollow round
Of Cynthia's seat the Airy region thrilling,
Now was almost won
To think her part was done,
And that her reign had here its last fulfilling:
She knew such harmony alone
Could hold all Heaven and Earth in happier union.

At last surrounds their sight
A globe of circular light,
That with long beams the shamefaced Night arrayed;
The helmèd cherubim
And sworded seraphim
Are seen in glittering ranks with wings displayed,
Harping in loud and solemn quire,
With unexpressive notes, to Heaven's new-born Heir.

Such music (as 'tis said)
Before was never made,
But when of old the Sons of Morning sung,
While the Creator great
His constellations set,
And the well-balanced World on hinges hung,
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

Ring out, ye crystal spheres!
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;
And let the bass of heaven's deep organ blow;
And with your ninefold harmony
Make up full consort to the angelic symphony.

JOHN MILTON.

From the Hymn *On the Morning of Christ's Nativity*, written in 1629.

Two musical men have been elected mayors of their respective cities—Councillor T. W. Taphouse, M.A., to the Mayoralty of Oxford, and Mr. Daniel Harrison to the Mayoralty of Lichfield. The former—concerning whom we gave an illustrated article in our October issue—is a well-known figure in musical circles, while the latter has been one of the Vicars-Choral of Lichfield Cathedral since 1878. This is not the first time that a Vicar-Choral of Lichfield has held a municipal office in the city, as in 1570 and in 1575 one John Walktate was junior Bailiff, and again in 1590, when Queen Elizabeth visited Lichfield, this worthy singing-man was elected Senior Bailiff, whose office at that time was equal to that of chief magistrate. Congratulations to the two musical Mayors of Oxford and Lichfield.

The issue of the letter M portion of the 'New English Dictionary' excites curiosity as to the references therein to the word Madrigal. The editor of this section, Mr. Henry Bradley, has to admit that the origin of the word is obscure. He traces it to the Italian word *mandria*, a herd, and the Latin *mandra*, a fold, hence a madrigal is a pastoral song. The Dictionary gives the year 1588 as the earliest use of the word, and that in a title-page:

> Mvsica Transalpina. Madrigales translated of foure, fiue, and sixe parts, chosen out of diuers excellent Authors, with the first & second part of La Verginella, made by Maister Byrd, vpon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in Musick of voices.
>
> Imprinted at London by Thomas East, the assignè of William Byrd, 1588. Cum Priuilegio Regiæ Maiestatis.

The next reference is to Thomas Nashe's 'Christ's Teares over Jerusalem' (1593), the extract being: 'Their merry-running Madrigals, and sportiue Base-bidding Roundelayes.' Passing over the familiar works of Morley, we come to Milton, who, in his 'Areopagitica: a speech for the liberty of unlicensed printing' (1644), asks: 'Who shall silence all the airs and madrigals that whisper softness in chambers?' The references to Playford, in his 'Skill of Musick' (1674), and Burney, in his 'History of Music' (1789), need not be quoted as they are quite familiar.

For an early instance of the use of the word Madrigal as a song, or ditty, Mr. Bradley quotes Robert Greene who, in his 'Menaphon' (1589) says: 'If a wrinckle appeare in her brow, then our shepheard must put on his working day face, and frame nought but dolefull Madrigalls of sorrowe.' Christopher Marlowe (1593) is next mentioned in his charming poem 'The passionate Shepherd to his love,' which begins:

> Come live with me, and be my love,
> And we will all the pleasures prove,
> That hill and valley, dale and field
> And all the craggy mountains yield.
>
> There will we sit upon the rocks,
> And see the shepherds feed their flocks,
> By shallow rivers, to whose falls
> Melodious birds sing madrigals.
>
> And if these pleasures may thee move
> Then live with me and be my love.

Students of Shakespeare will remember that some of these lines have found their way into 'The Merry Wives of Windsor,' and has not Sterndale Bennett most delightfully set them for four voices? Milton must again be quoted. In his 'Comus' (1634) the Elder Brother says, addressing Thyrsis:

> Thyrsis! whose artful strains have oft delayed
> The huddling brook to hear his madrigal
> And sweetened every musk-rose of the dale.
> How camest thou here, good swain?

If the 'New English Dictionary' does not throw any fresh light on the origin of the word Madrigal, it certainly furnishes no *mis*leading information on the subject as does a popular Encyclopædia. In that work, after setting forth a brief history of the madrigal, the writer of the article refers his readers to a book—presumably one of reference—published in America, a tiny tome which proves to be a collection of poems called 'Madrigals'!

The following is from an auctioneer's catalogue:

> Lot 191. A carriage foot warmer, a violin and bow, a folding music stand, a frame of folding camp-chair, and a metronome.

As a sequel to the article on Norwich Cathedral in the November issue of THE MUSICAL TIMES the following additional notes may not be without interest. The epitaph on the monument of Richard Ayleward, a 17th century organist, is thus given in Sir Thomas Browne's 'Repertorium' (1712 edition):

> Here lyeth interred the Body of *Richard Aleward*, Organift of this Place, who was born at *Winchefter*, And died here the 15th of *October*, *An. Dom.* 1669. In the 43rd Year of his Age.
>
> Here lies a perfect Harmonie
> Of Faith and Truth and Loyaltie;
> And whatfoever Vertues can
> Be reckon'd up, was in this Man.
> His facred Ashes here abide,
> Who in God's Service liv'd and died.
> But now, by Death, advanced higher,
> To ferve in the Celeftial Quire.
>
> God fave the King.

Carrying on the Jenny Lind traditions of hospital benevolence, Madame Albani, Mr. Santley, and Mr. William Green, the local orchestra and chorus gave their services (as did Dr. Bates, the Cathedral organist, who conducted) at a performance of Mendelssohn's 'Hymn of Praise,' given in the Nave of Norwich Cathedral on January 9, 1902. This music-making, organized by the Dean, resulted in the sum of £1,000 towards the endowment fund of the new Jenny Lind Hospital. Reference was made to the long term of office, fifty years, enjoyed by Osbert Parsley, a distinguished 'singing-man' of the 16th century, mentioned by Thomas Morley. At the present time the senior lay-clerk, Mr. Henry Thouless, has raised his voice in the Cathedral for more than half-a-century, first as a chorister under Dr. Buck, and subsequently as a tenor singer; moreover Mr. Thouless is a tenor in another sense, in that he plays the viola in the orchestra of the Norwich Philharmonic Society. Dr. Mann says that the old name of Pull's *Ferry*, Norwich—which he thinks should be called *Bull's* Ferry—is Sandling's Ferry, called after a former lay-clerk who sang with Osbert Parsley in the choir of Norwich Cathedral.

At a recent banquet of the Musicians' Company, Mr. W. J. Galloway, M.P., stated that he had had an interview with the Prime Minister, and that he thought he was justified in saying that the grievous injury due to the operations of the pirate music-sellers would be removed in the next Session of Parliament. Mr. W. P. Fuller, Mr. Arthur F. Hill, and Mr. Alfred H. Littleton have been elected to serve on the Court of Assistants of the Company.

It is said that nothing is improved by translation—except Bishops. Before us is a booklet of Press notices of a young violinist who has recently visited this country. From this document we learn—as set forth in English translations from foreign journals—that 'he (the artist in question) thinks with Beethoven, prays with Schubert, and sings with Mendelssohn.' Again: 'his violin sang as if it were seized by a profound passion, which, unable to utter a word, only knows awe and terror.' All this may be taken to imply that the young man is above reproach, and that he is not a pagan ninny.

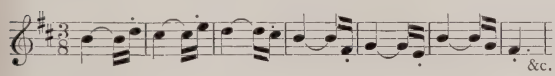
The San Carlo Opera Company's successful six weeks' season, which was announced to close on Saturday, November 26, has been principally devoted to Italian operas. The performances of 'Faust,' 'Carmen,' and 'Lohengrin' were only moderately good; it was, as one would naturally expect, in works by Italian composers that the company achieved marked and well-deserved success. To the operas mentioned last month (p. 716) we may add Verdi's delightful opera 'Un Ballo in Maschera,' Puccini's 'La Bohême,' Mascagni's 'Cavalleria Rusticana,' Leoncavallo's 'Pagliacci,' and during the last week Verdi's 'Otello.' There were many excellent artists in the company, but Madame Giachetti proved herself to be specially gifted. Signor Caruso and M. Maurel added to the brilliancy of the season; neither of them however was an actual member of the San Carlo Company. We must not omit to mention the conducting of Signor Campanini. An important event of the season was the production on November 8 of Signor Cilèa's Opera 'Adriana Lecouvreur,' based on Scribe and Legouvé's clever and well-known play 'Adrienne Lecouvreur,' the title-rôle of which is specially associated with Madame Sarah Bernhardt. A good play when turned into an opera-book is seldom satisfactory, and although there are effective scenes in the one in question, the intrigues developed with rare skill by the French playwrights have had to be so condensed as to be almost unintelligible to anyone unacquainted with the original. As to the composer's music it is fresh, clever, and genial. The opera, produced at Milan only two years ago, has already been performed in many cities in Italy and elsewhere. It has been given here four times and was received with marked favour; but whatever its future destiny, it has brought the composer—who, by-the-way, is a professor of harmony at the Florence Conservatorio—into prominent notice. Signor Cilèa was present at the first performance of his work in England, when he received a specially enthusiastic welcome.

Mr. Robert Buckley, of Birmingham, writes:

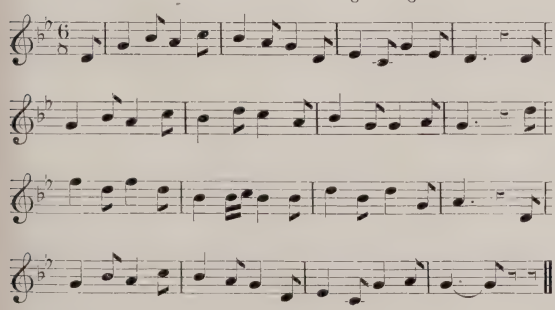
From the first hearing of the violin solo in the Tenth Variation of the theme in Tschaïkovsky's Third Suite I have been conscious of a strange familiarity for which I could never account.

A few days ago, however, I came across the following air, one of a number taken down by me before 1861—most likely about 1858 or 1859—from the singing of villagers in a remote parish to which modern civilization has hardly reached even now:

TSCHAÏKOVSKY'S AIR.



OLD ENGLISH AIR: 'As I went walking through the meads.'



Having regard to the celebrity of the Russian composer, the coincidence may be considered worthy of notice.

The concerts of Old Chamber Music given by Miss Grace Sunderland and Mr. Frank Thistleton are distinctly interesting by reason of the out-of-the-way nature of their programmes. At the concert given (at Broadwood's) on November 22, No. 4 in the programme read thus:

Trio: L'Apothéose de Corelli, for Two Violins and Piano ... ...*François Couperin*
(First Performance in England.) (1668-1733)

1. Grave.—Corelli, at the foot of Parnassus, begs the Muses to receive him.
2. Allegro.—Corelli, charmed with his kind reception on Parnassus, gives expression to his joy! He goes on with his companions.
3. Moderato.—Corelli drinks of the Fountain of Hippocrene: his companions go on.
4. Vivace.—The enthusiasm of Corelli caused by the water of Hippocrene.
5. Molto Moderato. — Corelli sleeps after his enthusiasm: his companions play the following Lullaby very softly.
6. Vivace.—The Muses awaken Corelli and place him by the side of Apollo.
7. Allegro ma non troppo.—Corelli expresses his thanks.

First Violin—Mr. FRANK THISTLETON.
Second Violin—Mr. ROYSTON CAMBRIDGE.
Piano—Miss GRACE SUNDERLAND.

This quaint specimen of programme music is entitled—in its original publication—'Les Goûts réunis, ou nouveaux concerts, augmentés d'une Sonade en Trio, intitulée: Le Parnasse ou l'apothéose de Corelli' (1724). In scope and *naïveté* this programme-work of the French composer may claim a certain affinity with the Bible Sonatas of Johann Kuhnau, as described by Mr. J. S. Shedlock in his informing book 'The Pianoforte Sonata,' and in the compositions themselves as edited by Mr. Shedlock.

St. Cecilia's Day was most pleasantly celebrated by a dinner, at De Keyser's Hotel, given by the Livery Club of the Worshipful Company of Musicians. Not the least enjoyable feature of the occasion was the delightful selection of Cecilian music, admirably arranged by the Treasurer of the Club, Mr. Arthur F. Hill. The daintily got-up programme was in perfect taste and the music most admirably performed.

The Lincoln Triennial Festival is announced to be held on June 28 and 29, 1905, when the following works will be performed in the Cathedral: Festival Te Deum (Dvorák), Voces Clamantium (Parry), Prelude and Angel's Farewell from 'The Dream of Gerontius' (Elgar) (conducted by the composer), Requiem (Brahms), Unfinished Symphony (Schubert), and 'Israel in Egypt' (Handel). At the orchestral concert will be performed Elgar's 'In the South' Overture and Cowen's 'A Phantasy of Life and Love' (both works conducted by their respective composers), Beethoven's Eighth Symphony, Tschaïkovsky's 'Caisse-Noisette,' in addition to Wagner's 'Rule, Britannia' Overture, its first Festival performance. The band and chorus will consist of over 500 performers, and Dr. G. J. Bennett, organist of the Cathedral, as heretofore, will conduct the Festival.

Purle in D. 'Whosoever drinketh' (Sterndale Bennett).

In sending the above extract—from a list of cathedral services in a provincial city—a correspondent says, not without a grain of truth:

Surely here is a pearl indeed—a veritable gem of the 'first water,' if not of the purling stream.

A VISIT TO KING'S LYNN.

WITH NEW BURNEYIANA AND ARNEIANA.

The seeker after invigorating sea breezes will find them in Norfolk. If perchance he should fix upon Hunstanton for his ozone sojourn, he may derive additional enjoyment from visits to Sandringham, Castle Rising, and King's Lynn. Some notes, with illustrations, on the first two of this trio of places will appear in due course; in the meantime those readers of The Musical Times who are unacquainted with King's Lynn may perhaps be glad to know something about that ancient seaport town and its musical associations.

In the reign of William Rufus, Herbert de Losinga, the first Bishop of Norwich, 1091-1119, founded the church of St. Margaret, dedicated in 1101. The place was originally called Lenne Episcopi (Bishop's Lynn), a name it retained until the reign of Henry VIII., when it was changed to King's Lynn, or Lynn Regis. The Great Eastern Railway Company and some books of reference have shorn the town of its regal prefix, but the post-office authorities have not countenanced this decapitation. In 1204 King John granted a charter to the borough, which, in the reign of Edward I., was one of the principal ports of the Kingdom. Among the many treasures preserved in the strong-room of the Guildhall is that great pride of the town, King John's cup, misnamed, but probably dated 1380. Made of silver-gilt, its enamels are very fine, and it should be seen rather than described. There is also the 'Red Register of Lynn' (1310), an early paper book, and the Hall books (the Corporation records), perfect from 1423. The Guildhall, formerly the Hall of the Trinity Guild, built in 1410, contains a fine Gothic window and a Renaissance porch of flint and stone.

ST. MARGARET'S CHURCH, KING'S LYNN.
(Photograph by kind permission of Mr. E. M. Beloe.)

Outside the town and situated amidst pleasant surroundings is the small octagonal building of red brick called the 'Red Mount.' It stands on a green mound called Guanock Hill, and its walls enclose a perfect gem of 15th century architecture—a church in miniature, having nave, transepts and choir vaulted in stone of exquisite design. To quote from Mr. E. M. Beloe's excellent guide,* 'All the carved work is of the most tender and beautiful design and perfect execution.' This most interesting building of mediæval times has passed through various vicissitudes, but in 1828 it was put into its present condition by public subscription, and it is now under the care and protection of the Corporation. Grey Friars Tower, built of brick, and a kind of octagon rising on arches east and west, is all that is left of the Monastery of that name, while the South Gates of the town remain as an example of mediæval fortification. St. Nicholas Chapel (1410-1419), originally called 'pulcherrima Capella sancti Nicholai,' is a good specimen of Perpendicular work; its fine south porch is of remarkable beauty, other features of interest being the west window of eleven lights, the carving on the reading desks, the 15th century eagle, and the perfect roofs.

At the Grammar School Eugene Aram was at one time an usher. Here is an extract from the Corporation records relating to his appointment:

> Tuesday, 14 February, 1758. Mr. Knox having informed this house by letter that he had dismissed John Birkes his late usher and had engaged *Eugenius Aram* in his stead, subject to their approbation, the said Eugenius Aram is approved of by this house during the pleasure and under the controul and power entirely of the said Mr. Knox. And it is ordered that the Usher's salary be paid to Mr. Knox during the pleasure of this house.

Another extract from the Corporation records is of special interest by reason of its connection with Dr. Charles Burney, who, it will be remembered, was organist of St. Margaret's Church, King's Lynn, from 1752 to 1759:

> Tuesday, 29 August, 1758.—Agreed and ordered by the Mayor, Aldermen, and Common Council that a yearly salary of £20 be paid by the Mayor and Burgesses to Mr. Charles Burney, organist, as an encouragement for him to remain and teach musick in this Town, and that the salary commence from Michaelmas next and continue during the pleasure of this House.

This information — now for the first time made public—furnishes an instance of a municipality subsidizing an organist of a parish church in order to

* 'The Red Mount, King's Lynn,' by Edward Milligen Beloe, F.S.A. Lynn: Foster and Bird, Ltd. 1897.

induce him to remain in the town as a teacher of music.*

Yet another Burney reference, resulting from the researches of the indefatigable Dr. A. H. Mann. The *Norwich Mercury* of September 11, 1757, contained the following advertisement, in which the name of the famous historian of music appears:

> LYNN REGIS, Norfolk. On Tuesday the 11th of October there will be a performance of Sacred Musick in St. Margaret's Church, which will begin precisely at 3 o'clock in the afternoon; and in the evening there will be a Ball, at the Town Hall.
>
> Tickets to be had at Mr. Burney's house in High Street.

No less interesting is a presumed connection between King's Lynn and the composer of 'Rule, Britannia,' discovered by Mr. Edward M. Beloe. It will be remembered that Dr. Burney was a pupil of Dr. Arne. What more natural therefore than that Arne should have visited Burney at King's Lynn during the latter's organistship at St. Margaret's Church? In the parish of Gaywood (an eastern suburb of King's Lynn) is 'Reffley Spring,' a chalybeate spring much frequented in a picnician sense. Now Arne wrote a short work entitled 'Reffley Spring: a cantata composed for the dedication of the water to the Deities of Love and Social Enjoyment.' The score of this cantata contains the information that 'Reffley Spring rises in a little Wood, about two miles from Lynn in the County of Norfolk.' There is no known record of the performance of 'Reffley Spring,' or of the author of the libretto of the cantata; but he may have written it to be performed at Reffley Spring, or at one of the Gardens then in vogue in London. At all events, the subject probably suggested itself to Dr. Arne during a visit he most likely paid to King's Lynn as the guest of his former pupil Charles Burney, then residing there.

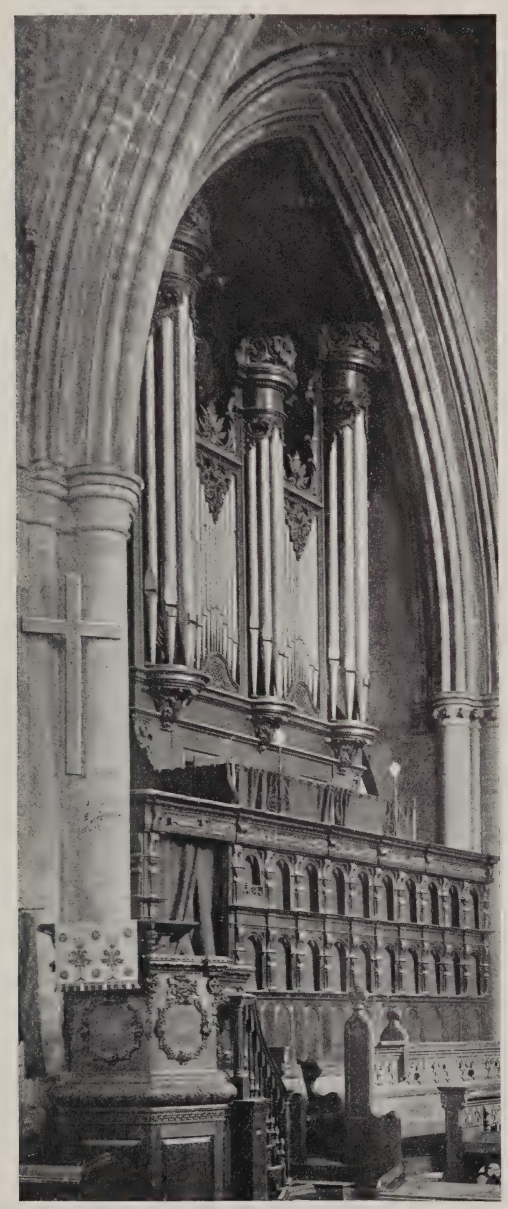
King's Lynn can boast of its stately parish church of St. Margaret's, although the building has been considerably reduced from its original cathedral-like proportions. Cruciform in shape, in length 236 feet, width 80 (formerly 132) feet, this fine church contains specimens of Norman and Early English, also Decorated and Perpendicular styles of architecture. The twin western towers are massive in construction and one of them (the south tower) is hoary with age. Upon entering the church a very remarkable leaning of the northern tower at once arrests the attention of the visitor, but this is only perceptible from the *interior*, as when this tower was rebuilt externally—in 1452, at the cost of the Corporation—its perpendicular was righted on the outside. One of the towers was formerly surmounted by a spire; but it was blown down in 1741, and destroyed in its fall part of the nave, and in 1742 or 1743 the central lantern was wantonly removed. In 1745 the nave and aisles were rebuilt, and the Trinity Chapel in the north aisle was pulled down in order to widen the street, this iconoclastic procedure having been allowed rather than that one or two houses should have been pulled down!

THE GUILDHALL, KING'S LYNN.
(Photograph by kind permission of Mr. E. M. Beloe.)

The connoisseur of brasses will find his heart's delight in this church, which contains two splendid specimens

* The above extract may be added to the biographical sketch of Dr. Burney, which appeared in THE MUSICAL TIMES of July, August, and September, 1904.

unrivalled for size or beauty of execution. One of these—measuring nearly 9 by 5 feet, the effigies nearly six feet high!—is of Robert Braunche and his pair of wives, Leticia and Margaret: A.D. 1364. In the lower part of this magnificent brass is depicted a peacock feast, a number of guests being seated at a table, while a servant is in the act of bringing in the dainty dish to the carver; meanwhile the attendant minstrels, standing at each end of the table, are making



THE ORGAN AND JACOBEAN SCREEN IN ST. MARGARET'S CHURCH.
(Photograph by Mr. Charles Smith, Junr., King's Lynn.)

appropriate music with the crwth, the lute, and other old-world instruments, in harmonious strains. A splendid Jacobean screen, shown in the above photograph, and the unusually long clerestory are among some of the remarkable features of this magnificent parish church.

In 1677 Bishop Anthony of Norwich issued a faculty for the erection of an organ 'near the third pillar two arches distant from the pulpit at the west part of the pillar or thereabouts.' No name is given of the builder of this organ, which was 'adorned with proper figures' and given by Thomas Thetford (the Mayor) and others. Was this the Dallam organ? If so, it must have been by George Dallam, the last-named of that well-known family of artists. In 1697 Christian Smith—referred to as 'of the parish of St. Gyles in the fields, Westminster, organ-maker—repaired the organ at a cost of £45; he added a trumpet stop for £20 and agreed to tune the organ at a salary of 20*s.* per annum.

Soon after the appointment of Burney as organist of St. Margaret's (in 1752), the matter of a new organ engaged the attention of the Mayor and Corporation. A Minute—dated October 12, 1752—states that 'the organ erected in 1676 (which was then an old one removed from a college in Cambridge) is so much decayed in its several parts as to be rendered useless.' Assuming this was the Dallam organ, from which college in Cambridge did it come? It is not necessary to set forth in detail the loan methods whereby the Mayor and Corporation proposed to raise moneys for 'the new organ, new gallering and finishing the church, paving with cobbles (there to this day) and enlightning the Saturday market,' &c.—suffice it to say that on September 14, 1753, it was agreed 'that the new organ now building by John Snetzler be directly sent from London by land, if the charge of land carriage thereof do not exceed three shillings per hundred.' Snetzler then lived in Oxford Road, now Oxford Street. In December Mr. Bidwell was paid the sum of £36 19*s.* for the carriage of the new organ, which weighed, with the cases, 164 cwt. 1 qr. The cost of the instrument (£700) was defrayed by the Corporation. Unfortunately no specification of this famous Snetzler organ is to be found in the records; but it contained the first dulciana stop, which, with other Snetzler stops, is retained in the present instrument.

One of Burney's predecessors in the organistship was Gabriel Barlow, a gentleman who in his will directed his wife 'to prosecute the executors of his mother-in-law for a silver tankard that Mrs. Sarah Tolls, his aunt, had left him by will.' To each of his brothers this angel-named organist bequeathed the sum of one shilling. The Corporation seem to have studied the comfort of the family of Dr. Burney in regard to their devotions, for they 'agreed that five stools be provided for the organist's family, to be placed in the organ loft at a charge not exceeding £3.'

The following is the specification of the present organ built by Messrs. Wordsworth and Co., Leeds, in 1895, and opened by Sir Walter Parratt.

(The stops marked * are at present prepared for; those marked † are by Snetzler, 1754.)

GREAT ORGAN (14 Stops).

	Feet.		Feet.
*Double Open Diapason	16	*Principal (2)	4
Open Diapason (1)	8	†Fifteenth	2
†Open Diapason (2)	8	†Twelfth	2⅔
Stopped Diapason	8	†Cornet (3 ranks).	
*Clarabella	8	*Mixture (5 ranks).	
Harmonic Flute	4	Trumpet	8
†Principal (1)	4	*Double Trumpet	16

CHOIR ORGAN (13 Stops).

†Open Diapason	8	†Flute	4
Dolce	8	Harmonic Flute	4
†Dulciana	8	†Octave Dulciana	4
*Gamba		†Principal	4
Lieblich Gedact	8	†Fifteenth	2
†German Flute	8	Cremona	8
†Stopped Diapason	8		

SWELL ORGAN (14 Stops).

Bourdon	16	Fifteenth	2
Open Diapason	8	Mixture (4 ranks).	
Salcional	8	Oboe	8
Voix Celeste	8	Cornopean	8
Gedact	8	Clarion	4
Principal	4	*Contra Posaune	16
Flute	4	*Vox Humana	8

SOLO ORGAN (4 Stops).

*Tuba	8	*Harmonic Flute	4
*Viola	8	*Orchestral Oboe	8

PEDAL ORGAN (8 Stops).

Double Diapason	32	Violoncello	8
Open Diapason	16	Octave	8
Violone	16	*Trumpet	8
Sub Bass	16	*Trombone	16

COUPLERS AND ACCESSORY MOVEMENTS.

Great to Pedals.	*Great Sub Octave.
Swell to Pedals.	*Solo to Great.
Choir to Pedals.	Swell to Choir.
*Solo to Pedals.	Choir to Great.
Swell to Great Unison.	*Choir Sub Octave.
Swell Super Octave.	Tremulant.
Swell Sub Octave.	

Composition Pedals: 5 to Great; 3 to Swell; 1 for bringing on the double diapason 32 ft. and taking off Great to Pedals; 1 double-acting piston Great to Pedals.

Manual compass: CC to A = 58 notes.
Pedal compass: CCC to F = 30 notes.
The organ is blown by a Crossley 4-h.p. Gas Engine.

Mr. Arthur Shirley, the present organist of St. Margaret's, fully maintains the musical traditions of the church, though naturally on more modern lines than those of the Burney days. The choir consists of twenty-two boys and about twenty men, the latter rendering voluntary aid. The services are fully choral, and after that on Sunday evening Mr. Shirley gives, with much acceptance, a short organ recital upon the fine instrument over which he so ably presides. On October 26 Dvorák's 'Stabat Mater' was sung in the church by the Festival choir (60 voices) organized by Mr. Shirley, who conducted the performance, the soloists being Miss Edith Luke, Miss Ada Phillips, Mr. G. H. Gregory (organist of Boston Parish Church), and Mr. Freeman E. Wright; Dr. A. H. Mann, organist of King's College, Cambridge, rendered invaluable assistance at the organ.

Acknowledgment of kind help rendered in the preparation of the foregoing notes on King's Lynn is due to Mr. E. M. Beloe, F.S.A., the historian of King's Lynn and a noted antiquary of the district; the Town Clerk, Mr. J. W. Woolstencroft; Mr. A. E. Rust, Parish Clerk of St. Margaret's; Mr. Arthur Shirley, organist and choirmaster; and for the use of photographs to Mr. Beloe aforesaid, and to Mr. Charles Smith, Junr., of King's Lynn.

A QUEEN OF SONG.

THE CENTENARY OF SCHRÖDER-DEVRIENT.

On December 6, 1804, at Hamburg, was born one of the greatest dramatic singers of the 19th century, one who personally knew Beethoven, Weber, and Wagner, and who impersonated important characters in the operas composed by those incomparable masters. Wilhelmine Schröder was cradled in music. Her father excelled as a baritone singer, while her mother achieved such fame as an actress as to merit being called 'die grosse Schröder' and the 'German Siddons.' Early trained by her mother to master attitude and gracefulness of movement, gesture, and delivery of speech, the girl had no trace of the débutante when in 1821, at the age of sixteen, she made a brilliant first appearance at the Vienna Opera House in 'Die Zauberflöte.' The freshness of her already well-developed soprano voice, the purity of her intonation, and certainty of attack made a great sensation. 'It was as if a singer had fallen from the clouds' was the verdict of those qualified to judge, and the opera-going public soon got to love her. One of her great parts was Agathe in 'Der Freischütz,' in which her splendid voice and charming appearance won great approval. Weber thus records in his diary, under date March 7, 1842, 'Conducted [at Vienna] "Der Freischütz" for Schröder's benefit. Greater enthusiasm there cannot be, and I tremble to think of the future, for it is scarcely possible to rise higher than this. To God alone the praise!'

But the great part in which Schröder-Devrient excelled all her contemporaries and those who came after her was that of Leonora in Beethoven's 'Fidelio.' In this she not only laid the foundations of her fame, but redeemed the opera from the indifference it had thereunto experienced. At her first impersonation of the heroine the young girl was honoured by the presence of the composer. On that occasion (in 1822) Beethoven, who sat behind the conductor, had wrapped himself so closely in the folds of his cloak that only his eyes could be seen flashing from it. At the close of the performance he smilingly patted her cheek, thanked her, and promised to write an opera for her—a promise, alas! he never fulfilled.

In 1832 the great singer came for the first time to London as the bright particular star of the German Opera Company. Chelard was the conductor—that

MADAME SCHRÖDER-DEVRIENT.

(From a portrait in the Musical Museum of Mr. Nicholas Manskopf, Frankfort-on-the-Main.)

is in the real sense of the term, and the occasion marked the permanent use of the baton in English performances at the opera and at concerts. The enterprise was disastrous, with one exception—the splendid achievement of Schröder-Devrient in 'Fidelio,' then quite new to English audiences. The performance—which took place at the King's Theatre in the Haymarket, on May 18, 1832—drew forth the following criticism from the pen of H. F. Chorley, who said:

> The intense musical vigour of Beethoven's opera was felt to be a startling variety, wrought out as it was in its principal part by a vocalist of a class entirely new to England. This was Madame Schröder-Devrient. Within the conditions of her own school she was a remarkable artist. . . . She was a pale woman; her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep tender eyes conveyed. She

had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Mænad. . . . . Her voice was a strong soprano, not comparable in quality to some other German voices of its class . . . but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. . . . The tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance.

The reason why Chorley failed to be greatly impressed with her voice *per se*, was doubtless because she gave way to such intense emotion, far in excess of her physical strength; in fact, in the days of her earliest appearances—ten years before she sang in London—she nearly lost her voice entirely through allowing her emotional feelings to have unrestrained freedom. In regard to this initial performance of 'Fidelio' in England, Moscheles records the following comic episode. 'In the deeply tragic scene where Schröder (Fidelio) has to give Haizinger (Florestan) a piece of bread which she has kept hidden for three days for him in the folds of her dress, he does not respond to the offer; she, in rather strong language, whispered to him: "Why don't you take it? Do you want it *buttered!*" All this time the audience, so intent on the pathetic situation, were entirely ignorant of the bread-and-butter by-play.'

She sang at several concerts, including the Philharmonic, during her sojourn in London, at one of which Mendelssohn accompanied her in Beethoven's 'Adelaide.' Moscheles, in his entertaining diary, records some interesting incidents of her visit. She often sang at his house, and when thanked for the pleasure she had given, would reply: 'It is a pleasure, children, to sing for you: here I can do as I like, but oh! the horror of a stiff English soirée, where the ladies stare at me, and quiz my behaviour.' Mrs. Moscheles records a dinner party—at which Haizinger, the leading tenor of the German Opera Company, and his wife were guests—in these words: 'We had too our great Schröder, and our still greater Mendelssohn. The conversation was naturally very animated, the two ladies were in such high spirits that they not only told anecdotes, but accompanied them with dramatic gesture. Schröder, when telling us "how he drew his sword," flourished her knife in a most threatening manner towards Haizinger, whereupon Mendelssohn whispered to me: "I wonder what John [the footman] thinks of such un-English vivacity? To see the brandishing of knives, and not to know what it is all about! Only think! . . ." We had the most beautiful music in the evening, one artist surpassing the other.'

Having referred to Weber and Beethoven in connection with this Queen of Song, we may now turn to Wagner, and not without justification, because Schröder created the parts of Adriano, Senta, and Venus in the operas respectively of 'Rienzi,' 'The Flying Dutchman,' and Tannhäuser.' It was in the summer of 1832, during a visit to Vienna, that Wagner first heard 'the very finest personatrix of the title-rôle (Fidelio),' to quote Mr. Ashton Ellis. Two years later, at Nuremberg, he was greatly struck with her Emmeline, one of her earliest juvenile rôles in Joseph Weigl's 'Schweizer Familie.' Mr. Ellis tells us: 'To his [Wagner's] intense surprise, it was this evening that first revealed to him the overwhelming grandeur of the woman: "That a thing like the impersonation of this Switzer maid cannot be turned into a monument for all futurity!" he exclaims nearly forty years later'; and readers of the master's 'Ueber Schauspieler und Sänger' (1872) cannot fail to be struck with the extraordinary influence which Schröder-Devrient exercised over him in regard to the development of his music-drama life-work. Writing in 1851, he said: 'The remotest contact with this extraordinary woman electrified me for many a year, even down to the present day, I saw, I heard, I felt her near to me, whenever the creative impulse seized me.'

'Rienzi' was first performed, at Dresden, on October 20, 1842, concerning the rehearsals of which an amusing story is related by Glasenapp. At one passage in the third act, on the Campo Vacchino, Adriano has to sit down 'brooding' on a broken column. In the middle of what ought to be a highly tragic situation, Schröder-Devrient suddenly called out to Wagner: 'Very well; but what am I to hatch'? a question which sent the whole band into roars o. laughter. As Senta in 'The Flying Dutchman'—first performed January 2, 1843—she made a triumphant success. The *Neue Zeitschrift* (Schumann's paper) said:

In this rôle the Devrient surpassed herself in originality; the effect was extraordinary, the audience turned first hot, then cold, for intensity of emotion.

And here it may be stated that Schumann thought so highly of her powers that he dedicated to her his splendid cycle 'Dichterliebe,' from Heine's 'Buch der Lieder,' which takes rank among the finest of his songs. At the first performance of 'Tannhäuser'—at Dresden, on October 19, 1845—she created the part of Venus. The Scene in the Venusberg fell flat. 'You are a man of genius,' said Schröder-Devrient to Wagner, 'but you write such eccentric stuff, it is hardly possible to sing it.'

So far we have considered this Queen of Song as an opera vocalist of the highest excellence; but she was no less gifted as an interpreter of classical songs—the lieder of Beethoven, Schubert, and Schumann being those in which she specially excelled. In this connection two extracts from letters written by Mendelssohn may be given. Writing to his sister Fanny from Leipzig, on February 14, 1841, Mendelssohn says: 'The other day at our last historical concert (Beethoven), Herr Schmidt was suddenly taken ill, and could not sing of his "Ferne Geliebte" in the "Liederkreis." In the middle of the first part David said to me: "I see Madame Devrient is here." She had arrived that morning by rail and was to leave the next day. So during the interval, I went up to her, was vastly polite, and she agreed to sing "Adelaide," on which, an old pianoforte was carried into the orchestra from the ante-room. This was greeted with four rounds of applause, for people had an idea that Devrient was coming. And come she did, but in a shabby travelling costume, and Leipzig bellowed and shouted without end. She took off her bonnet before the audience, and pointed to her black pelisse, as if to apologize for it. I believe they are still applauding! She sang beautifully, and there was a grand flourish of trumpets in her honour, and the audience clapped their hands till the last bow of the shabby pelisse was out of sight.'

This genius-artist could not tolerate anything approaching an interpretation that is 'half-sponge, half-wood,' as she once designated a leading tenor; and did she not on one occasion as Romeo tickle the feet of a too unemotional Giulietta, during the caresses of the last scene in Bellini's opera? On the other hand, unrestrained feeling, word-painting, and other devices tending to super-realism, so to speak, may just overstep the border-line of that true art of which Wilhelmine Schröder-Devrient was so distinguished an exponent. Her death took place at Leipzig on January 21, 1860, at the age of fifty-four. Her second name she acquired on her marriage with Karl Devrient.

Church and Organ Music.

A GENIUS-ORGANIST APOSTROPHISED.

Respectfully inscribed to Dr. S. S. Wesley.

Methinks all earth is banish'd from this place,
And we enspher'd in Heaven, while with closed eye
And soul entranced, I listen to the sounds
Heaven-born—th' embodiment of harmony,
Such as the orbs of light sing in their course—
Which, with magician's touch, thou call'st to life,
And waken'st from yon marvellous instrument,
O Son of Genius ! whose majestic art
Commands the soul ; now, soothing with thy soft
And winning melodies, in voice all calm,
All gentle as the singing of a child ;
And now, as with a mighty thunder-peal,
Or the low booming of the autumn wind,
High-swelling till it stirs the tempest's wrath,
And fills all hearts with awe—awakening
The far-off echoes of the arched vault
Which canopies this Temple, higher then
Ascending on the wings of praise sublime
To Heaven, in Glory to the Infinite.

Is there no Angel hovering near to list
The wond'rous harmony, and swell the song
With richer Glory ere it reach the Throne ?
Who shall reproach the faith which dares to hope
That, as of old, to Saint Cecilia came
A white-robed listener, so when the voice
Of song and melody in praise ascends
Each morn and eve within this sacred fane,
They join it as of yore, and bear aloft
Man's feeble offerings ? Close thine earthly eyes,
O doubting soul ! and thou, perchance, mayst see
More than thy waking fancy dares to dream
Of heaven and heavenly ones. * * * * *

Hark ! that burst of tone
Magnificent in sweetness, which resounds
From arch to arch, from choir to distant aisle,
Filling each corner of this beauteous fane
With a response of praise ; with tuneful song
Bidding the voiceless stones repeat the strain
In full harmonious cadence, as a band
Of choristers with magic life endued.
And now—the momentary pause, so still,
So solemn in its silence ; and the low
Soft wailing, like a feeble infant's cry,
Which thrills through every pulse ; and then, the swell,
Rising like hope, till it bursts forth in joy
Of hope fulfilled. And now, note chasing note,
Running from high to low, from soft to loud,
Pedal and diapason, and shrill flute,
Clear-toned cromorn, and trumpet's thrilling blast,—
With ever-varying fulness, yet all sweet,
All beautiful, and pure as Angels' talk.

All hail ! thou mighty soul-enthralling power
Of music, and ye glorious gifts of God,
The mind that moves, the finger that awakes
The swelling chord, and makes yon soulless pile
Instinct with life—the tongue to utter forth
The high and solemn thoughts of genius. Hail !
Thou spirit of munificence, whose love
For sacred song, and care to worship Him
In all the 'Beauty of holiness,' have raised
Yon noble instrument of praise ! But chief
To Him the Source of all, Whose love bestows
Such mighty gifts on man, to Him be laud
From heart and voice, and Organ's glorious tone !

W. W.

College Street, Winchester, Nov. 28, 1854.

The above poem (unearthed by Mr. John S. Bumpus) is by the late William Whiting (1825—1878), author of the familiar hymn 'Eternal Father, strong to save.' He was master of the Quiristers' School at Winchester College at the time that Samuel Sebastian Wesley was organist of the College and of the Cathedral. The poem is modestly headed 'Thoughts during the organ performance at Winchester Cathedral, on Tuesday, November 28, 1854,' that being the date on which Father Willis's organ was formally opened. An advertisement in the *Hampshire Chronicle*—wherein the poem originally appeared—of November 25, 1854, reads thus :

> The Organ in Winchester Cathedral being now completed, its powers will be exhibited by Dr. S. S. Wesley, on Tuesday the 28th instant, from one to three o'clock. Admission to the Cathedral at a quarter before one o'clock, at the west door only.
>
> To commence at one precisely.

The names of the pieces in the programme are not given in the newspaper account of the opening—can any of our readers supply them ?—but the two hours' music included selections from the compositions of Mozart, Mendelssohn, Beethoven, Wesley, Handel, and Spohr, the last-named an especial favourite of Wesley's. The organ, by Father Willis, was 'about four-fifths' of that in the Great Exhibition of 1851, a magnificent instrument which *made* the name of the great organ-builder, and moreover gained him the order for the organ in St. George's Hall, Liverpool. The Winchester organ was first used (in an unfinished state) on June 3, 1854, one of the extra singers on that occasion being Master John Stainer, then a thirteen-year-old chorister of St. Paul's Cathedral.

THE NEW EDITION OF
'HYMNS ANCIENT AND MODERN.'*

'Hymns Ancient and Modern' is a hymnal that has had so marked an effect on the worship-song of the people—not only in the Church of England, but in churches of other denominations—that a new edition of the book calls for special and detailed notice. Much might be said about the words and the poetry (where that exists) of this re-issue, but we must confine ourselves to a review of the music and matters relating thereto, adding, as a record for future reference, that the new edition was published on Thursday, November 3, 1904.

In our last issue (p. 720) we gave some historical notes on the original publication of the book, which made its first appearance at Advent, 1860 ; therefore it is somewhat of a shock to find it stated, on the back of the new title-page, that the first edition appeared in 1861, an extraordinary mistake to make. A first glance at the tunes shows one great change, the absence of expression marks. On the whole this is not so much to be regretted, as the system has had feeble imitators who have indulged in sentimental studies in word-painting, and not a few organists and choirmasters have been led to err in this respect, or want of respect to the dictates of common-sense. As in previous editions the verses of the hymns are not numbered, an omission that is put to the test in such a hymn as No. 628 ('The God of Abraham praise'), its *ten* verses being very closely printed.

One strong and highly commendable feature in 'Hymns Ancient and Modern' has been the fixed-tune system ; but it would seem as if the compilers of the revised book have more or less discarded that

* 'Hymns Ancient and Modern, for use in the services of the Church,' with accompanying tunes. Printed for the Proprietors. New Edition, 1904. London : William Clowes and Sons, Limited.

characteristic, as the words 'alternative tune' are appended to very nearly one-third of the tunes in this new book. The practical result of adopting any one of these alternatives is that a second copy must be used by those who wish to have the music before them. One may question the wisdom of such an alternative as turning a triple measure tune into one of duple rhythm, but a foot-note to No. 217 says: 'This Tune may also be sung in Common Time if preferred, by making the Semibreves, throughout, into Minims.' As the first line of this tune is identical in melody with the opening phrase of the air 'What though I trace each herb and flower' in the oratorio of 'Solomon,' it is evident that Handel knew Day's Psalms of 1563. By the way, is this tune, in either rhythm, quite suitable for 'The Son of God goes forth to war'?

An interesting feature is the appearance, in different parts of the book, of the same tune in two keys, *e.g.*, Melcombe, Rockingham, St. Peter, each of which is set in E flat and D; Nun danket and St. Matthias, in F and G, and so on. This, although most useful, is not a new idea, as the same thing occurs in Dr. Miller's 'Psalms of David' (1790), wherein his time-honoured tune Rockingham first appeared, the said tune being severally printed in the keys of E flat, E, and F. We are glad to find in the book under notice that Miller's original dotted-note, passing from E flat to G in the penultimate bar, has been restored. It seems a pity that Wainwright's tune to 'Christians, awake' (No. 63) should not have been transposed a tone lower, by reason of the three high F sharps in the melody.

It is satisfactory to find that Miles's Lane now appears in its proper melodic form, with its scalewise progression to B flat at the end of the first line; in the former edition the note was D, which gave the impression that the words should be sung: 'Let angels prostrate *rise!*' Why was Mendelssohn's tune to Charles Wesley's Christmas Hymn not corrected? The melodic error in this tune, perpetrated in the first edition of 'Hymns Ancient and Modern,' has unfortunately been copied into several other hymnals, and now the error of forty-three years ago has been repeated. Bedford is welcomed in its original triple rhythm, but in all probability the syncopations in the second and fourth lines (the original contains them in *all* the lines), beautiful as they are, will not be accurately sung by a congregation. Gauntlett's tune to 'Once in royal David's city' now appears in its pristine form, as an unison melody with childlike chordal accompaniment; but surely Gauntlett's original and simple harmony should have been adopted in the last two lines, instead of introducing those careering quavers, which, like the altered harmony (especially the chord of B major), distort the composer's intention. While on the subject of harmony, the question may be asked: Who is responsible for the much altered chords of Dykes's tune Pax Dei ('Saviour, again to Thy dear Name we raise')? As the composer died nearly thirty years ago it looks as if the re-harmonized form of the tune (No. 32 in the new book) is an unauthorized piece of tinkering. Wir pflügen ('We plough the fields and scatter') is another instance of new harmonization in chromatic chords which makes the tune almost unrecognizable, while the unison phrase in Moscow (No. 526) is *harmonized* in spite of the expressed *Tasto solo* direction of the composer. Again, the 18th century tune 'Duke Street'—now here introduced for the first time—is not only set forth in modern harmonies, but its melody has been altered. Such distortions are unwarrantable, and call for stern rebuke.

The editor, or editors—whoever he or they may be—are to be congratulated upon having discovered the composer of the tune Belmont, which is here assigned to W. Garbline. As the origin of this tune has hitherto baffled all the researches of investigators, the information given is very acceptable. But who is Mr. Garbline? The additions include Helmsley ('Lo! He comes with clouds descending'); Attwood's 'Come, Holy Ghost' (the birth-year of the composer is wrongly stated); and two verses of 'God save the King.' The inclusion of Goss's fine tune to 'Praise, my soul, the King of heaven' is most welcome. The 'Old 100th' again appears in its ancient form, long and short notes, but a foot-note states, 'The tune may be sung in more modern rhythm by treating the semibreves as minims.' Aurelia is headed 'Slow,' a precaution which is very necessary in order to prevent this truly congregational tune from being scrambled through. The form in which the fine old minor tune 'Windsor' (or 'Dundee') is given may be very interesting from an antiquarian point of view, but what of the congregation in endeavouring to master its unrhythmical difficulties?

In the process of revision it was inevitable that a large number of tunes should be cast out by reason of their unsuitability for congregational purposes, and some had to go because the words with which they were allied have not found a place in the new edition—*e.g.*, the tunes to 'O Paradise.' But considerable disappointment will be experienced at the absence of such familiar strains as Mr. Willing's tune Alstone ('We are but little children weak'); Sir Herbert Oakeley's Edina ('Saviour, blessed Saviour'); Dr. W. B. Gilbert's Maidstone ('Pleasant are Thy courts above'); Woodbury's familiar tune to 'For ever with the Lord'; Schulthes's Requiem; W. H. Monk's Miserere; Dykes's settings of 'Hark! my soul, it is the Lord' (replaced by a tune that is not nearly so expressive of the words) and 'Days and moments quickly flying'; Stainer's music to 'There is a blessed home' and 'The roseate hues'; and Barnby's tunes to 'When morning gilds the skies' and 'For all the saints.' One could not regret the absence of these familiar tunes had they been replaced by others more suitable and congregational, but such is not the case.

Some tunes have been divorced from the words with which they have hitherto been associated—*e.g.*, W. H. Monk's St. Matthias to 'Sweet Saviour, bless us ere we go,' this favourite evening hymn now being mated to Carey's tune 'Surrey,' which is of a less prayerful nature than the former tune. Again, Mr. J. W. Elliott's admirable tune 'Day of rest' has been removed from 'O Jesus, I have promised' to a hymn in the Temperance section of the book, whereby it will be much less used than formerly. The extraordinary incongruity of associating Gauntlett's St. Alphege with two hymns of such opposite sentiment as 'The voice that breathed o'er Eden' and 'Brief life is here our portion' has been rectified, the tune being considered more funereal than matrimonial in its character.

So far we have compared the material in the new book with that of the old, the music of which—if we except the unfortunate Supplement of 1889—has in an unprecedented manner won its way into the affections of countless worshippers of various denominations. In regard to the actual new tunes, it is to be feared that many of them are distinctly *un*congregational. The large number of plain-song melodies, set forth in their Gregorian garb, may or may not promote the praise of the great congregation; in this respect however alternative non-plain or plainer song melodies are available. The larger number of German chorales—beautiful indeed in themselves—may be of doubtful value from a practical point of view, as English people have never taken kindly to these hallowed Teutonic melodies.

We have now to speak of the actual new tunes in the book, those that have not hitherto appeared anywhere. Judging from the information furnished by '*Copyright 1904 by the Proprietors of* Hymns Ancient and Modern,' these tunes are 53 in number. As Mr. B. Luard Selby contributes no fewer than 22 of these 53 novelties, it might be inferred that he has edited (musically) the book, but no information on this point, or in regard to any advisory committee, is vouchsafed. Next to Mr. Selby in numerical order is Sir Hubert Parry, who contributes 9 new tunes; followed by Sir Charles Stanford with 7; Dr. Charles Wood with 3; Mr. W. Phillips and Mr. S. H. Nicholson each with 2; while the following composers are responsible for one tune each: Mr. A. Herbert Brewer, Dr. P. C. Buck, Dr. C. H. Lloyd, Mr. Charles Macpherson, Dr. M. J. Monk, Mr. T. T. Noble, Mr. G. Gilbert Stocks, and Mr. C. Lee Williams.

The majority of these new tunes are not melodically distinguished, and they are further handicapped by being impregnated with archaic harmony which is in danger of becoming a cult. Some of the tunes are very long and therefore difficult for a congregation to remember: the words are sometimes responsible for this—*e.g.*, No. 153, a metre of 10.11.11.11.12.11.10.11, and the tune consists of thirty-two bars, only one of the four-bar phrases being repeated. In one instance—No. 325, its metre 11.10.11.5 D—it would have been quite possible to have had a four-line tune without violating the poetic form of the words. Of the composers who have contributed the new tunes, Sir Hubert Parry stands pre-eminent for his diatonic melodies and sane harmony, whereby he upholds all the best traditions of English psalmody. As in his larger compositions Sir Hubert is true to himself, and shuns that affectation which is as unreal as it is uncalled for. Of the nine tunes composed by the Director of the Royal College of Music we pick out for special commendation No. 569, an ideal children's hymn wedded to an ideal children's tune. Sir Hubert has not only triumphed over the difficulty of the nine lines in each verse, but has written strains which, in their crotchet garb, are delightfully childlike and tunefully refreshing. Another capital tune by him is the last in the book, No. 643, a setting of a 'Litany for use at sea.' Here we have the very essence of devotional melody combined with dignified harmony. As a yachtsman, perhaps Sir Hubert was specially inspired in writing this tune; at all events it can honestly be classed A1.

Sir Charles Stanford has composed two meritorious tunes. The first is a setting—the only one in the book, Barnby's well-known tune having been discarded—of 'For all the Saints who from their labours rest' (No. 220). Here we have a fine, broad diatonic melody in G, beginning on the lower and ending on the upper dominant and within the compass of an octave, for voices in unison with well-written varied organ accompaniments. One verse, the fourth, is however indicated to be sung in harmony: its upper part is different from the rest of the tune, but the composer has very cleverly introduced the main melody in the under parts—the first strain in the alto, the second and third strains in the tenor (except two notes which appear in the bass), while the last strain takes its normal place in the soprano part. Heartily sung by a large choir and congregation, and supported by an adequate organ accompaniment, this tune is sure to become popular, as it deserves to be. Sir Charles Stanford has also set 'Praise to the Holiest in the height' in the form of an unison tune with free organ accompaniment for verses 1 and 7, in which the plagal cadence is introduced with good effect; but a harmonized tune, with a different melody and ending on the dominant chord, is assigned to verses 2 to 6. Dr. Dykes's well-known tune to this hymn has been retained for those who prefer a simpler setting.

The following composers deserve honourable mention for the subjoined tunes: Mr. A. Herbert Brewer (No. 227); Dr. Percy Buck (No. 263), a tune in C, wherein is a descending scale passage in thirds, in the tenor and bass parts, four times repeated; Mr. W. Phillips (No. 268); Mr. B. Luard Selby (Nos. 284 and 357); and Dr. Charles Wood (No. 530). The last-named looks quite frisky in its notational dress—black notes, dotted quavers followed by semiquavers, and so on, but it is a very effective tune for all that. Dr. Wood has successfully caught the spirit of the hymn (under the heading of Foreign Missions) of which the first verse is:

Trumpet of God sound high;
  Till the hearts of the heathen shake,
And the souls that in slumber lie
  At the voice of the Lord awake.
    Till the fencèd cities fall
      At the blast of the Gospel call,
Trumpet of God sound high!

The tune is in D, with a dominant close at the end of line 4; line 5 is in C; line 6 in B flat (sequences); and in line 7 a return is made to the original key, the voices singing in unison. The setting is most stirring and remarkably effective: its popularity at Foreign Missionary meetings and services in connection therewith is assured. It remains to be said that the ample indexes are a great improvement on the old edition, and as the names of the authors of words and composers of tunes are not printed above or below each hymn and tune, these indispensable sources of reference will be in great request. The printing of the book and its general arrangement are both satisfactory.

To sum up. There are many indications throughout the book of the ecclesiastical predilections of the proprietors (or compilers), and these have undoubtedly largely influenced the new music that therein finds a place; but, with obvious caution, they have not cut adrift their sheet anchor by casting out the tunes which, perhaps more than anything else, have made the fortunes of 'Hymns Ancient and Modern.' Regarded from the point of view of the worship-song of the great congregation, we do not think the new matter will strengthen the book and make it more acceptable than the older version, but the revision difficulties were doubtless considerable.

THE IMPORTANCE OF THE CHOIRMASTER.

The Report of the Church Music Committee presented to the Worcester Diocesan Conference of 1904, held on November 23 at Birmingham, is a very interesting pamphlet. Much practical information, gathered from various sources, is contained in these thirty-two well-compiled pages, which may be read with profit and practical value. One recommendation of the Committee must be quoted, because of its great importance—an importance which does not appear to be sufficiently regarded on the part of certain examining Institutions. The Report says:

> Whilst, in choosing an organist, due consideration should be paid to his ability as a player, it cannot be too often or too forcibly stated that his qualities as a choir-trainer and disciplinarian are infinitely more important matters.

Copies of the Report, at a cost of sixpence, post-free, may be obtained from the Hon. Secretary of the Committee, Mr. S. Royle Shore, 1, Newhall Street, Birmingham.

(*Continued on page* 804.)

The Musical Times, December 1, 1904.

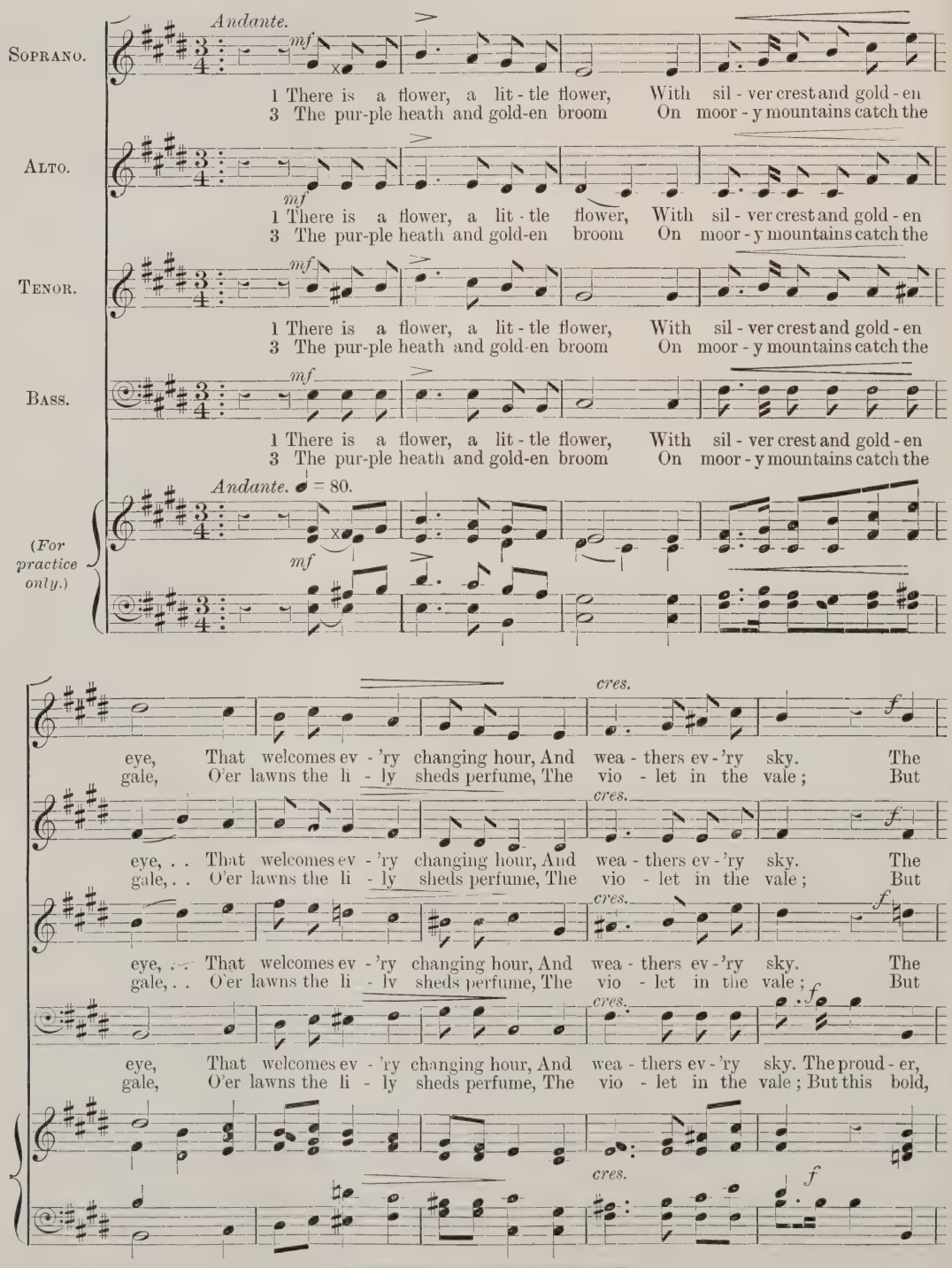
A Field Flower.

(*On finding one in bloom on Christmas Day*, 1803.)

FOUR-PART SONG.*

Words by James Montgomery, 1771—1854. Composed by H. Davan Wetton, Mus. Doc.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



* To this Part-Song was awarded a Special Prize in *The Musical Times* competition, 1904.

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proud - er beau-ties of the field In gay but quick suc-ces - sion shine ; Race
this bold flow'ret climbs the hill, Hides in the for- est, haunts the glen, Plays

proud - er beau-ties of the field In gay, in gay but quick suc-ces - sion shine ; Race
this bold flow'ret climbs the hill, Hides in, hides in the for- est, haunts the glen, Plays

proud - er beau-ties of the field In gay but quick suc ces - sion shine ; Race
this bold flow'ret climbs the hill, Hides in the for - est, haunts the glen, Plays

proud - er beau-ties of the field In gay but quick suc-ces - sion shine ; Race
this bold flow'ret climbs the hill, Hides in the for - est, haunts the glen, Plays

dim. *pp rall.*

af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar-gin of the rill, Peeps down the fox-'s den, peeps down the fox - 's den.

dim. *pp rall.*

af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar-gin of the rill, Peeps down the fox-'s den, peeps down the fox - 's den.

dim. *pp rall.*

af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar-gin of the rill, Peeps down the fox-'s den, peeps down the fox - 's den.

dim. *pp rall.*

af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar-gin of the rill, Peeps down the fox-'s den, peeps down the fox - 's den.

dim. *pp rall.*

a tempo. *mf*

2 But this small flower, to Na-ture dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo. *mf* *f*

2 But this small flower, to Na-ture dear, While moons and stars their courses run, Wreathes
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo. *mf*

2 But this small flower, to Nature dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo. *mf*

2 But this small flower, to Na-ture dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

mf *a tempo.* *f*

f *ff* *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

ff *rall.*

. . . the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *ff* *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *ff* *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

ff *rall.*

a tempo. *p* *rall.* *a tempo.* *mf*

sun. It smiles up - on the lap of May, To sul - try Au - gust
dead. The lamb - kin crops its crim - son gem, The wild - bee mur - murs

a tempo. *p* *rall.* *a tempo.* *mf*

sun. It smiles up - on the lap of May, To sul - try Au - gust
dead. The lamb - kin crops its crim - son gem, The wild - bee mur - murs

a tempo. *rall.* *a tempo.* *mf*

sun. To sul - try Au - gust
dead. The wild - bee mur - murs

a tempo. *rall.* *a tempo.* *mf*

sun. To sul - try Au - gust
dead. The wild - bee mur - murs

p *a tempo* *rall.* *mf a tempo.*

rall. *p*

spreads its charms, And twines De - cember's arms.
on its breast, Light o'er the skylark's nest.

rall. *p*

spreads its charms, And twines De - cember's arms.
on its breast, Light o'er the skylark's nest.

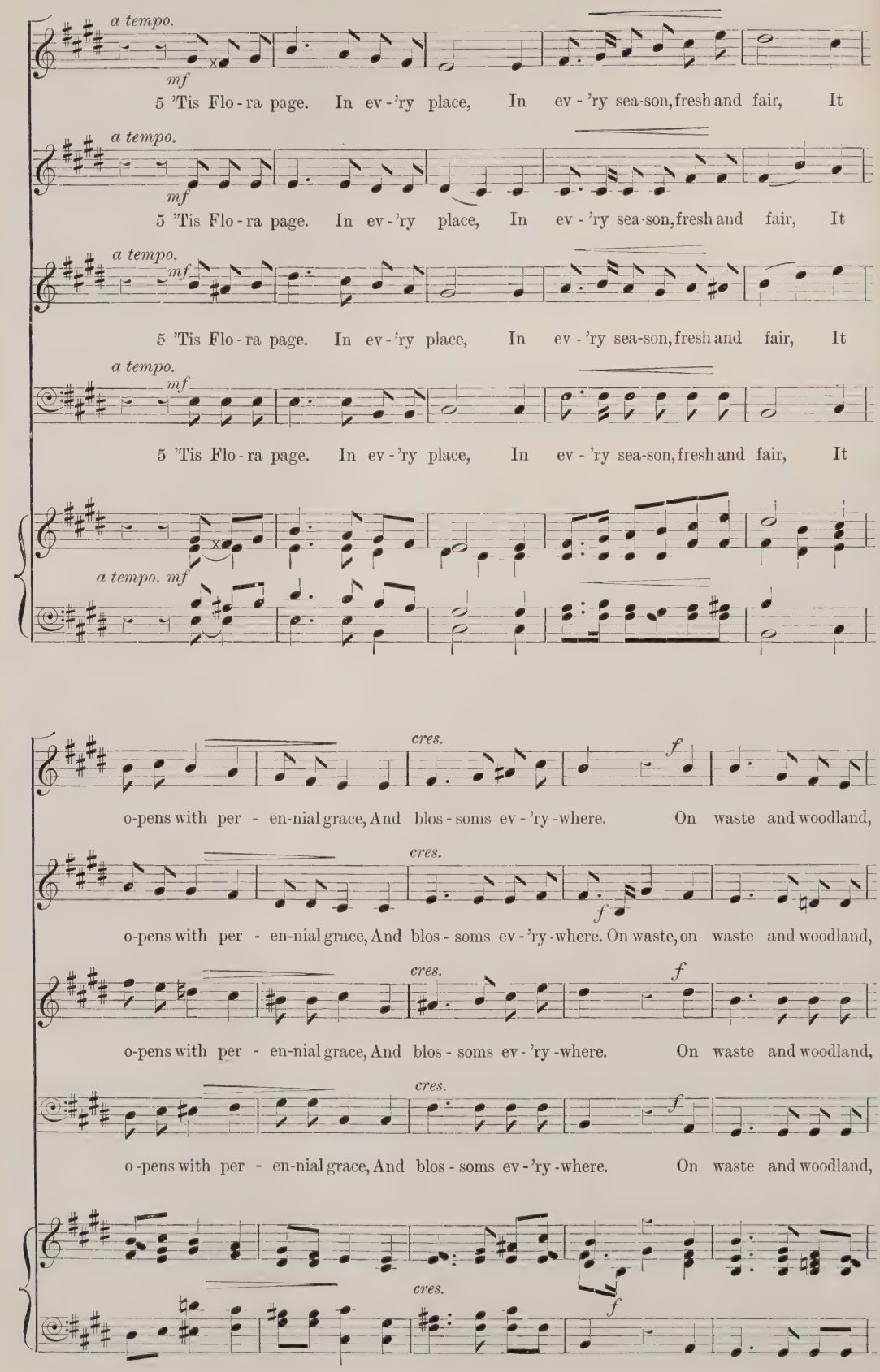
mf *rall.*

spreads its charms, Lights pale Oc - to - ber on its way, And twines De - cember's arms.
on its breast, The blue - fly bends its pen - sile stem, Light o'er the skylark's nest.

mf *rall.*

spreads its charms, Lights pale Oc - to - ber on its way, And twines De - cember's arms.
on its breast, The blue - fly bends its pen - sile stem, Light o'er the skylark's nest.

mf *rall.*


a tempo.
mf
5 'Tis Flo - ra page. In ev - 'ry place, In ev - 'ry sea-son, fresh and fair, It
a tempo.
mf
5 'Tis Flo - ra page. In ev - 'ry place, In ev - 'ry sea-son, fresh and fair, It
a tempo.
mf
5 'Tis Flo - ra page. In ev - 'ry place, In ev - 'ry sea-son, fresh and fair, It
a tempo.
mf
5 'Tis Flo - ra page. In ev - 'ry place, In ev - 'ry sea-son, fresh and fair, It
a tempo. mf
cres.
f
o-pens with per - en-nial grace, And blos - soms ev - 'ry - where. On waste and woodland,
cres.
f
o-pens with per - en-nial grace, And blos - soms ev - 'ry - where. On waste, on waste and woodland,
cres.
f
o-pens with per - en-nial grace, And blos - soms ev - 'ry - where. On waste and woodland,
cres.
f
o-pens with per - en-nial grace, And blos - soms ev - 'ry - where. On waste and woodland,
cres.
f

ff

rock and plain, Its hum - ble buds un - heed - ed rise; The Rose has but a

ff

rock and plain, Its hum - ble buds un - heed - ed rise; The Rose has but a

ff

rock and plain, Its hum - ble buds un - heed - ed rise; The Rose has but a

ff

rock and plain, Its hum - ble buds un - heed - ed rise; The Rose has but a

ff

dim. *rall.* *Lento.* *pp*

sum-mer reign—The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. *rall.* *pp*

sum-mer reign—The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. *rall.* *pp*

sum-mer reign—The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. *rall.* *pp*

sum-mer reign—The Dai - sy nev - er dies, the Dai - sy nev - er dies.

Lento. *pp*

dim. *rall.*

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CHURCH AND ORGAN MUSIC—(*Continued from page 797.*)

THE SILLINESS OF SOME HYMNS FOR CHILDREN.

Dr. Kendrick Pyne, organist of Manchester Cathedral, recently read a paper at a Diocesan Conference in that city on 'Music in relation to Public Worship.' The discourse dealt mainly with hymnody, and in the course of his remarks Dr. Pyne quoted from a hymn in which living children were supposed to apostrophize their defunct companions in such doggerel as this :

They cannot hear our footsteps come ;
They do not see us pass ;
They cannot feel the warm, bright sun
That shines upon the grass.

They do not hear when the great bell
Is ringing overhead ;
They cannot rise and come to church
With us, for they are dead.

No wonder !

WESLEY'S 'WILDERNESS.'

A correspondent writes :

As an ardent admirer of the genius of Samuel Sebastian Wesley, may I venture to protest against an act of the most wanton vandalism which is repeatedly committed by tenor singers when singing the short but dramatic recitative 'Then shall the lame man leap as an hart,' in the above anthem? I refer to the insertion of a horrid D sharp on the word 'man,' in place of C sharp, as written by Wesley, whereby the fine effect of the 'leap' to E sharp is entirely lost.

It may seem trifling to quibble over a point like this, but there is a danger of its developing into a 'traditional' reading, especially as I have heard it perpetrated both at St. Paul's Cathedral and also Westminster Abbey. No singer would ever dare to tamper with a Wagner or Elgar recitative ; why, then, should not Wesley be exempt ?

A fund has been started for the promotion of a memorial to the late Dr. W. H. Longhurst, organist of Canterbury Cathedral. In accordance with the wish of Dr. Longhurst's family the contributions will go towards the fund for the completion of the Cathedral organ, and a brass tablet, suitably inscribed, will form part of the proposed memorial. Dr. Perrin, organist of Canterbury Cathedral, the Hon. Secretary to the fund, will gratefully receive contributions thereto.

The last of the three organ recitals illustrating the German, French and English schools, given by Mr. H. Matthias Turton at St. Aidan's Church, Leeds, took place on November 17, when the following programme of English organ music was performed :

Fantasia and Toccata in D minor ...	*Stanford*
Sonata in G (2nd movement)	*Elgar*
Allegretto	*Wolstenholme*
Choral Song and Fugue	*S. S. Wesley*
Reverie in E flat (5-4 time)	*Lemare*
Cantilena (from the Sonata da Camera, No. 3)	*A. L. Peace*
Pæan	*Basil Harwood*
Choral with Variations	*Henry Smart*
Fantasia in C minor	*Hoyte*

At the Special Musical Service held at Holy Trinity Church, Marylebone, on Sunday afternoon, November 13, Gounod's 'Redemption' (Parts 1 and 2) was performed with full orchestral accompaniment and a chorus of a hundred selected voices. Previous to the service the orchestra impressively played a Prelude entitled 'Adoramus,' which Mr. Hugh Blair, the organist of the church, had written for the occasion, and which was conducted by him, as was also the 'Redemption' performance. Dr. C. E. Jolley presided at the organ.

The Degree of Doctor of Music was conferred at Oxford (on November 10) upon Mr. William Prendergast, organist of Winchester Cathedral. Congratulations to Dr. Prendergast.

Brahms's 'Requiem' is announced to be sung at St. Paul's Cathedral, under Sir George Martin's direction, and with full orchestral accompaniment, on Tuesday, December 6, at 7 p.m.

ORGAN RECITALS.

(Only original organ compositions are mentioned in this column.)

Dr. M. J. Monk, Truro Cathedral.—Third Sonata, *Guilmant.*

Dr. G. J. Bennett, Lincoln Cathedral.—Fantasia and Toccata in D minor, *Stanford.*

Mr. C. H. Moody, St. Nicholas Church, Whitehaven.—Sonata in G, *Rheinberger.*

Mr. A. C. Edwards, Parish Church, Croydon.—Spring Song, *Hollins.*

Mr. Henry S. Plummer, St. Mary's, Hornsey Rise.—Grand Chœur in A, *Salomé.*

Mr. W. H. Wilson, St. Michael and All Angels, Little Ilford.—Meditation, *Mailly.*

Mr. H. A. Hawkins, Parish Church, Emsworth.—Andante in A flat, *Hoyte.*

Mr. W. Hoyle, St. John's, Coventry.—Concert Fantasia in B flat, *Peace.*

Mr. H. J. Davies, Christ Church, Bath.—Carillon in B flat, *Wolstenholme.*

Mr. E. L. Price, St. Thomas's, Brentwood.—Fantasia in E flat, *Saint-Saëns.*

Mr. R. W. Strickland, College Street Chapel, Northampton.—Voluntary in D, *Samuel Wesley.*

Mr. G. Holland Fox, Paradise Methodist Free Church, Darlington.—Sonata in D minor, *Merkel.*

Mr. Ernest A. Dicks, St. Luke's, Cheltenham.—Finale in D, *Lemmens.*

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Andante cantabile, *Rea.*

Mr. T. Johnson, Town Hall, Darlaston.—Caprice in B flat, *Guilmant.*

Mr. Charles H. Gregory, Stepney Green Tabernacle.—Postlude, *John E. West.*

Mr. Henry Maxfield, St. John the Evangelist, Altrincham.—Organ solos by the late Dr. Hiles, including two pieces from his sets of Impromptus.

Mr. W. Taylor, St. John's United Free Church, Galashiels.—Overture in C, *Adams.*

Mr. J. W. Cheadle, Parish Church, Dumfries.—Concert-satz (Op. 10), *Dienel.*

Mr. J. Pullein, St. Peter's, Harrogate.—Concerto in B flat, *Handel.*

Mr. W. Peddie Petrie, Ryehill Church, Dundee.—Offertoire in E, *Morandi.*

Mr. Herbert F. Ellingford, St. Peter's, Carmarthen.—Prelude, theme, variations, and finale, *Guilmant.*

Mr. H. Mozart Sheaves, Parish Church, Timperley.—Andante in F, *Merkel.*

Mr. J. A. Meale, Wesleyan Methodist Church, Knottingley.—Concert fantasia on a Welsh air, *Best.*

Mr. Allan Paterson, St. Paul's Parish Church, Greenock.—Rondo (second organ sonata), *Ouseley.*

Mr. Harry E. Wall, St. Paul's, Covent Garden.—Andante con variazione, *Rea.*

Mr. H. J. Dawson, Parish Church, Eltham.—Dithyramb, *Basil Harwood.*

Mr. W. H. Speer, St. Stephen's, Bexhill. (Dedication of the new organ, built by Messrs. Norman and Beard.)—Benediction, *Dubois.*

Mr. W. Lynnwood Farnam, St. James's Methodist Church, Montreal.—Overture in F, *Faulkes.*

Mr. A. W. Robinson, Smith Street Methodist Church, Rochdale.—Concert Overture in C minor, *Hollins.*

Mr. F. Isherwood-Plummer, Congregational Church, Hawkshead Street, Southport.—Pastorale in C (No. 2), *Lemare.*

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Trumpet Fantasia, *Samuel Wesley.*

Mr. J. A. Gaccon, St. Woolos, Newport.—Postlude in D, *Smart.*

Mr. d'Evry, Golder's Green Crematorium.—Meditation, *d'Evry.*

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Nocturne in A, *Faulkes.*

Mr. W. W. Hedgcock, Holy Trinity, Margate. (Opening of the new organ, built by Messrs. F. H. Browne and Sons, Ltd.)—Fantasia in C minor, *Hoyte.*

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Air with variations and final fugato, *Smart.*

Mr. J. C. B. Tirbutt, All Saints' Church, Reading.—Andante in D, with variations, *Mendelssohn.*

Mr. G. F. Wrigley, Ashton Parish Church. (Re-opening of organ after the re-building of the instrument.)—Andante espressivo from Organ Sonata, *Elgar.*

Mr. Urquhart Cawley, Eltham Parish Church.—Concert Sonata in D, *Otto Dienel.*

Mr. J. Whiteside, Parish Church, Morecambe.—Overture in C major, *Hollins.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Vincent N. Bailey, St. Anne's Church, Holloway.
Mr. R. Bamber, St. Alban's Church, Leyton.
Mr. Sidney H. Cooper, St. George's English Church, Etoile, Paris.
Mr. Charles H. Dean, Parish Church, Upminster, Essex.
Mr. Quintus S. H. James, Church of the Good Shepherd, Jacksonville, Florida, U.S.A.
Mr. Henry Minchin, Welbeck Abbey Chapel.
Mr. E. Hadfield Sidebottom, St. Paul's Church, Stalybridge.
Mr. F. W. Wadeley, Malvern Abbey.

HANDEL AND HABERMANN.

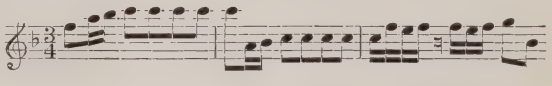
In my articles entitled 'Handel's Borrowings'* mention was made of a Mass of Habermann's from which the master borrowed for his Oratorio 'Jephtha.' Dr. Crotch appears to have first called attention to this matter; and now there is fresh reference to it in the *Kirchenmusikalisches Jahrbuch* for 1903. This publication contains an article entitled 'Franz Johann Habermann (1706-1783)' from the able pen of Dr. Max Seiffert, who refers to certain portions from *five* of six Masses by Habermann copied out by Handel, which copies are in the Fitzwilliam Museum at Cambridge. The catalogue of the music in that Museum, drawn up by Mr. J. A. Fuller Maitland and Dr. A. H. Mann, mentions 'Handel's copy of a Mass or parts of a Mass by Habermann (a MS. copy of which is in the Buckingham Palace Library?)' The query evidently shows that the Handel MS. was not compared with the Habermann Mass; indeed it throws doubt on there being such a Mass in the Palace Library. Fortunately Dr. Seiffert has been able to compare the Handel MS. at Cambridge with *complete* scores of Habermann's Six Masses 'Philomela pia, melos suum sexies repetens: sive Missæ sex a IV. vocibus, II. violinis, II. clarinis, vel lituis ad libitum, et organo,' &c., published as Op. 1, in 1747, which he found in the library of the late Dr. Chrysander, and which formerly belonged to Thomas Greatorex, organist of Westminster Abbey from 1819 to his death in 1831. I may note in passing that probably these very scores were those from which Handel copied. Dr. Seiffert also consulted the published parts, which were kindly placed at his disposal by Dr. E. Mandyczewski. With such excellent material he has been able to quote five passages from Habermann's first Mass, one from the second, one from the third, one from the fourth, and one from the fifth, used by Handel for his Oratorio 'Jephtha.' The passages are given in condensed score in Dr. Seiffert's article, so that it is easy, by comparison with the vocal or full score of the Oratorio, to see what use Handel actually did make of them; in one case a perusal of the facsimile score published by Dr. Chrysander is strongly recommended; to this I will presently refer.

The five passages from the first Mass were used for the chorus 'No more to Ammon's god and king,' for the bass aria 'Pour forth no more unheeded pray'rs,' for the tenor aria 'His mighty arm, with sudden blow,' for the chorus 'Chemosh, no more will we adore,' and for the chorus 'Theme sublime of endless praise'; of these borrowings four (the 1st, 2nd, 4th, and 5th) are mentioned in the Fitzwilliam Catalogue. One passage (a violin figure) from the second Mass is used in 'Cherubim and Seraphim'; one from the third in 'When his loud voice in thunder spoke'; one from the fourth in the Arioso of the third act 'Hide thou thy hated beams'; and one from the fifth in the chorus 'O God, behold our sore distress'; of these the Fitzwilliam Catalogue only mentions the last. The borrowings mentioned in the Catalogue amount then to five. In my original article I stated that there were four. I did not count the 'O God, behold our sore distress,' since the Catalogue merely stated that a 'subject' had been taken from Habermann's 'Kyrie Eleison,' and I thought it not worth while to include this, knowing how common it was for composers to use old fugue themes; of this practice there is more than one example in Bach's '48.'

As to the Handel borrowings Dr. Seiffert shows very clearly that they were intentional, but that in every case the composer improved upon the original. From the autograph score of 'Jephtha' we find that originally, in the bass aria 'Pour forth no more,' Handel's opening (with exception of the transposition from the key of A to that of F) was the same as that of Habermann's, but he afterwards decided to repeat the figure of the first bar. To make this clearer, I give the treble of Habermann's first two and Handel's first three bars:

HABERMANN.

HANDEL.



In order not to have the trouble of re-commencing the movement, he crowded in his first bar in the violin parts after the signature, wrote *bis* over the viola part, and also found room for the few extra bass notes.

Dr. Seiffert also notes that Handel used the principal theme of the 'Osanna' of the third Mass for the second movement of his organ Concerto in B flat (Op. 7, No. 3), a work which was completed just before (January 4, 1751) the composer began to compose his 'Jephtha': viz., on January 21, 1751. He further notes that Dr. Crotch—the first before Chrysander to seek out the sources whence Handel borrowed—in his organ arrangements of choruses from 'Jephtha' writes against each of the two choruses 'Doubtful fear, and reverend awe,' and 'Ye house of Gilead,' the words 'from Habermann.'

I regret that the Crotch arrangements which I consulted, and of which I made frequent mention in my article, are no longer in my possession. I stated that 'Dr. Crotch mentions six instances of borrowing from a Mass of Habermann's.' I have however again

* THE MUSICAL TIMES, July, August, and September, 1901.

been able to consult a large, though not complete, collection of the Crotch arrangements and with the following result:

'When his loud voice in thunder spoke' has this foot-note: 'The first movement of this chorus from Habermann.'

'No more to Ammon's god' has no foot-note.

'Chemosh, no more' has 'This movement is taken almost exactly from a Mass by Habermann.'

'O God, behold our sore distress' has no foot-note.

'Cherubim and Seraphim' has 'The first movement of this chorus is from Habermann.'

'Theme sublime of endless praise' has 'The subjects from Habermann.'

'Ye House of Gilead' has 'From Habermann.'

I have therefore traced five of the six (?) mentioned; the sixth is almost to a certainty the 'Doubtful fear' noticed above.

J. S. Shedlock.

Reviews.

Sir Arthur Sullivan: his life and music. By B. W. Findon. [James Nisbet and Company, Limited.]

This is the fourth monograph in book form on Sir Arthur Sullivan that has appeared; but the life of the distinguished musician, regarded from a strictly biographical point of view, has yet to be written. In the meantime this volume has a certain value in having been written by a kinsman of Sullivan's. In his preface Mr. Findon says: 'Many of these pages reflect the spirit of numerous conversations, and his [Sullivan's] opinions on matters which he would not openly discuss in his lifetime.' But there is scarcely any fresh light thrown upon the life of the composer, his early struggles, and so forth, while the paucity of the letters written by him—one of the most important features of biographical material—is somewhat disappointing. There are some controversial matters in the book that had better have been left in oblivion; discords such as these only jar in pages that are otherwise pleasantly written. The book contains an excellent portrait of Sullivan; but there is no index, and not even a table of chapter contents. A facsimile page of 'Essays in rhythm' is specially interesting. It contains eight examples of rhythmic experiments of the song 'Were I thy bride,' furnishing interesting proof of Sullivan's painstaking care in the all-important matter of perfect accentuation of words in their musical settings.

ANTHEMS.

When Israel came out of Egypt. By Samuel Wesley.
I will not leave you comfortless. By William Byrd.
When the Lord turned again. By Eaton Faning.
Sun of my Soul. By G. W. Chadwick.
The Lord is my Shepherd. By Henry Smart.
[Novello and Company, Limited.]

It would be superfluous to draw attention to so well-known and splendid a motet for double chorus as Samuel Wesley's 'In exitu Israel' were it not for the fact that Dr. George J. Bennett has furnished the music with English words. This task he has most admirably discharged, and therefore it is desirable in the cause of Art that the English version of a vocal masterpiece should be made known.

The anthem by William Byrd is taken from Book II. of the *Gradualia*, dating from 1610. The words are translated from the Introit for the Sunday after Ascension, and the music has been edited by Mr. John E. West, who has the qualifications of wide experience and artistic discretion.

Dr. Eaton Faning's setting of 'When the Lord turned again the captivity of Zion' was composed for the 250th Festival of the Sons of the Clergy at St. Paul's Cathedral. The work, laid out for tenor solo, chorus, and orchestra, is opened by the soloist, who is soon answered by a jubilant chorus in four parts. A short unisonal passage for the basses leads to another chorus more dignified in character. A specially effective portion of the anthem is the delivery by the soloist of the words 'Turn our captivity, O Lord,' while the choir respond softly 'They that sow in tears shall reap in joy.' With the subsequent Biblical words is built up an effective climax which closes the composition.

Mr. Chadwick has selected for his text the familiar evening hymn of Keble. The music is very simple and devotional. Two verses are set for tenor solo and one for the full choir, the melody given out by the former being repeated by the latter, with a well-written *Coda* terminating with a two-fold Amen.

The 23rd Psalm is one that would appeal with special attractiveness to a composer of Henry Smart's temperament, and he had the good sense not to distort the simple words of the Psalmist by attempts at mere word-painting. In the present four-part version of the anthem—originally set as a duet for equal voices—the opening phrases are assigned to tenors and basses, and the remainder to the full choir. Its melodiousness may be taken for granted, and Mr. Bellairs has arranged the voice parts and added an organ accompaniment to a composition which will doubtless be warmly welcomed by reason of its devotional spirit and practical utility.

The Life of Sir Herbert Stanley Oakeley. Compiled by his brother, Edward Murray Oakeley. [George Allen.]

If the life of Sir Herbert Oakeley had to be written, no more sympathetic or appreciative biographer could have been found than his brother, the compiler of this book. For twenty-five years the subject of this memoir held the Reid Chair of Music in Edinburgh University, where he organized the Reid concerts, gave 200 organ recitals, and delivered professorial lectures. To the further credit of the account must be put his zeal for the foundation of graduation in music at the University, a natural corollary of the professorship which he lived to see accomplished. His other musical work was of a journalistic nature on the *Guardian*, to which he contributed accounts of various musical festivals. Mr. E. M. Oakeley pleasantly describes the career of his brother—the school days at Rugby; the student period at Christ Church, Oxford; the Edinburgh professorship; and the eventide of life passed at Dover, where Sir Herbert Oakeley died at the age of seventy-three. One of the most interesting things in the memoir is the reference to Oakeley's organ-playing at Lambourn Church in 1858, which so affected and unsettled a boy residing there that music thenceforth became the longing of his life. The name of that boy is George C. Martin, who has since been heard of beyond the region of the Berkshire village where he was born and began his musical life.

The well got-up volume contains seven illustrations, of which a facsimile of the autograph of Bach's B minor Prelude for the Organ is the most interesting—no wonder that this manuscript was one of Oakeley's 'most dearly-prized treasures.' We must not omit to mention that Sir Herbert Oakeley held the office of 'Hon. composer of music to H. M. in Scotland,' the duties of which could not have been very arduous.

BOOKS RECEIVED FOR REVIEW.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland. Vol. I., A to E. (Macmillan and Company, Limited.)—*Music and Musicians.* By Albert Lavignac. Fourth edition, revised and edited, with an Appendix on Music in America, and the present state of the art of music, by H. E. Krehbiel. (G. T. Putnam's Sons.)—*Chronological Note Book, for students of musical history.* By J. H. Oldham. (F. Collas, 130, Fleet Street.)—*Beauty of tone in speech and song.* By Arthur Lovell. (Simpkin, Marshall and Company, Limited.)—*Founders of music.* By Hannah Smith, and *A Book of Shakespeare's Songs* (New York: G. Schirmer, and London: Charles Woolhouse.)—*The Story of the Violin.* By Paul Stoeving. (The Walter Scott Publishing Company, Limited.)—*Bach.* By E. H. Thorne. (George Bell and Sons.)—*The Temple of Art: a plea for the higher realisation of the artistic vocation.* By Ernest Newlandsmith. (Longmans, Green and Company.) *Hymns Ancient and Modern.* New edition, 1904. (William Clowes and Sons, Limited.)—*A Kalendar of Hymns Ancient and Modern for the year of Grace 1905.* By Robert Sealy Genge. (Henry Frowde.)—*The Oxford History of Music.* Vol. V. *The Viennese period.* By W. H. Hadow. (Oxford: The Clarendon Press.)

THE MUSICAL ASSOCIATION.

The Musical Association—our only learned society—flourishes, and it is now a legally incorporated body. It has united in membership a large proportion of the most eminent musicians and best-known amateurs in the country, and its alliance with the International Society of Musicians brings it into touch with continental musicians. The papers read at the monthly meetings—which in future will be held at Broadwood's handsome new small concert-room in Conduit Street—are contributed by experts in the subjects with which they deal. The volumes of the Proceedings of the Association are a mine of wealth to the historian, the antiquarian, and inquirers into the philosophical basis of the art of music.

The thirtieth annual meeting was held at Broadwood's on November 15. Sir Hubert Parry was in the chair. A satisfactory report was read by the Secretary, Mr. J. Percy Baker, and the necessary formal business was despatched. After the business meeting the first paper of the new session was read by Mr. William Shakespeare, the subject being 'Singing as an art.' There was an unusually large audience, attracted no doubt by the annual meeting, the personality and reputation of a famous singing-master, and the prospect of the Annual Dinner. As to the last-mentioned attraction it is a remarkable fact that members of the Association who do not attend the monthly meetings have annual prickings of conscience that impel them to attend at all costs this agreeable function.

Mr. Shakespeare's paper was historical, philosophical and didactic. He made lengthy reference to the old masters (on whose methods, by-the-way, the modern methods, totally different as they are from one another, are all based), and pointed out how careful they were as teachers and composers to keep in view the natural capacities of singers. Purcell's 'Dido's lament' and 'Let the mighty engines,' Alessandro Scarlatti's 'Toglietemi la vita ancor,' and 'O, cessati di piagarmi,' Lotti's 'Pur dicesti,' and Caldara's 'Selve Amiche' were mentioned as splendid examples of songs demanding *sostenuto* style and the execution of scale passages. Porpora (*b.* 1686) was described as the greatest singing-master who ever lived. The feats of Farinelli and the pure vocal compositions of Pergolesi were described and illustrated. What was the essence of the style of this grand vocal art? Unerring attack on the note in the 'very centre' of the sound; the power of sustaining all notes and joining them to others with a perfect *legato* without jerkiness or slurring; the *messa di voce*, or swelling from *piano* to *forte* and back to the softest sound without loss of quality; command over execution; expression and pathos; breadth of phrasing—which is only possible to those who have command of a long breath—and intensity of carrying power sufficient for the largest halls and theatres. Handel, Bach, Mozart, Rossini, Bellini, Donizetti, and Verdi knew how to bring into play all these resources of singers. They gave singers time to breathe and collect themselves, whereas later composers often gave little or no time for the singer to breathe. Handel's writing for the voice was praiseworthy, but Bach at times gives the singer uncouth and awkward passages, difficult chromatic intervals, words to recite on the highest notes, and he treats the voice too much as though it were a solo stop on the organ, and he disregards compass of the most favourable parts pertaining to the different voices. But in spite of this Bach produced some great effects.

Mr. Shakespeare then went on to deal in detail with many technical points of singing—*e.g.*, the placing of the voice, the method of breathing, pronunciation, the poising of the larynx over the breath, the looseness of the neck, jaw, and tongue. He concluded his paper by appealing to composers to study the art of writing for a voice as they do already study the art of writing for a violin or a pianoforte, or any other instrument. All this interesting matter was followed by the audience with keen attention, and at the end, after a few remarks from Dr. Cummings, who presided, a very hearty vote of thanks to Mr. Shakespeare was passed unanimously.

The dinner took place at the Monico Restaurant and was in every way a success. Mr. Clifford Edgar, Dr. Charles Maclean, Sir Frederick Bridge, and the President, Sir Hubert Parry, all made excellent speeches, and a well-chosen programme of music was performed by Dr. Markham Lee, Miss Bessie Cartwright, Mr. Philip Cathie (violin), Madame Koenig (pianoforte), Mr. G. A. Clinton (clarinet) and Mr. W. Y. Hurlestone.

CO-OPERATIVE OPERA AT SHEFFIELD.

In November, 1903, an article appeared in the *Sheffield Daily Telegraph* which elicited from Mr. Charles Manners, of the Moody-Manners Opera Company, a letter, in which he stated that, as he had usually lost money when he came to Sheffield, he was prepared to give a series of eight opera performances if some means could be adopted for ensuring the payment of his bare out-of-pocket expenses. He further stated that should there be any profit it could go to any educational or charitable object selected by the local parties to the contract. This offer was accepted by Mr. T. Walter Hall, chairman of the Sheffield Musical Festival Committee, on behalf of the Sheffield University Fund. A strong local committee was formed, a long list of patrons obtained, and organizing machinery put into motion. Mr. Manners, on his part, contracted to combine the whole of his A and B touring companies and perform a mutually-selected repertory with a musical force consisting of a chorus numbering eighty-five, an orchestra of sixty, a ballet of twelve, and twenty-four principal singers. The repertory consisted of 'Faust,' 'Carmen,' 'Tannhäuser,' 'Mignon,' 'Lohengrin,' 'I Pagliacci,' 'Cavalleria Rusticana,' 'Tristan und Isolde,' and a so-called 'gala' performance consisting of a selected act, the first in each case, from 'Die Walküre,' 'Siegfried,' and 'Lohengrin.'

The scheme aroused much interest in Sheffield, and during the first two days the advance booking exceeded £600. The Theatre Royal was well filled during the entire series, and a substantial profit will accrue from the experiment. The performances were of a high order of merit, especially in respect of chorus, orchestra, and scenery. In 'Faust' Sir Henry Irving's Lyceum scenery was used, and in the 'Ring' selections, special mounting was prepared. Chorally the performances were unique for the provinces. The cumulative effect of such scenes as those of the Tournament of Song in 'Tannhäuser,' the Kermesse and Soldiers' Chorus in 'Faust,' and the first acts of 'Lohengrin,' with an ensemble numbering 160 performers, was distinctly imposing. The two separate acts from 'Die Walküre' and 'Siegfried' were also excellently rendered, Mme. Clementine de Vere as Sieglinde and Mr. Wilson Pembroke (Siegmund and Siegfried) winning pronounced successes. The production of 'Tristan und Isolde' (with Madame Blanche Marchesi and Mr. Joseph O'Mara in the title parts) was another feature of the week. At the conclusion of the series of performances the University students organized a demonstration. This took the form of a torchlight procession in which Mr. and Mrs. Charles Manners and Mr. T. Walter Hall, seated in a carriage, were dragged through the main streets, a scene that was witnessed by thousands of people. Madame Moody-Manners subsequently sang from the balcony of her hotel to an immense concourse of people.

The importance of the venture lies in its possibilities. If the co-operative idea can be extended, in the provinces at least, its bearing upon the future of English opera may have the most beneficial results. It is this aspect of the matter which has created widespread interest in an experiment the success of which may lead to much profitable imitation.

ROYAL CHORAL SOCIETY.

Yet again Mendelssohn's 'Elijah' attracted thousands of music-loving folk to the Albert Hall on the opening night (November 10) of a new season—the thirty-fourth—of the Royal Choral Society. The non-appearance of Madame Suzanne Adams was a disappointment, for she has not been heard in London in oratorio, but an excellent substitute was found in Madame Emily Squire. Mr. Dalton Baker, if not fulfilling all that is expected from the exponent of the Prophet, sang so well and with such artistic discernment that he confirmed the good opinions of his capabilities elicited by his singing at the recent Gloucester Festival. Miss Ada Crossley and Mr. John Harrison acquitted themselves of their respective tasks with their usual distinction. Detailed criticism of the choral singing is unnecessary, but it should be recorded that under the direction of Sir Frederick Bridge the Kensington choristers reached a high standard of excellence.

LONDON SYMPHONY ORCHESTRA.

Great interest was manifested in the second concert given by the London Symphony Orchestra at Queen's Hall on November 17, owing to the engagement of Herr Arthur Nikisch. His readings of Beethoven's 'Egmont' Overture and Brahms's 'Variations on a Theme by Haydn' were wonderful with regard to precision and clearness of detail, while the interpretations of the Overture to 'Tannhäuser' and Tschaïkovsky's Fifth Symphony were superb, and roused enthusiasm to a pitch rarely witnessed at Queen's Hall. The distinctive feature of the performance of the Overture was its spirituality. There was no lack of forcible expression, but it was never coarse. The waltz movement in the Symphony was taken much slower than usual, which was decidedly an improvement, a certain languorous grace being imparted to the music which removed the suggested flippancy of this measure in a symphony. The soloist was M. Rinarde, who played very finely in M. Saint-Saëns's Violin Concerto in B minor.

ROYAL ACADEMY OF MUSIC.

A few lines by way of encouragement are due to some of the students of the Royal Academy of Music who took part in the concert given by the Institution on November 21 at Queen's Hall. The chief honours were gained by the vocalists. Miss Caroline G. Hatchard, who is gifted with a soprano voice of excellent quality and considerable power, sang Liszt's 'Schwebe, Schwebe' and 'Jugendglück' in a sympathetic manner that indicated an artistic temperament, and Mr. Philip Simmons made effective use of a pleasing tenor voice in Goring Thomas's song 'Memories,' and is also to be commended for clearness of articulation. The Celtic songs by Mr. Arnold E. Trevor Bax were carefully rendered by Miss Ethel M. Lister, but with the exception of the first, entitled 'Eilidh, my fawn,' the vocalist had not grateful phrases to sing. The second of the series, 'Closing Doors,' is ambitious, and testified to artistic aims. Another work by a student was the first number of a Pianoforte Trio in E flat by Miss Zénie Weisberg, which proved a bright, tuneful, and ingeniously written movement. It was effectively rendered by Mr. E. R. Woof, (violin), and Mr. B. W. O'Donnell (violoncello), with the fair composer at the keyboard. Other students who bore witness to having profited by good training at Tenterden Street were Miss Myra Hess and Miss Hilda F. M. Barnes.

The following scholarships, &c., have recently been awarded at the Royal Academy of Music. The Ada Lewis Scholarships: *Singing*, John Bardsley (Farnworth, Lancashire) and Clara Butterworth (Harpurhey, Lancashire); *Violin*, Francis Joseph Thorns (Weston-under-Lizard); *Violoncello*, Edgar Fawcett (Eccleshill, Yorkshire); *Organ*, Redgewell G. Dansie (London); The Wessely Exhibition to Thomas Morgan (Dowlais); The John Thomas (Welsh) Scholarship, to Percy Hughes (Aberdare); The Baume (Manx) Scholarship to George Samuel Robinson (Michael, Isle of Man); The Sainton-Dolby Scholarship to Ethel Marguerite Pound (London); The Ross Scholarship (singing) to Ida Kahn (London); The Ross Scholarship (Wood-Wind instruments) to Emile Henry Medicus (Youngstown, Ohio, U.S.A.) for Flute playing; The Committee Scholarship, to Edith A. Kirk (contralto), of Leicester.

QUEEN'S HALL ORCHESTRA.

The second of the Symphony Concerts, conducted by Mr. Henry J. Wood at Queen's Hall, took place on November 12, and was distinguished by first performances in London of 'Das Hexenlied,' by Max Schillings, and a symphonic poem entitled 'Penthesilea,' by Hugo Wolf. 'Das Hexenlied' is a poem by Ernst Von Wildenbruch, in which is related the dying confession of a monk who all his life had regretted not having connived at the escape of a girl condemned to be burnt as a witch for singing a certain song of fascinating character. The text was delivered with rare elocutionary skill and impressiveness by Miss Tita Brand, daughter of Madame Marie Brema, but it cannot be said that the talented reciter received much help from Max Schillings's music. It is well written and appropriate, but by no means a brilliant example of *mélodrame*. It should not be forgotten that our English composer, Mr. Frederick Corder, has written most expressive and appropriate music to the same poem, which has been successfully given more than once at Mrs. Tobias Matthay's recitals.

Hugo Wolf's symphonic poem did not prove satisfactory. Its programme is the expedition of the Amazonian Queen, Penthesilea, to capture Achilles. The first movement is martial and vigorous, but noisy. The second number, in which the Queen, made captive by Achilles, reveals her love for him, provides an effective contrast and is the most pleasing section of the work, the love theme possessing melodic charm; but with the third and last movement a return is made to the strenuous and somewhat coarse style of the opening number, and the death of Achilles and the suicide of Penthesilea are illustrated by strains of the most robust kind.

THE ALEXANDRA PALACE CHOIR.

'The Dream of Gerontius' was performed by the Alexandra Palace Choir on November 12, under the direction of Mr. Allen Gill. The choir numbered about 700, and the band was a very large one, and included many amateurs. This was the first performance of Elgar's great work given by the Choir. It drew what was, we believe, the largest audience as yet gathered to hear the work. No fewer than 6,000 people occupied the seats, and 2,000 more were in the 'standing room only.' The performance was an excellent one in many respects. It was not an easy matter to carry such ponderous resources through the rhythmic mazes and furious rushes of the demons' chorus, and it says much for Mr. Gill's decision and alertness that the execution of the difficult passages was correct and expressive. The band, although sometimes overweighted, was generally competent. Miss Edna Thornton, Mr. William Green, and Mr. Frederic Austin were the soloists. The audience was highly appreciative, and broke out into tumultuous applause whenever a chance was afforded.

'THE DREAM OF GERONTIUS' AT BLACKPOOL.

(BY OUR SPECIAL CORRESPONDENT.)

It would seem to be the ambition of every well-constituted choral society to include in its repertory 'The Dream of Gerontius.' The fact that an adequate performance of the work demands the most advanced and unusual choral technique, orchestral and solo singing resources of the highest class, and a conductor imbued with a peculiarly sympathetic temperament and power to control surging rhythmic combinations has apparently acted rather as a stimulus than as a deterrent. It is one of the side influences of this remarkable work that it has led to the focussing of executive talent on a large scale in quite unexpected places. The great festivals we have always with us, and they accustom us to great things. But when in places like Southport and Blackpool we hear of performances of an elaborate art-work like 'The Dream of Gerontius,' which in some points surpass even festival standards, we can estimate how much the executive side of the art is progressing in the country. These thoughts are suggested by a noteworthy performance of Elgar's work given at Blackpool on November 16. A local conductor, Mr. H. Whittaker, who has shown exceptional skill as a choir-trainer, mostly in the way of unaccompanied music of the madrigal type, boldly decided to risk his reputation in another sphere of the conductor's art by undertaking to produce 'The Dream of Gerontius' on the best possible scale. Sixty-four members of the Richter Manchester band, Miss Muriel Foster, Mr. John Coates, and Mr. Frederic Austin were engaged. The choir, specially organized for the occasion, consisted of 270 singers, about eighty of whom were imported from Sheffield—an importation of gratifying significance, inasmuch as these sturdy Sheffield choralists undertook the wearisome journey (they arrived home at 3 A.M.), not for pecuniary reward, but from sheer enthusiasm and a desire to show respect for a popular conductor, and to support his effort to present worthily a work which they are justly proud of having done so much to adequately perform both in Sheffield and London.

The performance was given in the sumptuous concert hall of the Tower, probably one of the finest concert rooms

in the kingdom. It was soon evident that the utmost care had been expended on the preparation of the work. This theme may have been rather slower and that theme faster than usual, but when all is said under this head, one felt that the interpretation of the conductor's was deeply appreciative of the mystic spirituality of the composer's music. At no previous performance of the work I have heard was the semi-chorus so tenderly and impressively sung. Tone and intonation were absolutely perfect, and moreover the words were clearly defined. Altogether the first part of the work created a profound effect. At least it left me in a state bordering upon ecstasy. The second part was not so well performed. Mr. Whittaker, who had so far shown masterly control, did not handle the demons' chorus—a crux for the best conductors—with the necessary nerve and decision. Not that there was any approach to disaster, but simply a lack of great unity. Later, in 'Praise to the Holiest,' some thrilling climaxes were attained—it seemed as though the gates of heaven were thrown open, and that the mass of harmony gushed out. The beautiful and pathetic final section was not so successful, owing I think to the too long continuance of a decided six beats in the bar instead of the broader and more tranquil three into which the rhythm gradually drifts. It is enough to say of the principal soloists that Miss Muriel Foster and Mr. Coates were at their best. Mr. Frederic Austin, who is a less familiar exponent of the bass solos, sang with much fervour and occasional breadth. The audience, which numbered about two thousand persons, appeared to be much impressed.

Competition Festivals.

BARROW-IN-FURNESS.

It is gratifying to find that in this out-of-the-way corner of Lancashire a considerable section of the community exhibits real enthusiasm for musical study. The three days' festival (the sixth of the series), held on October 27, 28 and 29, was a pleasant evidence of this desire to learn and to excel. Inasmuch as the idea of the promoters of the scheme, as it is of many similar schemes, is to encourage the people to make music for themselves rather than to bring performers from the outside to be merely listened to, the Festival was necessarily cast in the competitive mould. Only in this way can soloists of all kinds and small choirs and bands be effectively encouraged. The competitions were arranged in 32 classes, and included pianoforte, violin, clarinet, brass quartets, solos and duets for all sorts of voices and choirs of various formations. Where possible the forces were combined to give a performance of a work. On the Children's Day the cantata 'The Spider and the Fly' (Wensley and Bridge), and, on the day for local choirs, Stanford's 'The Revenge' were performed. Many of the solo-singing results were of quite a high standard. Seven male-voice choirs, chiefly composed of the working classes, came from the surrounding district. The test-piece was Elgar's 'Feasting, I watch.' The Workington Orpheus, under Mr. Joseph Scott, gave a very fine performance and gained the first place, and the Lancaster Male-Voice Choir, under Mr. R. T. Grossé, came second, being only one mark behind. In the chief mixed-voice choir section the Barrow Madrigal Society, under Mrs. Bourne, gave excellent performances of 'Cupid and Rosalind' (Stanford) and 'Mary Morrison' (G. J. Bennett), and were placed first. Almost equally good were the performances of the Blackpool Orpheus Glee Society, under Mr. Clifford Higgin. The audiences were generally large, and always keenly attentive and appreciative. The Festival is well managed in every respect, from the choice of music for competition down to the smallest detail, by the musical and business men and others who devote themselves unsparingly to the social welfare of the town. Mr. T. G. Symons is the secretary. Dr. McNaught conducted the concerts and adjudicated the competitions for the third time.

KEIGHLEY.

The "Summerscales" competitions, the thirteenth of the series, were held at Keighley on October 22 and 29. There were numerous entries in the varied sections for choirs and solo singers and players. Fourteen male-voice choirs competed in the section for local choirs, the first place going to the Ilkley Orpheus Glee Union (Mr. T. A. Earnshaw). Thirty-four sopranos and twenty basses competed. Harrogate (Mr. Hiram Ball) won the chief mixed-voice prize and the female-voice choir prize. There were eleven male-voice choirs in the open class. The Habergham Glee Union, Burnley (Mr. Ernest Hitchon), were well ahead and gained the first prize. Dr. Henry Coward and Mr. Isidor Cohn were the adjudicators.

London Concerts.

The third series of Messrs. Broadwood's Chamber Concerts began on November 3 at Æolian Hall, when the chief works on the programme were Beethoven's Quartet in F (Op. 18, No. 1), and Mendelssohn's Octet for Strings, the 'Cathie' quartet party being joined by the 'Wessely' company in an excellent performance of the latter delightful work. Three Novelletten in E flat for strings, by Mr. Frank Bridge, played for the first time, proved vivacious and attractive pieces that merit widespread favour. Miss Susan Strong was the vocalist and sang delightfully.

For the second concert on November 17 was engaged the Bohemian Quartet, who played Borodin's Quartet in D and Brahms's Quintet (Op. 115) with great spirit and finish. The vocalist was M. Camille Decreus.

Miss Ethel Barns and Mr. Charles Phillips commenced their tenth series of Chamber Concerts on November 1, at Bechstein Hall. A new Pianoforte Trio in F minor by the former artist was introduced, and in common with previous compositions by Miss Barns proved a tuneful, well written and tersely developed work. The composer was assisted by Miss Lucie von Hulst and Mr. George Mackern in an excellent performance. Mention is also due of Miss Kate Fielder, a young vocalist gifted with a contralto voice of considerable power and rich quality, which is admirably produced.

The chief feature of Mr. Plunket Greene's recital at Æolian Hall on November 11 was the first performance in London of Sir Charles Stanford's 'Five Songs of the Sea,' produced at the recent Leeds Festival. The most warmly-received numbers were those entitled 'Homeward bound' and 'Outward bound.' Mr. Greene was also very successful in his rendering of a ditty called 'Row, Burnie, Row,' by Mr. A. Burgess Weston, and Mr. Arthur Hinton's 'Piping down the valleys wild.'

Señor Arbos played two pleasing pieces from his own pen at his recital at Bechstein Hall on November 12. They are respectively called 'Guajiras' and 'La Zambra,' and the latter had not previously been performed in public. They are typically Spanish in character, and their composer rendered them with a verve and significance that elicited enthusiastic applause. The most serious effort of the afternoon was a performance of César Franck's Sonata in A, in which Señor Arbos received sympathetic assistance from Miss Evelyn Suart at the pianoforte.

At St. James's Hall on November 10, M. Fritz Kreisler gave a farewell recital before leaving for a tour in America. His programme contained a Concerto in E minor, by Jules Conus, a Russian composer new to Londoners. The Concerto contained many effective passages for the solo instrument, but in its entirety it possesses little musical interest.

Miss Evangeline Anthony, the young Hereford violinist, made her first appearance in London at St. James's Hall on November 5, when she proved by her playing in Mendelssohn's Concerto, and in other works, that the reputation she has gained in the provinces had been well merited. Miss Anthony was admirably supported by the London Symphony Orchestra, conducted by Dr. Cowen.

The programme of Miss Mary Louisa White's concert at Steinway Hall on November 17 was devoted entirely to her own compositions. There was a pleasing Minuet, and a Novelette, which had in it something of Schumann's restless spirit. Songs were agreeably sung by Miss Esmè Atherden and Mr. Frederick Ranalow. The 'Sleep, little baby, sleep' proved simple and tasteful, and 'The Maypole' bright and pleasing. Miss White is an accomplished pianist, and her performances elicited much applause.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15.

'Lakmé,' by Delibes, a novelty here, has recently been given at the Opera House. The performance was excellent, and the wonderful mounting of the piece was quite poetical, as indeed the subject-matter demands. Frl. Kurz in the title-rôle achieved striking success both by her singing and dancing.

The Singakademie intends to give a popular performance of Haydn's 'Creation' in the Jubilee Theatre. During the first half of the 19th century Haydn's two oratorios were performed once every year at the Hofburg Theatre for benevolent purposes. From the fund thus collected the widows and orphans of our musicians are maintained even to the present day. These performances were subsequently given only at concerts; now a return is being made to the theatre, where they still delight the public.

The *a capella* choir founded a few years back by Eugen Thomas is largely devoted to the cultivation of old vocal music. It has given performances of works by Orlando di Lasso, Palestrina, and Donati; also by Haydn, Mozart, Mendelssohn, and others.

Our chief orchestral concerts have offered much that is interesting. At the Philharmonic, Felix Mottl conducted one of Mozart's rarely-heard symphonies, and a pleasing, well-constructed Scherzo in C minor by Hans Pfitzner. The Concert Society under the direction of Ferdinand Löwe gave a Slav Rhapsody, one of the fanciful Legends, and the 'Husitská' Overture in memory of Antonin Dvorák, also the First Symphony of Gustav Mahler, a composer of a very different type. But however honoured and admired for his noble activity as director at the Opera Honse, Mahler's First Symphony did not excite any special sympathy with the public.

Eugen D'Albert performed Beethoven's two Pianoforte Concertos in G and E flat, and so admirably that one seemed to be listening to them for the first time. His wife sang some of her husband's excellent songs with orchestral accompaniment. Frederick Lamond has also played here with success.

A great crowd was expected at the concert of the twelve-year-old violin virtuoso, Mischa Elman, of whom previous to his arrival wonderful tales had been told. Evidently the public is surfeited with prodigy children, for the attendance at the concert was small. However, Elman, a Russian by birth, astonished even the most *blasés* by his wonderful though simple playing. His technique is astonishingly sure and pure, but his tone as yet is not very powerful and warm; this, indeed, is a good sign for the natural development of his extraordinary talent.

In the department of chamber music many interesting novelties have been heard. The Rosé Quartet introduced a pleasing Quintet for Strings by Taniew, and the lady pianist Wunder-Wierer favoured us with a clever Pianoforte Sextet by Paul Juon, a Russian by birth, who lives in Berlin, and whose chamber music is among the most attractive at the present day. A young pianist and writer on music, Dr. Schenker, performed a hitherto unknown Pianoforte Concerto in A minor of Philipp Emanuel Bach's, while at the same concert his colleague Moriz Violin (composer and pianist in spite of his name) conducted Mozart's great Serenade in C minor for wind instruments, that written by Mozart for Prince Schwarzenberg, and which he afterwards converted into a quintet for strings. The lovely work in its original form aroused indescribable enthusiasm: it is young and fresh, and yet it is more than a hundred and twenty years old!

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Queen's College chamber concerts, of which Dr. Lawrence Walker is the Director, gave their first concert of the season on October 31, and thereat the Verbrugghen Quartet appeared. Miss M. Kisack as singer and Dr. Walker himself as pianist performed an excellent selection of music, the most novel feature being the duet by Wieniawski for violin and viola, played by Messrs. Verbrugghen and Walter Haig.

The work at the second concert of the Philharmonic Society on November 18 was Mendelssohn's 'Elijah,' in which the solo parts were filled by Miss Ethel Henry Bird, Miss Gertrude Lonsdale, Signor Manrico Bacci, and Mr. Andrew Black. The performance was in all respects satisfactory, and although this might be taken as almost a matter of course with such a well-known oratorio, it should be remembered that in a living and healthy organism like the Philharmonic Society there is a constant growth of new material, both in chorus and orchestra, in the training of which the conductor has to begin *au fond*. The chorus is entirely amateur and the orchestra almost the same, so that a good performance gives proof, if it were needed, of the care and skill of Dr. Koeller, which indeed are worthy of the reputation which he has so deservedly gained.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Musical Society at the Town Hall Saturday popular concert of October 29 gave an excellent performance of Parts I. and II. of Coleridge-Taylor's 'Song of Hiawatha,' with Miss Annie Warden, Mr. Walter Lawley, and Mr. John Ridding as principals. A short miscellaneous selection followed. Mr. A. J. Cotton conducted. On the following Saturday, November 5, Mr. F. W. Beard gave an orchestral concert with a Tschaïkovsky programme. This included the 'Pathetic' Symphony, the Intermezzo 'The Battle of Poltava' from the opera 'Mazeppa,' the Suite 'Casse-Noisette,' and the Overture '1812.' Mr. Karl Johannessen was the soloist in the Sérénade Mélancolique for violin and orchestra, and Mr. Sidney Stoddard contributed songs.

The first concert of the Halford Society was held in the Town Hall on November 8, when a crowded audience extended a hearty welcome to the conductor, Mr. George Halford, and the violinist, Mr. Fritz Kreisler, who has become an immense favourite here. Mr. Kreisler's rendering of the solo part in Tschaïkovsky's Violin Concerto (Op. 35) was magnificent, and evoked the most enthusiastic applause. Mr. Halford conducted fine performances of Beethoven's First Symphony, Wagner's 'Siegfried Idyl,' and the Variations from Tschaïkovsky's Third Suite.

The young Birmingham violinist, Miss Margaret Holloway, with a local pianist, Mr. Howard Hadley, gave a concert in the Masonic Hall during the last week of October. Mendelssohn's Violin Concerto and Beethoven's 'Waldstein' Sonata were the chief works performed, and both were finely played.——Mr. Max Mossel's drawing-room concerts opened at the Grosvenor Rooms (Grand Hotel) on October 27. Señor Sarasate and Dr. Neitzel played several pieces for violin and pianoforte, among them Sarasate's new fantasia on Mozart's 'Don Giovanni,' which pleased greatly.——Miss Cecy Naughton and Mr. John Waterhouse gave a pianoforte and violin recital in the Masonic Hall on November 2, with Miss Eva Dickinson as vocalist. An attractive programme included Dvorák's Romantische Stücke (Op. 75), Ernst's Concerto in F sharp, and the Scherzo in E flat of Brahms. Miss Dickinson made a very favourable début.——On November 4 in the new Temperance Hall, Miss Emmeline L. Marks gave a concert assisted by Mr. Jacques Renard, violoncellist. The programme was interesting and varied. Miss Marks revealed talent in Schumann's 'Carnaval,' and Mr. Renard greatly impressed the audience by his fine tone in Bargiel's Adagio. Mr. Wymark Stratton accompanied the violoncello solos.

A benefit concert was given to Mrs. Stockham, a local harpist, in the Town Hall on November 15. In July last Mrs. Stockham and her band of harps were engaged at Southsea, and lost valuable instruments and other property by the fire that destroyed the pier. This concert, with various subscriptions, it is hoped will compensate Mrs. Stockham. A number of artists assisted gratuitously, and the hall was crowded.——Madame Minadieu gave a vocal recital at the Edgbaston Assembly Rooms on November 18. She sang seventeen songs, in four languages, and revealed high artistic powers. Mr. Willy Lehmann contributed violoncello solos, and Mr. G. H. Manton accompanied.

At the Midland Institute, on November 3, Mr. E. S. Fry gave an interesting lecture on the 'Development of the bow for stringed instruments,' illustrated by diagrams and musical

examples. On November 5, Mr. Johann C. Hock began a series of violoncello recitals in connection with the Institute School of Music. He played concertos by Haydn and Saint-Saëns, and Bach's Sonata No. 2 in D minor.

One of the oldest members of the Birmingham Festival Choral Society died at Penkridge on October 24, in his eighty-third year. This was Mr. Robert James Heap, an enthusiastic musical amateur, and the promoter of many concerts in years gone by; but he was better known as the father of the late Dr. Charles Swinnerton Heap, one of Birmingham's most gifted sons.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

An orchestral concert was given at the Victoria Rooms on October 28 for the purpose of showing that the players in the city and neighbourhood were capable of effectively interpreting instrumentation of a high order. Upwards of sixty executants took part, the conductor being Mr. A. H. Peppin (music master of Clifton College). The principal compositions performed were Beethoven's C minor Symphony and the Preludes to Wagner's 'Meistersinger' and 'Tannhäuser' and the Prelude to Act 3 of 'Lohengrin,' with the 'Danse Macabre' of Saint-Saëns, all of which were admirably rendered and much applauded. Miss Edith Evans was the vocalist.

The first concert for the season of the Clifton Quintet was given at the Victoria Rooms on November 10, in the presence of a large audience. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). The programme contained Brahms's String Quartet in B flat (Op. 67), Beethoven's Pianoforte Sonata in F sharp (Op. 78), Dvorák's Romantische Stücke (Op. 75) for violin (Mr. Alexander), and Schumann's Pianoforte Quintet in E flat (Op. 44). These works received adequate interpretation. Mr. Arthur Walenn, the vocalist, gratified by his artistic rendering of the cycle 'Eliland, a song of Chiemsee,' by A. von Fielitz.

A fine performance of the 'Faust' of Hector Berlioz took place on November 19, when the Bristol Choral Society was heard in that work at Colston Hall. Choir and band numbered about 600, Mr. Riseley being the conductor. The soloists were Miss Agnes Nicholls, Mr. Robert Cunningham, and Mr. Dan Price (in place of Mr. Andrew Black). There was an immense audience, and the work was received with enthusiasm.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Royal Dublin Society opened their winter series of Chamber Music and Organ Recitals on November 7. The performers were Mr. Sigmund Beel (first violin), Mr. P. Delany (second violin), M. Octave Grisard (viola), Herr Bast (violoncello), and Signor Esposito (pianoforte). The programme included Dvorák's Pianoforte Quintet in A major.

Mr. Vincent O'Brien's choir gave a performance of Mendelssohn's 'Hymn of Praise,' with orchestra, and a miscellaneous programme on November 16 in the Rotunda. The solos were sung by local artists, and Mr. Vincent O'Brien conducted. There was an overflowing audience.

The Dublin Orchestral Society have announced a series of five concerts under the conductorship of Signor Esposito, to be given during the season.

Visits have been paid to Dublin during the past month by Madame Albani, Florizel von Reuter, and Señor Sarasate.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Professor Niecks opened the new session at Edinburgh University on October 17 with a most interesting address upon 'The Predecessors of the Pianoforte.' The Professor characterized these instruments and explained their mechanism, illustrating their qualities by playing upon a clavichord, a spinet, and a harpsichord.

Few musical events create more interest among local musicians than the annual pianoforte recital of Mr. Paul Della Torre. The highest expectations are formed, both in respect of the quality of the programme and of its rendering, and these expectations are never disappointed. Novelty is a feature of all his programmes, of which the chief on November 14 was a Sonata by Glazounow, exquisitely played.

The Dedication Festival at St. Mary's Cathedral, in celebration of the twenty-fifth anniversary of its consecration, took place in the first week of November. The musical arrangements were on a most impressive scale, and reflected great credit and honour on Mr. T. H. Collinson, organist of the Cathedral, who conducted the Festival. The music sung included 'The Hymn of Praise' and Brahms's 'Requiem.' The choir, gathered from all parts of the diocese, was supported by a large and excellent orchestra, led by Mr. Dambmann.

A large number of recitals—vocal and instrumental—have recently been given by rising local artists, some conspicuously interesting, and all good. Notable among these concert-givers have been Miss Edith Walton, Miss Muriel Kerr-Brown, Miss Ethel Osmay, Miss Chrissie MacDiarmid, and Miss Jean Kirkcaldie.

Mr. Gustav Nielsen gave a most interesting chamber concert on November 3, in which he was assisted by Messrs. Winram, Hochstein, and De la Haye. The chief concerted numbers were Gade's Trio (Op. 42) and Schumann's Pianoforte Quartet.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Glasgow Select Choir celebrated their semi-jubilee at a concert on October 29. The idea of a 'select' choir originated with the late Mr. H. A. Lambeth, the city organist, and from Mr. Lambeth's choir sprang the present organization, which was first conducted by the late Mr. Frederick Archer, afterwards by the late Mr. James Allan, and is now under the experienced direction of Mr. J. Millar Craig. For twenty-five years the choir has maintained a well-deserved popularity, not only in Scotland but in many cities south of the Tweed.——The Glasgow Glee and Madrigal Society, numbering about fifty voices, gave a most meritorious performance on November 8, and if one may judge by the size and enthusiasm of the audience much interest is taken in the special class of composition which the Society seek to popularize. The singing was marked by much intelligence and great finish, and gave evidence of skilful training on the part of Mr. B. W. Hartley, the conductor. Vocal solos by Miss Jenny Taggart and Mr. Henry Brearley, and a pianoforte solo by Miss Helena Hartley, gave the necessary variety to the programme.

The first of this season's Choral and Orchestral Union concerts took place on November 15, when Dr. Cowen and the Scottish Orchestra were cordially received by a very large audience. A few changes have been made in the personnel of the Orchestra which, as in former years, numbers 80 performers, with Mr. Henri Verbrugghen as principal first violin. The programme which, both with respect to selection and performance, was only moderately successful, included Schumann's Symphony in D minor, the Air and Variations from Tschaïkovsky's 'Mozartiana' Suite, Wagner's 'Faust' Overture, and a first performance here of Edward German's 'Rhapsody on March Themes.' Mrs. Henry J. Wood, the vocalist, brought to a first hearing in Glasgow two new songs by Eugen D'Albert, in addition to three songs by Richard Strauss and Mozart's Recitative and Rondo, 'Non temer,' the pianoforte obbligato in the last-named being beautifully played by Mr. Henry J. Wood.

Perhaps the most notable event of the present season was the first performance in Scotland of Elgar's 'The Apostles' by the Choral Union and Scottish Orchestra on November 22. The new oratorio makes very considerable demands on both chorus and band, and it is eminently creditable to all concerned to record a performance which was excellent in almost every detail. From the beginning to the end of the concert there was not a single hitch, at least so far as the chorus were concerned, and Mr. Joseph Bradley must be heartily congratulated on presenting this difficult work so successfully. A better sextet of vocalists—Misses Muriel Foster and Gleeson-White, and Messrs. Henry Brearley, Robert Radford, Robert Burnett, and Andrew Black—could not have been selected for the solo music. The audience was one of the largest ever seen at a choral concert.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In giving a forecast of what promises to be a very interesting season, mention must first be made of the Gloucester Choral Society, who will perform Sullivan's 'Golden Legend,' 'The Walpurgis Night,' and Elgar's 'The Banner of St. George.'

Miss Ellicott and Miss Hirschfeld are continuing for another season the admirable series of chamber concerts for Gloucester and Cheltenham successfully inaugurated by them three years ago. The first concert was given on October 20 at Gloucester, when the programme included Mendelssohn's String Quartet in E minor and Dvorák's Pianoforte Quintet in A. In the hands of the Grimson Quartet and Miss Hirschfeld the works received efficient treatment. Miss Hirschfeld also played a pianoforte solo—Chopin's Ballade in F, No. 2. Miss Lenoir was the vocalist.

The first concert of the Cheltenham Philharmonic Society, under the able direction of Mr. C. J. Phillips, given in the Princess Hall of the Ladies' College on November 18, was in every way a distinct success. The programme was described as a popular miscellaneous one, and greatest attention was given to orchestral works. These, which were finely played by the band, included Cherubini's 'Lodoiska' Overture, Mozart's Symphony No. 39 in E flat, and Wagner's 'Siegfried' Idyll. The chorus and orchestra performed Nos. 2, 3, and 4 of Elgar's 'Bavarian Highlands' and the Polonaise from Glinka's 'Life for the Czar.' The vocalist was Miss Stella Robinson, who sang most acceptably.

The Hallé Band, with Dr. Richter as conductor, drew a tremendous audience to the Cheltenham Winter Gardens on October 30. Herr Fritz Kreisler played Beethoven's Violin Concerto in D.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first of two Philharmonic concerts (on October 25), Señor Sarasate again displayed his masterful technique in the solo part of Saint-Saëns's Violin Concerto No. 3 in B minor, whilst the orchestra excellently rendered Schumann's D minor Symphony, under Dr. Cowen's direction, and Rameau's 'Les Indes Galantes' was also included in the programme. Berlioz's 'Faust' found the able choir of the Society at their best on November 11. Singing with plentiful vigour and intelligence, they gave unmistakably the best exhibition of their powers that has been heard for some years, and Mr. Branscombe, the chorusmaster, is to be congratulated on such good results. The soloists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Ffrangcon-Davies.

Sir Edward Elgar honoured the Orchestral Society's first Ladies' concert in November by conducting the first half of the programme, which was largely made up of his works—the Overture to 'Froissart,' the 'Orchestral Variations,' and his 'In the South' Overture, the last-named being given for the first time in Liverpool. The composer was received in the heartiest manner, and the orchestra gave colourful interpretations of his various works. Miss Helen Jaxon was also the singer on this occasion. The first Gentlemen's concert took place on November 5, when Beethoven's 'Egmont' Overture, Bach's quadruple Concerto in F (for violin, flute, oboe, and trumpet), and Mozart's E flat Symphony were presented. Mr. G. F. Collinson gave a meritorious rendering of the solo part of Volkmann's Serenade for Violoncello and Orchestra, and Mr. Granville Bantock conducted with his customary skill.

Brahms was the chosen composer at the first Schiever concert, the two sextets (Op. 18 in B flat, and Op. 36 in G) being played by Messrs. Schiever, Alfred Ross, Carl Courvoisier, Weingartner, Walter Hatton, and Carl Fuchs.

Mr. Edward German came on November 12 to conduct a performance of his new 'Welsh Rhapsody' at a concert given by the Welsh Choral Union. This musicianly work, first performed at Cardiff recently, was well played by Mr. Harry Evans's forces. At the same concert the chorus took part in Mendelssohn's 'Hymn of Praise,' with splendid animation. Mr. Ben Davies and Miss Agnes Nicholls were the soloists.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Admitting only such concerts as, in the whole or in some considerable part, showed definite artistic aim, the list of those held in Manchester since my last letter to THE MUSICAL TIMES is still a formidably long one. Of concerts that were orchestral, or choral and orchestral, I find six that call for notice, or at least mention. The performance of Beethoven's 'Fidelio,' on October 27, was remarkable for Miss Agnes Nicholls's magnificent rendering of the great Leonora air, and for a very creditable performance on the part of some, at any rate, of the less famous singers trained in this neighbourhood who sustained soli parts. At the same concert an ideal rendering was given of Gluck's 'Iphigenia' Overture with Wagner's ending, and Mr. Webster Millar sang artistically a tenor air from 'Der Freischütz' which is seldom heard. At the third concert of the series, on November 3, the orchestra again played with rare perfection in the 'Fingal's Cave' Overture, and gave a fine performance of Elgar's 'In the South,' which was heard here for the first time. Herr Fritz Kreisler was magnificent in the Beethoven Concerto, his second piece being Joachim's entertaining Variations for Violin and Orchestra. Glazounow's weak and unsymphonic Fifth Symphony concluded the concert. Elgar's 'Apostles' was given for the second time in Manchester at the fourth Hallé concert on November 10, when the largely rejuvenated choir were heard for the first time in their full force. The soloists were Misses Agnes Nicholls and Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Andrew Black, and the performance was a thorough success. At the fifth Hallé concert on November 17, Miss Gleeson-White sang Weber's 'Softly sighs,' Schubert's 'Allmacht' (sung with Liszt's orchestral version of the accompaniment), and Tschaikovsky's 'Air des Adieux.' Volkmann's Overture to 'Richard III.' proved to be something of a curiosity, the very considerable beauties of the work being to a great extent discounted by the absurd use made in it of the bagpipe tune, 'The Campbells are comin',' mistaken by the composer for an 'old English war-song.' At the same concert Brahms's 'St. Anthony' Variations were superbly played, and so was Beethoven's Fourth Symphony.

At the first Gentleman's concert on October 24, the programme was orchestral, and as at the Hallé concerts Dr. Richter conducted. With a small orchestra he gave a charming interpretation of the Prelude to the third act of 'Meistersinger,' Beethoven's First Symphony, and minor pieces. Miss Crossley sang delightfully in the set of songs by Wagner including the famous 'Träume,' and she introduced a new cycle of songs by Clutsam, of which No. 2—'The star'—made a very favourable impression.

At Mr. Brand Lane's second concert on November 12 the capacity of the Manchester Philharmonic Choir (which he conducts) in massive choral singing was finely demonstrated. The work performed was Handel's 'Israel,' and the rendering was well worth hearing.

Of chamber-music concerts there have been six within the same period worthy of special mention. At the third Ladies' concert—the series managed by Messrs. Broadwood at the Midland Hall—on November 1, the principal performers were the Brodsky Quartet, and at the fourth, on November 15, the Bohemian Quartet, the playing being in each case perfectly artistic and the contrast of styles most interesting for those who attended both concerts. At the first of the Schiller Concerts, managed by Mr. Carl Fuchs, on November 9, an effective performance was given of César Franck's Sonata for Violin and Pianoforte by Messrs. Hegedüs and Edward Isaacs—the latter a young pianist born and educated in this neighbourhood. In association with Mr. Fuchs they gave a fine performance of Schubert's E flat Trio. Vocal music was given by Fräulein Meta Diestel, an interesting lyrical singer with a rich contralto voice, who did best in one of Wolff's Mörike Lieder—'Das verlass'ne Mägdelein.' Mr. Max Mayer gave his first chamber-music evening of the season on November 14, when, together with Mr. Kruse, he gave a scholarly rendering of sonatas by Beethoven and Saint-Saëns. Miss Henrica Jones, a young violinist trained in this neighbourhood, gave a concert on November 16, the principal work in the programme being Dvorák's B flat Trio, of which a good rendering was given by the concert-giver, associated with Messrs. Fuchs and Isaacs.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A vocal and pianoforte recital of high artistic worth was given by Fräulein Meta Diestel and Mr. D. F. Tovey on October 31. Fräulein Diestel's singing of songs by Schubert, Schumann, and Brahms was full of character and showed real appreciation of inner meaning, and Mr. Tovey's renderings of Preludes and Fugues of Bach, Beethoven's Sonata (Op. 111), and Brahms's 'Paganini Variations' were highly intellectual and full of real strength and power.

The Newcastle Musical Society meet periodically to listen to chamber music discoursed by locally-resident artists, and during the evening the formality of a regular concert is dismissed by a few minutes of friendly intercourse between audience and performers over light refreshments. The chief item of their concert of November 8 was Sinding's fine Quintet for pianoforte and strings. Mr. A. Wall (the musical director of the Society), Miss F. Davis, Mr. J. Perry, and Miss H. Page were responsible for the string parts, and Herr S. Oppenheim was at the pianoforte. More attention to perfect balance of tone would improve the otherwise excellent quartet.

The late Dr. Rea, of Newcastle, produced in 1866 a sacred cantata of his own at one of his concerts. During the interim the copies have been scattered, but after much difficulty Mr. George Dodds has been able to gather together the greater portion of the missing numbers, and he arranged an interesting revival of it at Elswick Road Wesleyan Church on Sunday, November 13. On the following evening Stanford's Oratorio 'The Three Holy Children' was performed.

The choral concert season was inaugurated on November 16, on which date South Shields Choral Society gave Goring Thomas's 'The Swan and the Skylark' and Brahms's 'Song of Destiny,' and Blyth Philharmonic Society, Coleridge-Taylor's 'Hiawatha's Wedding Feast.'

M. Zacharewitsch and M. Raoul Pugno have both paid recent visits to Newcastle.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual concert in connection with the Railway Guards' Friendly Society took place at St. Andrew's Hall, Norwich, on October 20, when an interesting programme was presented, the artists engaged being Miss Agnes Nicholls, Miss Edna Thornton, Miss Marguerite Ames, Mr. Whitworth Mitton, and Mr. Andrew Black; Miss Elsie Southgate (solo violin), with Mr. Hamilton Harty and Mr. Sidney Hill, accompanists.

The weekly organ recitals and popular concerts given in St. Andrew's Hall during the winter season under the auspices of the Corporation and direction of Dr. Bunnett, City organist, have been well attended. A change has been made in giving greater variety to the programme by the inclusion of a larger number of vocal items. At the first concert of the season Miss Mildred F. Jones was the vocalist.

A most enjoyable concert was given on November 10 by Mr. Arthur Bent's orchestra. The works selected were entirely for the strings, and included Elgar's 'Serenade' (Op. 20), 'Liebesnovelle' (Arnold Krug), Bach's A minor Concerto for Violin and Orchestra (soloist Miss Mariette Carter), and the same composer's 'Brandenburg' Concerto in G for Strings. The orchestra played with taste and precision under the watchful care of their conductor, Mr. Arthur Bent. The vocalists were Miss Lefroy and Mons. Henri Zay, the latter contributing a song-cycle, 'Eliland,' by Alexander von Fielitz, and joining with Miss Lefroy in a duet from his own pen, 'Love's Question.'

A very attractive programme will be presented to the subscribers to the Norwich Philharmonic Society's concerts this season. At the first concert M. Jean Gerardy will be the principal attraction, and Miss Teresa del Riego the vocalist. At the second concert Mr. Julian Clifford will be the solo pianist and the Hon. Mrs. Clifford the vocalist; and at the third concert Herr Fritz Kreisler will make his first appearance in Norwich, when an excellent programme will be presented. The Norwich Choral Society will join the Philharmonic Society in the first and third concerts, all of which will be, as usual, under the direction of Dr. Bates, the conductor of both Societies.

The arrangements for the Norfolk and Norwich Triennial Musical Festival, which has been finally fixed for October 25, 1905, and three following days, are in a forward state, most of the singers being already engaged and the principal works decided on, and the chorus, under the direction of Dr. A. H. Mann, are actively proceeding with the rehearsals of the works selected for performance.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The visit of Dr. Richter and his orchestra to Nottingham on November 11 calls for special mention from the fact that a local artist was engaged to take the solo in Tschaïkovsky's Pianoforte Concerto (Op. 23). Miss Cantelo is too well known to need any critical support, but her most ardent admirers have rarely heard her to greater advantage than in this work, and her success was so marked that she had three times to acknowledge the applause bestowed upon her. The other works in the programme were the 'Tannhäuser' Overture, Beethoven's Seventh Symphony, the Introduction to Act III., 'Meistersinger,' and Elgar's Variations.

The Nottingham Sacred Harmonic Society opened their season on November 17 with a performance of 'Elijah,' in which they gave a good account of themselves. The soloists were Miss Agnes Nicholls, Miss Kate Holbrook, Mr. Anderson Nichol, and Mr. Frederic Austin. In the concerted solo music Miss Jennie Bentley and Mr. J. Gadd, members of the Society, rendered valuable aid. The concert was well supported by the public, and Mr. Allen Gill, the conductor, with the leader of the orchestra, Mr. H. Lyell Taylor, were accorded a hearty reception. Miss Thornton and Mr. Greatorex took part in the double quartet, and Mr. Wyatt ably presided at the organ. As a performance one cannot help making a comparison with previous efforts, with the result that this was not up to the Sacred Harmonic standard.

Mr. A. Richards gave his first orchestral concert on November 26. An orchestra of fifty rendered a good account of themselves in works by Nicolai, Elgar, and Mendelssohn. Miss Alice Hogg took the solo in Mendelssohn's Pianoforte Concerto in G minor, and Mr. C. Keywood was the vocalist. Mr. Richards is to be congratulated on the result of his initial efforts.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

For the first concert of the Sheffield Musical Union—given in the Albert Hall on November 8—the committee elected to repeat Beethoven's Mass in D, thereby recalling their success in the same work at the Queen's Hall in April last. The Mass had never before been given in Sheffield. Dr. Coward directed a huge force of 450 performers, the odd fifty of whom were members of the Sheffield Orchestra, a local and very efficient body of instrumentalists. The soloists, Mrs. J. A. White, Miss E. Biggin, Mr. A. S. Burrows, and Mr. R. Charlesworth, were all members of the Society, so that the concert in every respect save one gave evidence of the rich musical material of the city—the solitary exception being Professor Johann Kruse, who played Mendelssohn's Violin Concerto and the solo in the Benedictus.

Dr. Coward's wonderful chorus won another triumph in the Mass. The sustained brilliance of the singing in the earlier portions, notably in the Gloria and the Credo, and the expression and refinement in the later sections, proved alike the endurance and the versatility of the choir. Earlier in the programme there had been an exquisite performance, unaccompanied, of the chorus 'Lord, Thou art good,' from the conductor's work 'The Story of Bethany.' The orchestra played the 'Zauberflöte' Overture. Mr. W. S. Jessop at the organ, and Mr. J. H. Parkes, as principal of the band, rendered valuable help.

The Penistone Choral Society—an organization under Mr. Joseph Cooper's direction who are doing excellent musical work in a bleak and scattered district—gave a

capital performance of 'Acis and Galatea' on November 9. The singing of the chorus marked an advance on previous efforts, 'Wretched Lovers' being especially well sung. A performance of 'Elijah' at Pye Bank Chapel, Sheffield, under the direction of Mr. Charlesworth, and A. R. Gaul's 'The Ten Virgins,' at Cherrytree, conducted by Mr. Arnold Bagshaw, were among the notable and successful minor events of the month.

The Sheffield Choral Union gave a concert in the Albert Hall on November 22 when, under Mr. J. Duffell's direction, the 'Hymn of Praise' and Beethoven's 'Ruins of Athens' were performed by a largely augmented chorus and orchestra. A new work, 'Hohenlinden,' from the pen of the Society's conductor was produced for the first time. Campbell's poem is set as a choral ballad, and the work contains some spirited music, suggestive and well contrasted. The orchestration shows skill and a feeling for colour, and the choral parts are well written and varied. The work was admirably performed and warmly received. Two days later the Male Glee and Madrigal Society gave a concert, also in the Albert Hall, under their new conductor Mr. A. S. Burrows. Mr. H. A. Fricker played organ solos, and Madame Dews was the vocalist.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though this is only the beginning of the season, and it is overshadowed by the Leeds Festival—which is rather apt to drain the resources, if not the enthusiasm, of local concert-goers—there have already been some interesting concerts at both Leeds and Bradford.

At Leeds Herr Fritz Kreisler appeared on October 25, at the first of Messrs. Haddock's musical evenings, and gave a most enjoyable violin recital. The following day was the date of the first subscription concert, at which the Hallé Orchestra, under Dr. Richter, gave a fine performance of Dvorák's 'New World' Symphony, introduced as a tribute to the deceased composer. Another feature of the concert was Mr. Willy Scott's brilliant and musicianly interpretation of Tschaïkovsky's B flat minor Pianoforte Concerto. Two choral works were introduced into the programme and sung to perfection by the chorus of the Leeds Philharmonic Society: Brahms's 'Song of Destiny' and Parry's 'Blest Pair of Sirens,' the latter being conducted by the Society's choirmaster, Mr. Fricker. Mr. Fricker also appeared on October 29 in the rôle of conductor at the second of the concerts of the Municipal Orchestra, which he organized last season. In Mozart's G minor Symphony his band of fifty was heard to especial advantage, since, while it is excellent in quality, the strings are hardly numerous enough to be able to hold their own against the full force of brass and percussion. Mr. Fricker has, however, shown wisdom in depending upon the quality of his strings rather than on their quantity, and has not adopted the unsafe policy of increasing the latter by indifferent players who would add but little to the weight of tone, and would detract much from clearness and precision. The Variations from Tschaïkovsky's Fourth Suite brought the full orchestra into play, and showed the excellence of its component parts, and left the impression that the band is still better than that of last season, and should, with further experience, be equal to all the work that is likely to be set for it to do. On November 12 the third of these concerts took place, and on this occasion the strings only were employed. The chief thing in the programme was Hamerik's 'Symphonie Spirituelle,' a work not only full of musical beauty, but technically admirable in the variety of effects the composer extracts from his limited orchestra. Handel's Organ Concerto in F (Set 1, No. 4), in which the soloist was Mr. A. Hague, was another feature in a programme which, though highly interesting, did not escape the monotony resulting from the constant employment of one tone-colour. The Broadwood Concerts have now been extended to Leeds, and began operations on November 16, when the Bohemian String Quartet, with Mr. Ernesto Consolo, took part in a concert of the greatest possible excellence.

BRADFORD.

At Bradford, on October 28, the Bradford Festival Choral Society gave their first concert under Dr. Cowen's conductorship. The programme consisted of Brahms's 'German Requiem' and Rossini's 'Stabat Mater,' the juxtaposition of which may be allowed to form the strangest and most striking contrast one can well imagine. The performance was bright and intelligent, though the chorus were hardly distinguished by the absolute beauty of tone that one looks for in the West Riding. The principals were Miss Gleeson-White, Miss Morfydd Williams, Mr. J. R. Sykes, and Mr. J. Browning. At the first subscription concert on November 4 the Hallé Orchestra, under Dr. Richter, played Glazounow's Sixth Symphony, which had only just before been heard at the Leeds Festival. Herr Kreisler's powerful playing of Tschaïkovsky's Violin Concerto and his still finer interpretation of Joachim's Variations were prominent features of this important concert. On November 11 the Bradford Old Choral Society fell back for their opening concert on 'Judas Maccabæus,' a work which seems to have even more than its ordinary share of popularity at Bradford. Under Mr. J. W. Fitton's direction a generally adequate performance was given, the solos being taken by Madame Goodall, who sang the soprano solos most ably, Madame Wiseman, Mr. Tom Child, and Mr. W. Thornton. On November 19 the Bradford Permanent Orchestra began a fresh season, under Mr. Allen Gill's able conductorship. Dvorák's 'New World' Symphony, docked of its *Scherzo*, was the chief thing in the programme, and the performances of the Orchestra showed a distinct advance in point of precision and smartness.

OTHER TOWNS.

The Halifax Orchestral Society, though practically an amateur organization, are enterprising, and at their concert on November 3 essayed a difficult task in attempting the 'Faust' Symphony of the conductor, Mr. H. Van Dyk. This is an interesting work and, if hardly an adequate realization of its subject, contains some clever touches of characterization and skilful workmanship. It is perhaps too tentative in character to give the impression that the composer has in him that irresistible impulse that makes a great artist; there is too much of an air of consideration and but little indication of the power to adequately fill so large a canvas as the theme suggests. At the same time allowance must be made for the fact that the zealous amateurs in the band could not, even with the best will possible, do complete justice to the music, though they deserve credit for going farther than might have been expected. Interesting was Hans Sitt's Viola Concerto, and highly artistic its interpretation by Mr. Walter Haigh, a fine artist who is now entering the Scottish Orchestra, greatly to the loss of the West Riding. On November 17 the Halifax Choral Society, of whom Mr. F. de G. English is the conductor, gave hostages to Fortune—which has not been over kind to the Society of late—by choosing for their first concert 'Elijah.' A really admirable all-round performance was given, the principals being Miss Ethel Wood, Miss A. Lakin, Mr. Seth Hughes, and Mr. Ffrangcon-Davies.

Harrogate has enjoyed a miniature 'Festival,' this being the name given to a couple of concerts organized by Messrs. Haddock on October 31. In the afternoon the programme was orchestral, with Mr. Zacharewitsch as violinist in the Mendelssohn Concerto; in the evening the help of the Leeds Choral Union was obtained, and under Mr. Alfred Benton's conductorship a most forcible and effective choral performance of 'The Hymn of Praise' was given. The orchestral pieces were conducted by Mr. Edgar Haddock.

Hull has had two choral concerts of more than average interest. On November 11 the Hull Harmonic Society gave a highly interesting programme that included Coleridge-Taylor's 'Hiawatha's Wedding Feast' and his 'Hiawatha' Overture. Miss Ethel Kaye and Mr. C. Saunders were the principals, and Mr. W. Porter conducted. On November 15 the Hull Vocal Society gave Parry's 'Song of Darkness and Light,' and Coleridge-Taylor's 'Meg Blane,' together with 'The Hymn of Praise.' Both the less familiar works presented obvious difficulties, but the chorus, under Dr. G. H. Smith, sang most pluckily. The principals were Madame Emily Squire, Miss Kathleen Mayes, and Mr. Whitworth Mitton.

The York Symphony Orchestra, under their indefatigable conductor, Mr. T. T. Noble, gave on November 4 a concert that afforded very satisfactory evidence of the progress this zealous band of amateurs are making. The feature of the programme was Beethoven's Violin Concerto, the solo part being finely played by Miss Nora Clench, while the accompaniment of the orchestra deserved great praise.——On November 12 Mr. Padel and Mr. Noble began a new series of the resuscitated chamber concerts. Mr. Percy Sharman and Mr. Padel played César Franck's fine Sonata for violin and pianoforte, and an interesting, well-written Suite for the same instruments by Mr. Noble was another feature of the concert.

At Malton, on November 5, a series of subscription concerts, organized by Mrs. Burrell, was begun, Miss Nora Clench and Miss C. Bigge introducing Richard Strauss's Violin and Pianoforte Sonata, while the concert-giver and Dr. Aikin gave some well-chosen songs.——At Scarborough, on November 7, the second of Messrs. Cass and Owen Williams's Chamber concerts took place, Schumann's Pianoforte Quintet and Brahms's Violin Sonata in A (Op. 100) being the outstanding things in a good programme.

Foreign Notes.

CASSEL.

In 1804—just one hundred years ago—Prince Louis Ferdinand of Prussia heard Beethoven's then new 'Eroica' symphony, a masterpiece which was played privately at the house of Prince Lobkowitz. The Prussian Prince was so delighted with the work that it was repeated. Bülow when at Meiningen did a similar thing, on one or more occasions, with, if we mistake not, a Beethoven symphony. The latest instance of the kind occurred in the above city when Gustav Mahler's new symphony was played twice at the same concert.

LEIPZIG.

A festival was held from November 9 to 11 to celebrate the anniversary of the birth of Schiller, when performances were given at the theatre of his 'Jungfrau von Orleans' and 'Don Carlos.' Schiller's poems set to music by Schubert, Brahms, Rubinstein, and Richard Strauss, were sung at one of the concerts in addition to choruses for female voices composed by H. Huber.

MUNICH.

The programmes of the Kaim concerts to be given during the winter, under the direction of Felix Weingartner, will include Bruckner's Symphony in E, Boehe's Symphonic Poem, 'Odysseus Ausfahrt,' d'Indy's Second Symphony, and a Violin Concerto by Jaques-Dalcroze. One concert will be devoted to Shakespearean music: Liszt's 'Hamlet,' Weingartner's 'King Lear,' Strauss's 'Macbeth,' and three excerpts from Berlioz's 'Roméo et Juliette.' Another will consist entirely of novelties, so far as Munich is concerned: Wolf's 'Penthesilea,' Elgar's 'Alassio,' Lieder for orchestra by Weingartner, and Taneïeu's 'Orestes' Overture.

PARIS.

Many distinguished musicians were present at the inauguration of the César Franck monument at the Square de Sainte-Clotilde on October 22; and among them MM. Alfred Bruneau, Xavier Leroux, Wormser, Erlanger, Tiersot, Ch. Malherbe, Chevillard; and of ladies Mme. and Mlle. Bruneau, Madame Colonne, and the widow of the late composer Ernest Chausson. On such an occasion there were, as a matter of course, speeches. M. Marcel, director of Fine Arts, described Franck as 'the last of those grand capellmeisters whose earthly function seemed to have been to express, by the colossal voice of the organ, the regrets of fallen humanity, its aspirations towards redeeming purity, its contemplation and its expectation of the sublime destinies of the beyond.' The second speech was delivered by M. Vincent d'Indy, a pupil and ardent admirer of the French master.——The company which Signor Sonzogno will bring to the Sarah Bernhardt Theatre next year (May 1—June 15) will perform one classical opera and other works by composers of the young Italian School: Mascagni being represented by his 'L'Amico Fritz'; Leoncavallo by 'Zaza'; Giordano by 'Andrea Chenier,' 'Siberia,' and 'Fedora'; Cilèa by 'Adriana Lecouvreur'; Orefice by his 'Chopin'; and Filiasi by 'Manuel Menendez.'

Mr. THOMAS HOPKINSON, 'Hull's oldest musician,' died at Hull on November 10. He was a native of York and was born on October 22, 1826. He became a choir boy at York Minster and later he was appointed organist of Pontefract Church, a post he retained for thirteen years. He came to Hull in the early sixties and was successively organist of St. John's Church, Albion Chapel, Christ Church, and St. Margaret's Church. He retired from the profession some years ago, but he continued to take a keen interest in musical education until the time of his decease.

Other recent deaths, which we regret to have to place on record, are the following: WILFORD MORGAN, formerly known as a tenor singer; GASTON SERPETTE, aged 58, composer of light operas; HERMANN LAROCHE, the well-known Russian writer and critic; DÉSIRÉ LALANDE, aged 37, the artist-oboeist of the Queen's Hall Orchestra; GARNET WOLSELEY COX, of consumption, aged 32, an English composer of great promise; and TERESA MILANOLLO, aged 77, the elder of two sister violinists, both highly gifted, whose careers we hope to refer to in detail on some future occasion.

'H.' writes in reference to the biographical sketch of Eugen D'Albert in our last issue: 'D'Albert came to the National Training School holding the County of Northumberland Scholarship; it was not until November, 1876, that he gained the Queen Victoria Scholarship, competed for by the students of the school. In addition to those mentioned belonging to Sullivan's class, from the first, might be named Emma Mundella, Eva Pidcock, Hélène Heale, Bond Andrews, H. L. Balfour, William Hodge, and Charles Marshall.'

The Evening Schools held under the Education Committee of the London County Council are actively preparing programmes for united performance. These schools are not merely for young people but include a large proportion of adults. The programme of the East Lambeth Union includes choruses from 'St. Paul,' 'The Banner of St. George' (Elgar), 'The Challenge of Thor' (Elgar), and numbers of part-songs and choruses. Mr. Arthur G. Gibbs will conduct.

With reference to a statement in our November issue that the demise of the Ventnor Choral Society would leave that town 'without an important factor in musical life,' we are asked in justice to state that another Society has existed there since 1869 entitled the Ventnor Musical Society, which has performed a large number of choral works, the conductor being Mr. Evan Jones.

The Oriana Madrigal Society made a promising start on November 14, at Leighton House, with about forty-five excellent voices. Additional sopranos and tenors are however needed, and intending members should apply to the hon. sec., Mr. C. L. Stocks, 29, Upper Gloucester Place, Dorset Square.

Country News.

BRIEFLY SUMMARIZED.

BATH.—The Avon Vale Musical Society gave a concert at the Assembly Rooms on November 16, when the chief feature of the programme was Bennett's 'May Queen,' which was excellently performed by the choir and orchestra under the direction of Mr. J. S. Liddle. The choir were also heard to advantage in Faning's 'Song of the Vikings.' The solo vocalists were Miss Viola Salvin, Mr. A. H. Forth, Mr. Owen Morgan, and Mr. Francis Harford. Mrs. Arthur Stothert contributed violin solos with much success.

BRIGHOUSE.—The Choral Society opened their thirty-fifth season at the Town Hall on October 25 with a performance of Cowen's 'Sleeping Beauty,' followed by a miscellaneous selection which included the part-songs 'Hail, golden morn' (Sydenham), 'The Violet' (Ainley), and 'Hail, memory' (Battye). The band and chorus numbered 120 performers, and the solo vocalists were Mr. Edwin Kellett, Mr. H. E. Cookson, and Miss Marguerite Gell, the last-named undertaking both the soprano and contralto parts, owing to the illness of Miss Eva Rich. Mr. J. H. Pearson conducted.

BEDFORD.—A highly successful performance of Mackenzie's 'Dream of Jubal' was given by the Musical Society on November 22. There was a complete orchestra, augmented by several well-known London players, and these with the choir numbered 250 performers. The choir displayed excellent tone and sang with much spirit and good attack under the watchful and energetic direction of Dr. H. A. Harding. The solo vocalists were Miss Beatrice Spencer and Mr. Joseph Reed, their singing in the Love Duet especially winning well-merited applause. The important part of the reciter was again filled by Mr. Charles Fry, who was very heartily applauded at more than one point during the performance. Mackenzie's 'Poem with Music' was preceded by the first of Elgar's 'Pomp and Circumstance' Marches, conducted by Mr. P. H. Diemer.

CANTERBURY.—An orchestral concert was given in the Chapter House of the Cathedral by Dr. Perrin on November 18 in aid of the fund which is being raised to provide a memorial to the late Dr. Longhurst. The programme included Sullivan's 'In Memoriam' Overture, Beethoven's Symphony in A (No. 7), a Suite, 'Lake Scenery,' by Dr. Perrin, and the March from Dr. Longhurst's Oratorio 'David and Absalom.' Vocal solos were contributed by Miss M. A. Paske. Much credit is due to Dr. Perrin for his care in training the orchestra with so satisfactory a result, and for the good work he is doing here in furthering the performance of high-class music.

CHORLEY.—The Madrigal Society gave the first concert of their third season in the Town Hall on October 26, under the direction of Mr. H. C. Wilcocks. The chief features of the programme were Macfarren's 'May Day' and Mendelssohn's 'Hear my prayer,' in which the choir were heard to excellent effect. They also sang Elgar's 'Stars of the summer night' and the 'Soldiers' Chorus' from 'Faust' with admirable expression and vigour. They were well supported by the orchestra, in which a distinct improvement was noticeable. The principal vocalists were Miss Grace Shorrock and Mr. Webster Millar.

Answers to Correspondents.

ONSLOW.—(1) The following organ pieces will be found suitable for Christmas: Postlude 'Good King Wenceslas' (Garrett); Voluntary for Christmastide (Ouseley); Six pieces for Christmas (W. T. Best); A Christmas Pastorale (Selby); Christmas Offertorium (Lemmens); Introduction, Variation, and Fugue on 'Adeste fideles' (Holloway); Offertoire upon two Christmas themes (Guilmant). (2) For organ arrangements of 'Messiah' choruses, try these, adapted by Sir George Martin: 'For unto us,' 'Behold the Lamb of God,' 'Worthy is the Lamb,' and 'Amen Chorus'; also the 'Hallelujah' arranged by Hopkins. (3) Books on organ construction are those by Hopkins and Rimbault; 'A Practical Treatise on Organ Building,' by F. E. Robertson (Sampson Low); 'Organ Building,' by W. E. Dickson (Crosby Lockwood and Co.); and 'Organs and Organ Building,' by T. Elliston (Weekes and Co.).

L.R.A.M. — (1) The point you raise concerning Bach's '48 Preludes and Fugues' is an interesting one, but the variants to which you refer are editorial — phrasing, expression, &c.—and not textual. The German Bach Society's edition is the most reliable for the text of these great classics, and this has been used by Ruthardt in his edition (Peters); (2) Yes, *all* the notes in your example must be played *staccato*; the fact that some of the stems are turned up and the others turned down makes no difference whatever, such typographical eccentricities are ofttimes misleading. You will find Klindworth's edition (of Mendelssohn's 'Songs without Words') free from ambiguity in this respect.

ORCHESTRA.—The French horn is not an easy instrument to learn, and you should place yourself under a competent teacher. The lip must be adapted for the purpose, and in order to become a successful player a start should be made early. It is impossible to say 'how long it would take to be qualified to play in an orchestra': it would all depend upon the player and the orchestra. There is a tutor for the horn by H. Kling, published by Messrs. Breitkopf and Haertel.

BRIDGE.—'Basso da Camera' is the Italian for a chamber-bass; that is, a small double-bass, such as is generally used by double-bass players for solo performances. The instrument is strung and tuned in the same way as an ordinary double-bass, except that the strings should be thinner to suit the smaller size of the instrument. The Basso da Camera was the idea of Mr. Hancock, a well-known violoncello player in his day, and it was first introduced at a meeting of the Queen's Square Select Society, November 6, 1846.

RUSTICUS.—(1) For books on the training of boys' voices consult 'The Art of Training Boys' Voices,' by Sir George Martin (Novello's Primer Series); 'The Boy's Voice,' by J. Spencer Curwen (J. Curwen and Sons); and 'A Treatise on the Practical Method of Training Choristers,' by J. Varley Roberts (Henry Frowde). (2) For a book 'about the divine art, artistically, historically, and æsthetically treated,' read Sir Hubert Parry's 'The Art of Music' (Kegan Paul and Co.).

R. B. N.—The Christian names of Arensky are Anton Stepanovitch, and that of Napravnik is Eduard. Arensky's 'Nal et Damajanti' was produced at Moscow in 1902; Napravnik's opera 'Dubroffsky,' at the Théâtre Impérial, St. Petersburg, in January, 1895; and Rubinstein's ballet 'Die Rebe' is dated 1882. The production dates of the other works you mention we regret to be unable to give.

CARLTON.—(1) Anyone is privileged to wear a hood, even a falsehood, without passing an examination; but as you are 'going in for organ playing,' why not 'go in' for an examination which, if successfully passed, would enable you to wear with a clear conscience the desired mark of distinction? (2) Consult an organ builder: instruments differ so much in construction.

A CONSTANT READER.—Look at the heading of Mendelssohn's Prelude in B minor (Op. 35, No. 3) and you will see that it is headed *Prestissimo staccato*: this settles the kind of touch required for the proper interpretation of the piece; may you obtain all the marks required for honours in your approaching examination.

A. F.—(1) The following composers, in addition to Thalberg, have written pianoforte pieces on the tune of 'Home, sweet home': Kuhe, Oesten, Spindler, Lange, Trehde. (2) We do not know a Christmas Waltz composed by Moszkowsky.

WORCESTER.—An illustrated article giving some information about Canterbury Cathedral appeared in THE MUSICAL TIMES of February, 1901. Worcester has not yet been done in the Cathedral series of these articles, but it, and others, are on our list.

MODERN MUSIC.—For 'Pianoforte Solos, *quite up to date*, by the best of modern composers, suitable for a brilliant pianist,' consult the works of Sinding, Liapounov, Schytte, Saint-Saëns, Rosenthal, Debussy, Moszkowsky, Balakirev, and Leschetizky.

S. W.—See Rockstro's 'A General History of Music' (Sampson Low). The critical writings of Berlioz would not gain in forcefulness by being translated into the English language.

F. R. M.—For studies in reading the Staff notation see Graduated Exercises for Sight-singing (No. 91) and School Sight-singing Reader Book (No. 137) in Novello's School Songs; also Richard Mann's Manual of Sight-singing.

R. A. B.—Liszt has composed a Rhapsodie (No. 15) on the Rakoczy March and also arranged the same march; but the two pieces are quite different.

M. C. Y.—The term Agogics used in the book you mention may be roughly defined as referring to *tempo rubato*. The idea is discussed in Riemann's Dictionary under the heading 'Agogics.'

AMBITIOUS.—Try Franklin Taylor's 'Pianoforte Studies,' issued by Messrs. Novello in two series. The *Selected* studies, progressively arranged, will doubtless best answer your purpose.

A. B.—Apply to the Hon. Secretary of the Plain Song and Mediæval Music Society, Mr. P. E. Sankey, 44, Russell Square, W.C.

A. L.—The books you mention, except those that may be out of print, can be obtained through any bookseller.

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A Harvest Hymn of Praise

THE WORDS WRITTEN BY THE REV. W. H. DRAPER

THE MUSIC COMPOSED BY

J. H. MAUNDER.

"O God, according to Thy Name so is Thy praise unto the world's end."

(♩ = 108.)

mf 1. By day and night in se - cret The works of God are done,

Though in - fi - nite in num - ber To Him they all are one,

cres. One by His bless - ed Spi - rit In Whom they live and move,

dim.

f Whose pres-ence fill - eth all things, Whose Ho - ly Name is Love. . . .

Small notes for Organ.

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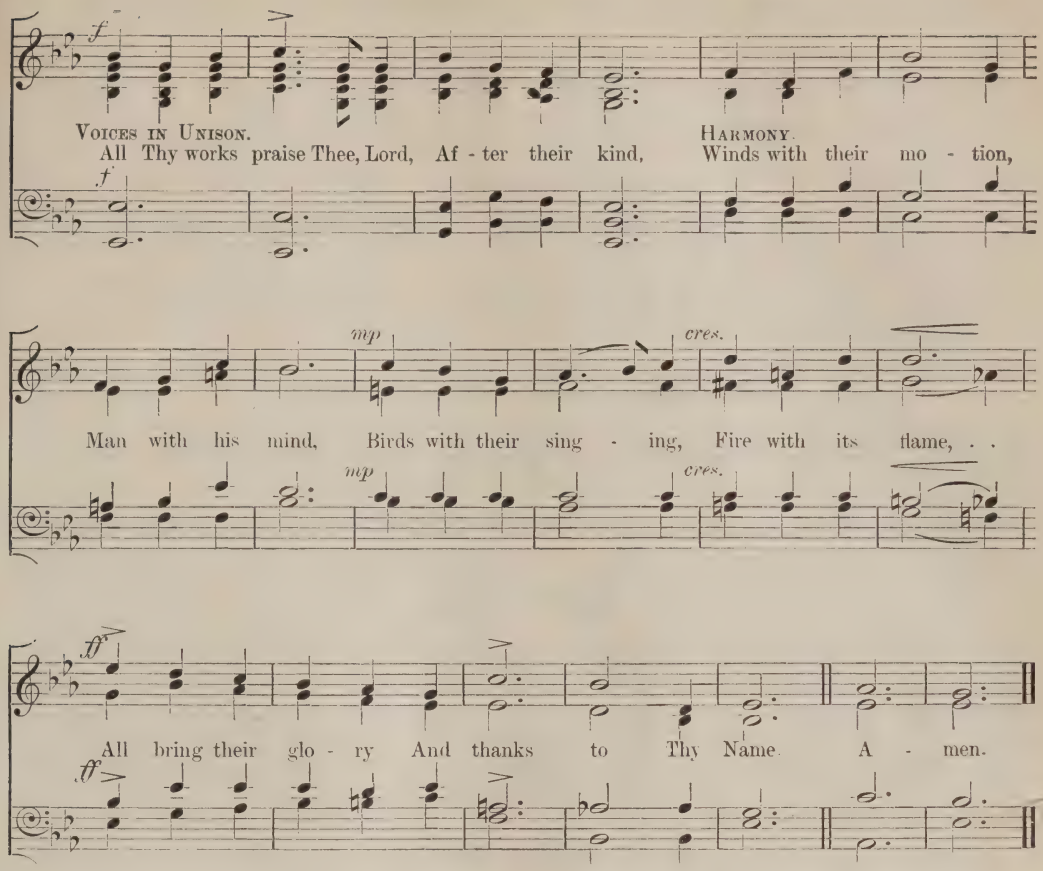

Solo, or all the Sopranos.

2 Now once again Thou crownest
The toil of all the year,
The food Thy mercy giveth
Is brought from far and near,
From seed-time unto Harvest
In garden, field and wood
Thou tendest Thy Creation
And makest all things good.

Unison.

Full. f All Thy works praise Thee, Lord,
After their kind,
Harmony. Winds with their motion,
Man with his mind,
mp Birds with their singing,
cr. Fire with its flame,
ff All bring their glory
And thanks to Thy Name.

mf 3 O let no base temptation,
Lead us, Thy flock, astray,
No strong delusion turn us
From walking in Thy way,
But may Thy gentle wisdom
cres. Control and guide us still,
f That we may use Thy bounty
According to Thy will.

Unison.

f All Thy works praise Thee, Lord,
After their kind,
Harmony. Winds with their motion,
Man with his mind,
mp Birds with their singing,
cr. Fire with its flame,
ff All bring their glory,
And thanks to Thy Name.
Amen.

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HE SENDETH THE SPRINGS INTO THE VALLEYS

Psalm civ. 10, 13 (Bible Version);
Isaiah xxiv. 13; lxi. 11;
Psalm cxlviii. 7–9, 13 (Bible Version).

HARVEST ANTHEM

COMPOSED BY

HERBERT W. WAREING.

Price Fourpence.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto pastorale. ♩ = 96.

p Sw. Oboe.

senza Ped.

FULL. SOPRANO. *p* He

ALTO. *p* He

TENOR. *p* He

BASS. *p* He

Ped.

sendeth the springs in - to the val-leys, which run a - mong the hills, . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . He

Ch. *p*

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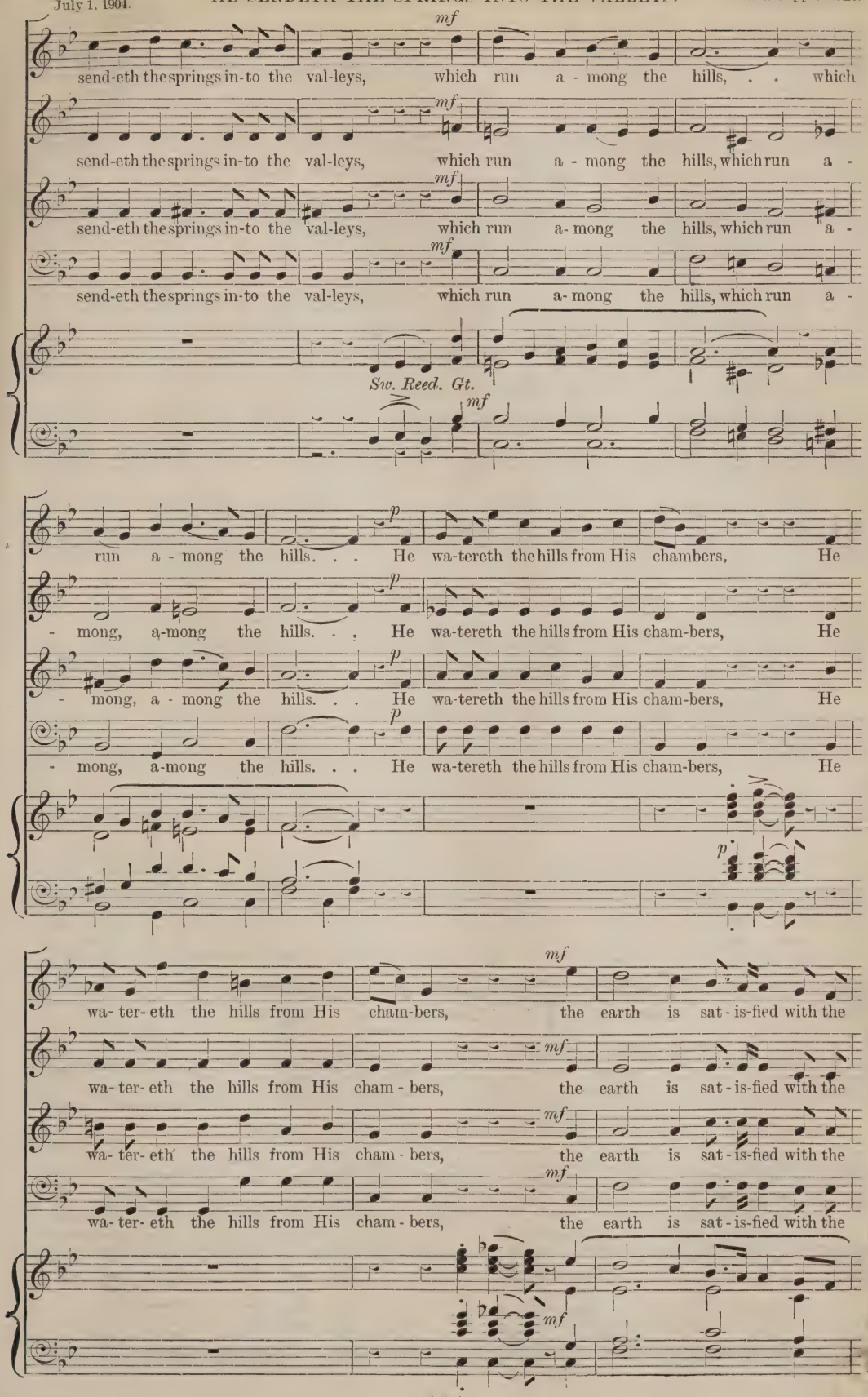

mf
send-eth the springs in-to the val-leys, which run a - mong the hills, . . which
send-eth the springs in-to the val-leys, which run a - mong the hills, which run a -
send-eth the springs in-to the val-leys, which run a- mong the hills, which run a -
send-eth the springs in-to the val-leys, which run a- mong the hills, which run a -
Sw. Reed. Gt.
run a - mong the hills. . . He wa-tereth the hills from His chambers, He
- mong, a-mong the hills. . . He wa-tereth the hills from His cham-bers, He
- mong, a - mong the hills. . . He wa-tereth the hills from His cham-bers, He
- mong, a-mong the hills. . . He wa-tereth the hills from His cham-bers, He
p
wa- ter- eth the hills from His cham-bers, the earth is sat - is-fied with the
wa- ter- eth the hills from His cham - bers, the earth is sat - is-fied with the
wa- ter- eth the hills from His cham - bers, the earth is sat - is-fied with the
wa- ter- eth the hills from His cham - bers, the earth is sat - is-fied with the

HE SENDETH THE SPRINGS INTO THE VALLEYS.

Soprano Solo.

mf

When

poco rall.

fruit of Thy works, with the fruit, the fruit of Thy works.

poco rall.

fruit of Thy works, with the fruit, the fruit of Thy works.

poco rall.

fruit of Thy works, with the fruit, the fruit of Thy works.

poco rall.

fruit of Thy works, with the fruit, the fruit of Thy works.

poco rall. *p*

Recit. *ad lib.*

Allegretto.

thus it shall be . . in the midst of the land . . . . . a-mong the

Allegretto. ♩. = 54.

con molto espressione.

poco rit. *p*

peo - ple, there shall

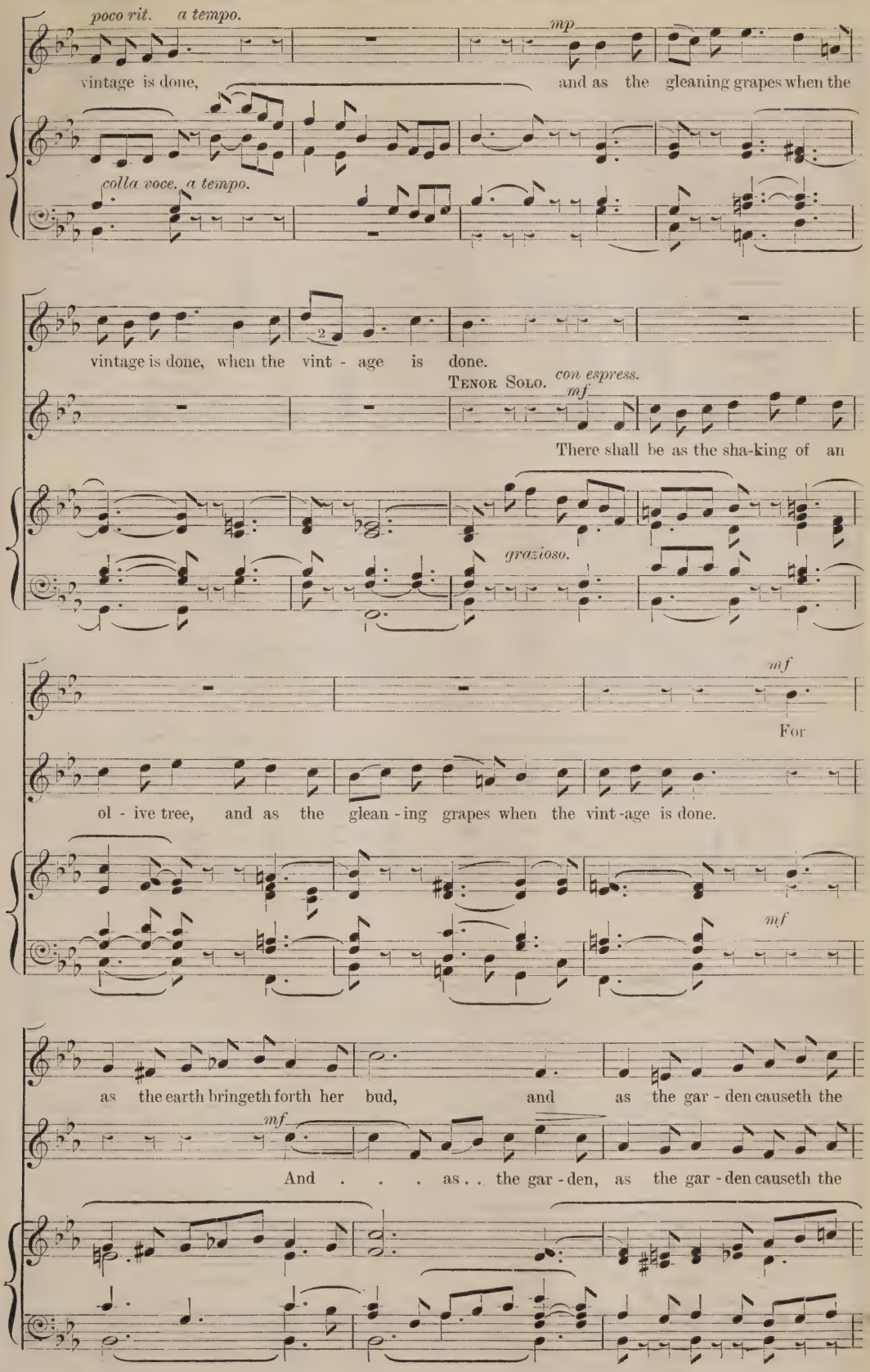
p Ch. or Sw.

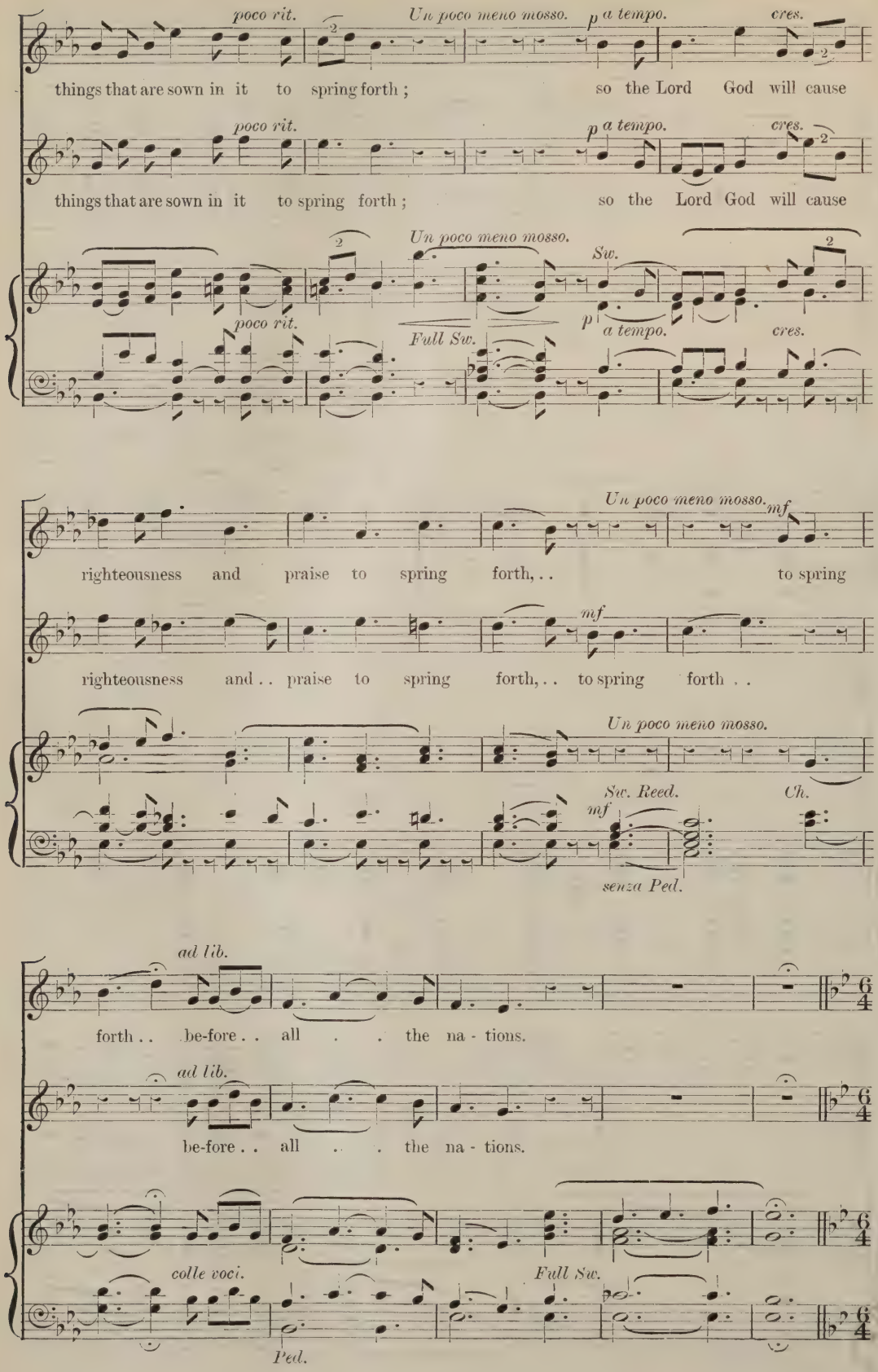
poco rit.

a tempo.

be as the sha - king of an ol - ive tree, and as the glean - ing grapes when the

a tempo.


poco rit.
a tempo.
mp
vintage is done, and as the gleaning grapes when the
colla voce.
a tempo.
vintage is done, when the vint - age is done.
Tenor Solo.
con espress.
mf
There shall be as the sha-king of an
grazioso.
mf
For
ol - ive tree, and as the glean - ing grapes when the vint-age is done.
mf
as the earth bringeth forth her bud, and as the gar - den causeth the
mf
And . . . as . . the gar - den, as the gar - den causeth the


poco rit.
Un poco meno mosso.
p a tempo.
cres.
things that are sown in it to spring forth; so the Lord God will cause
poco rit.
p a tempo.
cres.
things that are sown in it to spring forth; so the Lord God will cause
Un poco meno mosso.
Sw.
poco rit.
Full Sw.
p a tempo.
cres.
Un poco meno mosso.
mf
righteousness and praise to spring forth, . . to spring
mf
righteousness and . . praise to spring forth, . . to spring forth . .
Un poco meno mosso.
Sw. Reed.
Ch.
mf
senza Ped.
ad lib.
forth . . be-fore . . all . . the na - tions.
ad lib.
be-fore . . all . . the na - tions.
colle voci.
Full Sw.
Ped.

Moderato.

FULL. SOPRANO.

f

Praise the Lord from the earth, . . ye dragons, and all . . deeps;

FULL. ALTO.

f

Praise the Lord from the earth, . . ye dragons, and all . . deeps;

FULL. TENOR.

f

Praise the Lord from the earth, . . ye dragons, and all . . deeps;

FULL. BASS.

f

Praise the Lord from the earth, . . ye dragons, and all . . deeps;

Moderato. ♩ = 138.

f Tuba. *Gt.* *mf Ch. non legato.*

senza Ped. *Ped.* *senza Ped.*

f

Fire and hail, . . snow and va - pours; storm-y wind, ful - fill- ing His

f

Fire and hail, . . snow and va - pours; storm-y wind, ful - fill- ing His

f

Fire and hail, . . snow and va - pours; storm-y wind, ful - fill- ing His

f

Fire and hail, . . snow and va - pours; storm-y wind, ful - fill- ing His

f Gt. *legato.*

Ped.

word, . . storm-y wind, ful -fill- ing His word:

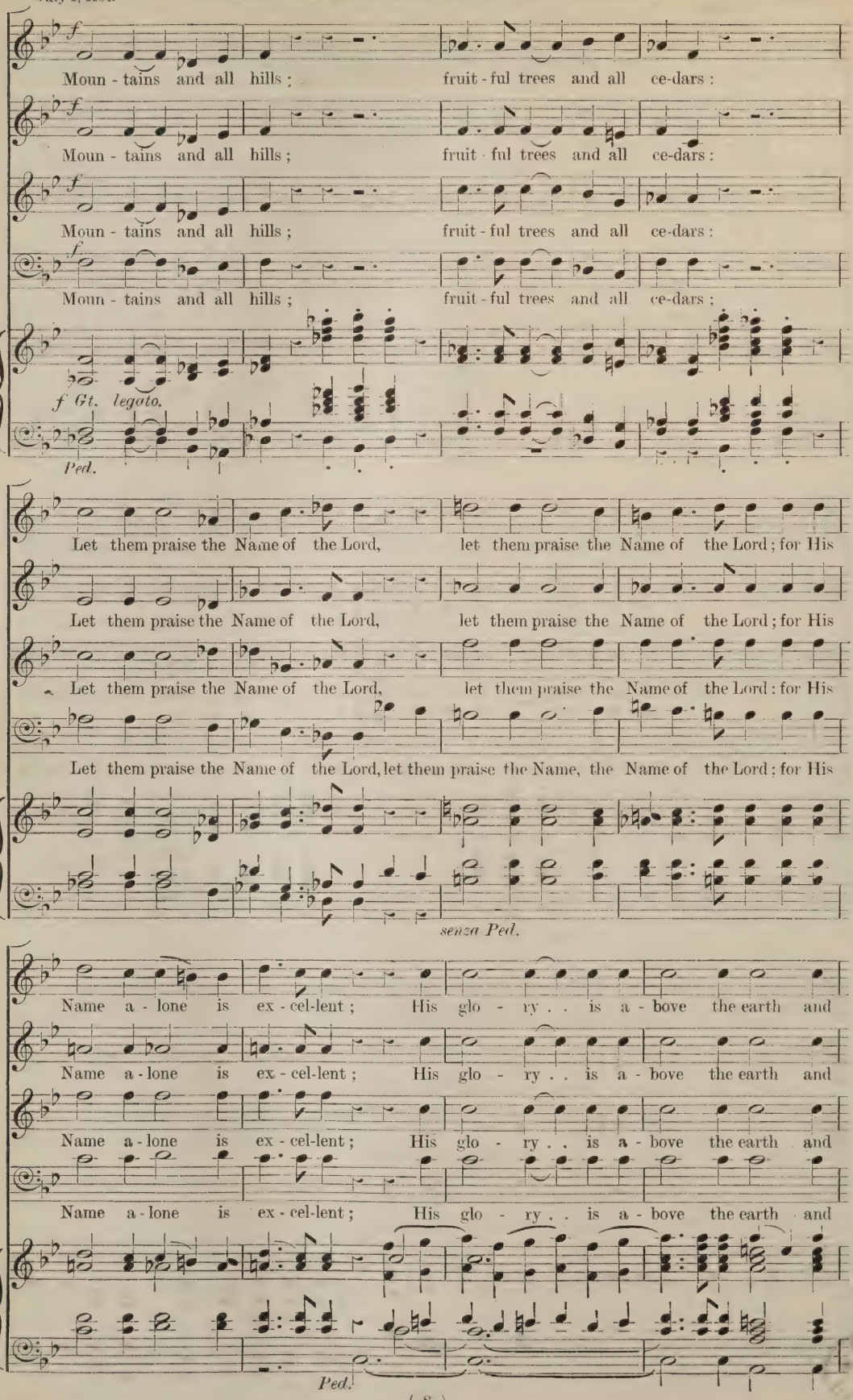
word, storm-y wind, ful -fill- ing His word:

word, storm-y wind, ful -fill- ing His word:

word, storm - y wind, ful -fill- ing His word:

mf Ch. non legato.

senza Ped.


f
Moun - tains and all hills ; fruit - ful trees and all ce-dars :
Moun - tains and all hills ; fruit - ful trees and all ce-dars :
Moun - tains and all hills ; fruit - ful trees and all ce-dars :
f
Moun - tains and all hills ; fruit - ful trees and all ce-dars ;
f Gt. legato.
Ped.
Let them praise the Name of the Lord, let them praise the Name of the Lord ; for His
Let them praise the Name of the Lord, let them praise the Name of the Lord ; for His
Let them praise the Name of the Lord, let them praise the Name of the Lord : for His
Let them praise the Name of the Lord, let them praise the Name, the Name of the Lord ; for His
senza Ped.
Name a - lone is ex - cel-lent ; His glo - ry . . is a - bove the earth and
Name a - lone is ex - cel-lent ; His glo - ry . . is a - bove the earth and
Name a - lone is ex - cel-lent ; His glo - ry . . is a - bove the earth and
Name a - lone is ex - cel-lent ; His glo - ry . . is a - bove the earth and
Ped.

allargando. *rall.* *a tempo.*

hea - - ven, a - bove the earth and hea - - - ven.

allargando. *rall.* *a tempo.*

hea - - ven, a - bove the earth and hea - - - ven.

allargando. *rall.* *a tempo.*

hea - - ven, a - bove the earth and hea - - - ven.

allargando. *rall.* *a tempo.*

hea - - ven, a - bove the earth and hea - - - ven.

allargando. *rall.* *a tempo.*

Allegretto pastorale. ♩ = 96.
(Come prima parte.)

meno mosso. *p*

poco rall. *Sw. Reed.* *rall.* *a tempo.* *Sw. Oboe.*

senza Ped. *Ped.*

p

He send-eth the springs in-to the

p

He send-eth the springs in- to the

p

He send-eth the springs in- to the

p

He send-eth the springs in- to the

val-leys, which run a - mong the hills, . . He send-eth the springs in- to the

val-leys, which run a- mong the hills, . . He send-eth the springs in- to the

val-leys, which run a- mong the hills, . . He send-eth the springs in- to the

val-leys, which run a- mong the hills, . . He send-eth the springs in- to the

Ch. p

mf valleys, which run a - mong the hills, . . which run a - mong the hills. . . *p* He

mf valleys, which run a - mong the hills, which run a - mong, among the hills. . . *p* He

mf valleys, which run a-mong the hills, which run a - mong, a - mong the hills. . . *p* He

mf valleys, which run among the hills, which run a - mong, among the hills. . . *p* He

Sw. Reed. *Gt. mf*

mf watereth the hills from His chambers, He watereth the hills from His chambers, the

mf watereth the hills from His chambers, He watereth the hills from His chambers, the

mf watereth the hills from His chambers, He watereth the hills from His chambers, the

mf watereth the hills from His chambers, He watereth the hills from His chambers, the

p *mf*

rall. *a tempo.*

earth is sat-isfied with the fruit of Thy works, with the fruit, the fruit of Thy works.

rall.

earth is sat-isfied with the fruit of Thy works, with the fruit, the fruit of Thy works.

rall.

earth is sat-isfied with the fruit of Thy works, with the fruit, the fruit of Thy works.

rall.

earth is sat-isfied with the fruit of Thy works, with the fruit, the fruit of Thy works.

a tempo. *rall.* *p dolce.*

mf *rall.*

A - - men, A - - - - men. . . . .

mf *rall.*

A - - men, A - - - - men. . . . .

mf *rall.*

A - - men, A - - - - men. . . . .

mf *rall.*

A - - men, A - - - - men. . . . .

Gt. f *rall.*

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COMPOSED BY

SIR FREDERICK BRIDGE, M.V.O.; Mus. D.

Isaiah xi. 10, 5, 6, 9; xii. 5, 6.

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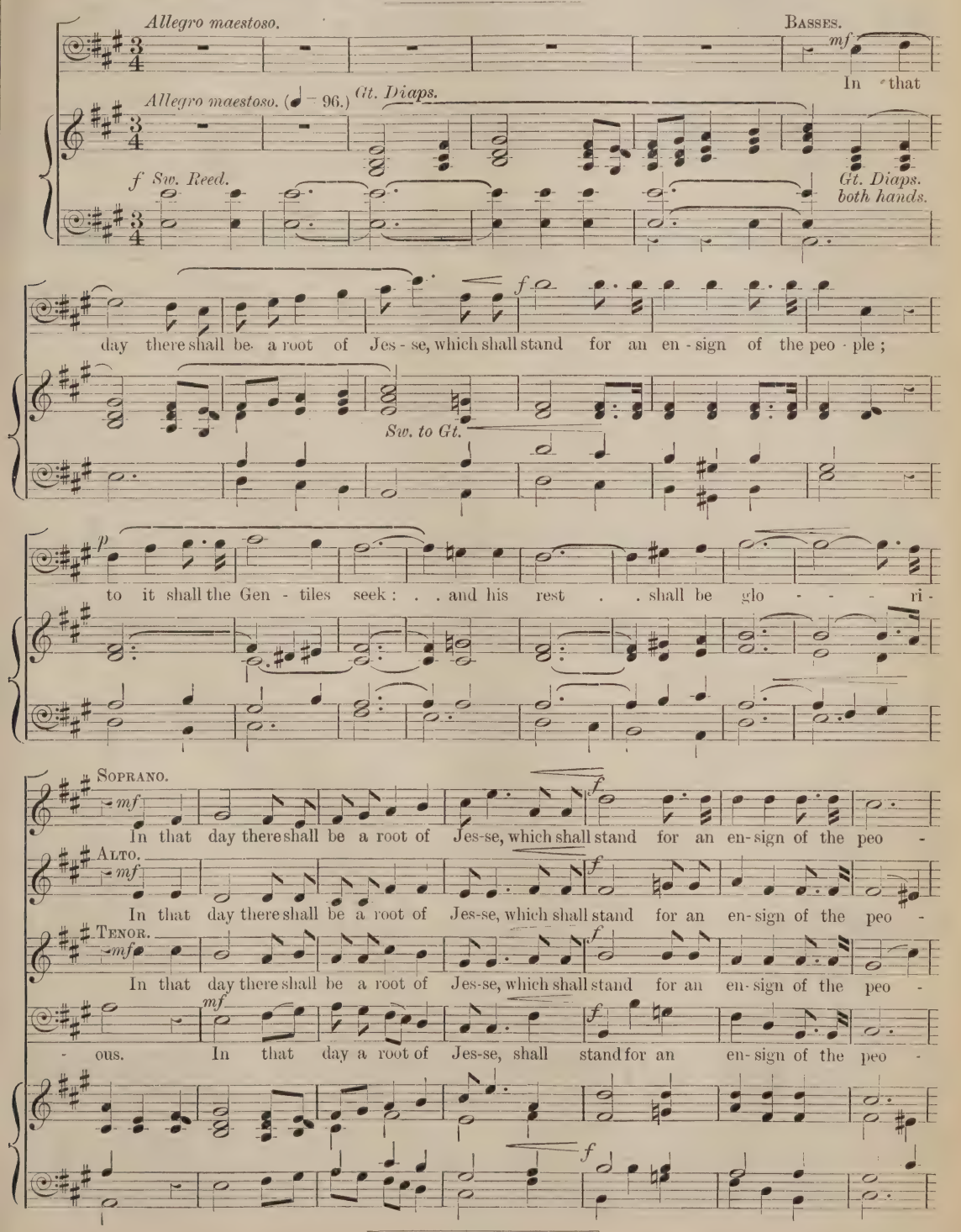

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- ple; to it shall the Gen - tiles seek, . . . to it shall the Gen - tiles seek: . . . and his

- ple; to it shall the Gen - tiles seek, . . . to it shall the Gen - tiles seek: . . . and his

- ple; to it . . . . shall the Gen - tiles seek, to it shall the Gen - tiles seek: . . . and his

- ple; to it shall the Gen - tiles seek, ... to it shall the Gen - tiles seek: . . and his

rest shall be glo - ri - ous, his rest . . . . shall be glo - - ri - ous.

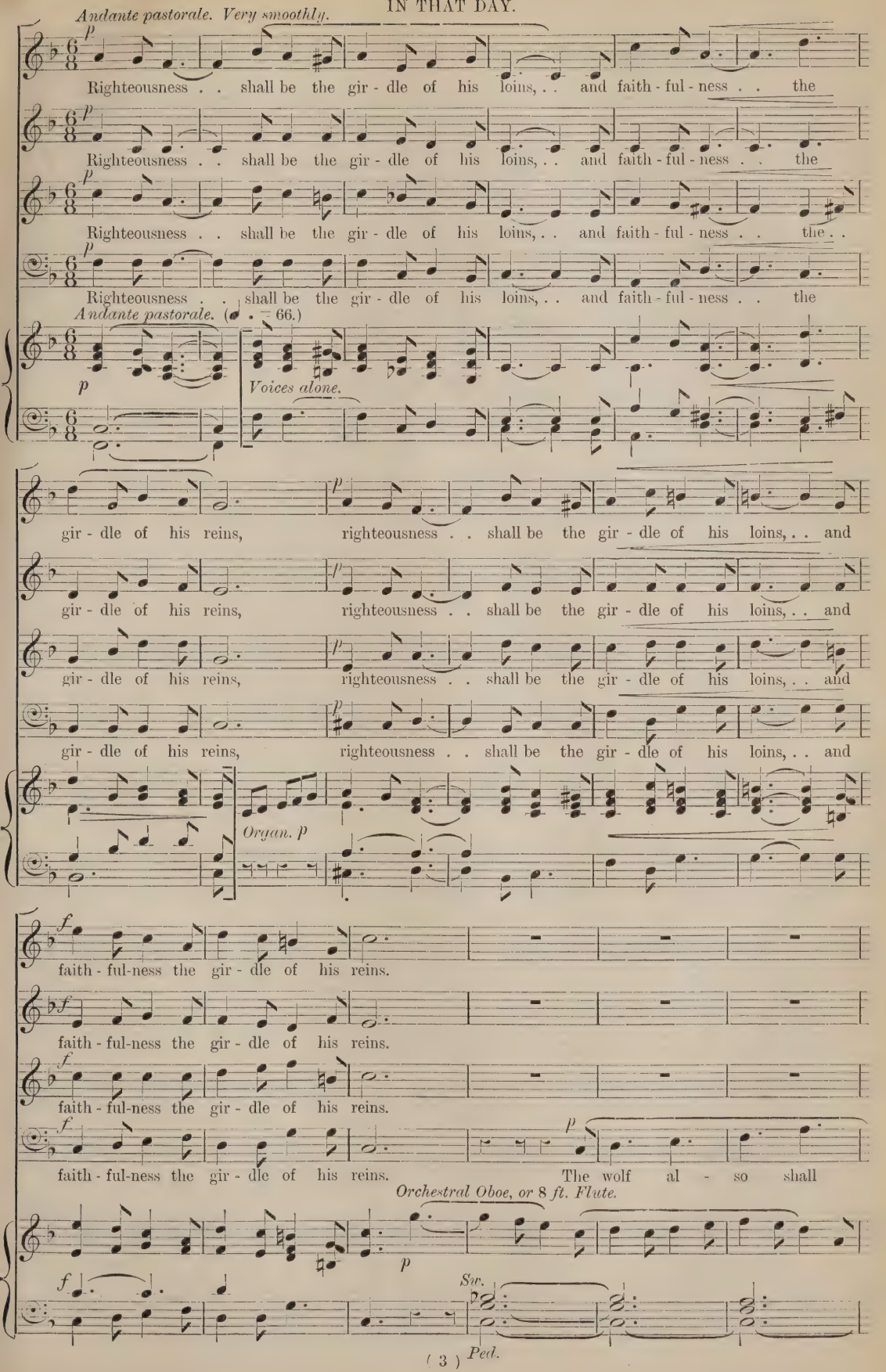
rest . . shall be glo - ri - ous, his rest . . shall be glo - - ri - ous.

rest shall be glo - ri - ous, his rest, his rest shall be glo - - ri - ous.

rest shall be glo - ri - ous, his rest shall be glo - - ri - ous.

Gt. Diaps. to Sw.

Sw. *rall.*


Andante pastorale. Very smoothly.
p
Righteousness . . shall be the gir - dle of his loins, . . and faith - ful - ness . . the
Righteousness . . shall be the gir - dle of his loins, . . and faith - ful - ness . . the
Righteousness . . shall be the gir - dle of his loins, . . and faith - ful - ness . . the . .
Righteousness . . shall be the gir - dle of his loins, . . and faith - ful - ness . . the
Andante pastorale. (♩. = 66.)
p
Voices alone.
gir - dle of his reins, righteousness . . shall be the gir - dle of his loins, . . and
gir - dle of his reins, righteousness . . shall be the gir - dle of his loins, . . and
gir - dle of his reins, righteousness . . shall be the gir - dle of his loins, . . and
gir - dle of his reins, righteousness . . shall be the gir - dle of his loins, . . and
Organ. p
f
faith - ful-ness the gir - dle of his reins.
f
faith - ful-ness the gir - dle of his reins.
f
faith - ful-ness the gir - dle of his reins.
f
faith - ful-ness the gir - dle of his reins. The wolf al - so shall
Orchestral Oboe, or 8 ft. Flute.
p
f
Sw.
Ped.

pp

and a

pp

and a

p

and the leopard shall lie down with the kid; and a

pp

dwell with the lamb, and the leopard shall lie down with the kid; and a

Sw. pp

Ped.

lit - tle child shall lead . . them, a lit - tle child shall lead . .

lit - tle child shall lead them, a lit - tle child shall lead . .

lit - tle child shall lead . . them, a lit - tle child shall lead . .

lit - . tle child shall lead them, a lit - tle child shall lead

pp *f*

them, shall lead . . . . . them. . . They shall not hurt nor des - troy . . in

pp *f*

them, shall lead . . . . . them. . . They shall not hurt nor des - troy . . in

pp *f*

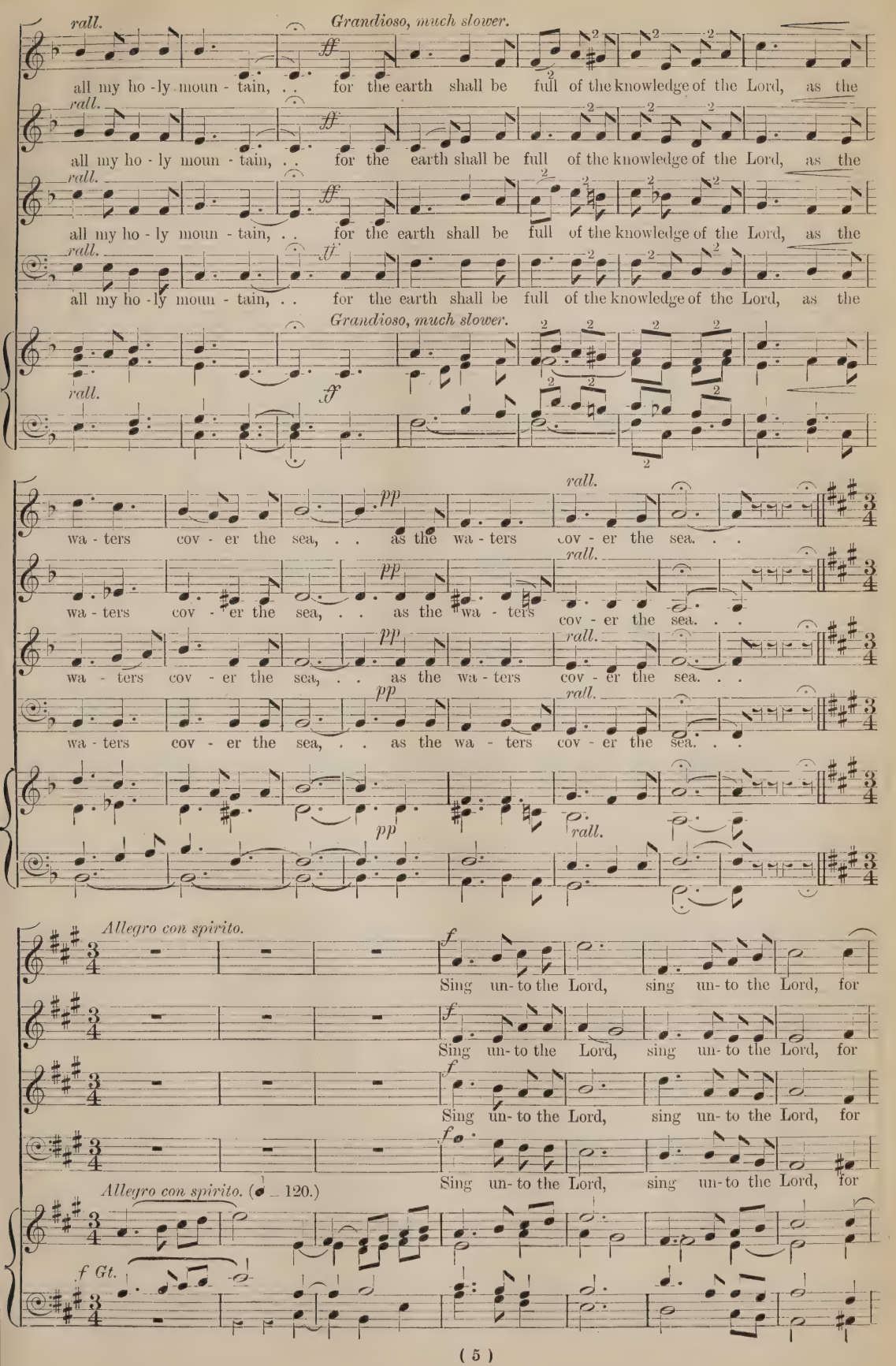
them, shall lead . . . . them. . . They shall not hurt nor des - troy . . in

pp *f*

them, shall lead . . . . them. . . They shall not hurt nor des - troy in

Voices alone.

Organ. f


rall.
Grandioso, much slower.
ff
all my ho - ly moun - tain, . . for the earth shall be full of the knowledge of the Lord, as the
all my ho - ly moun - tain, . . for the earth shall be full of the knowledge of the Lord, as the
all my ho - ly moun - tain, . . for the earth shall be full of the knowledge of the Lord, as the
all my ho - ly moun - tain, . . for the earth shall be full of the knowledge of the Lord, as the
Grandioso, much slower.
rall.
ff
pp
wa - ters cov - er the sea, . . as the wa - ters cov - er the sea. . .
wa - ters cov - er the sea, . . as the wa - ters cov - er the sea. . .
wa - ters cov - er the sea, . . as the wa - ters cov - er the sea. . .
wa - ters cov - er the sea, . . as the wa - ters cov - er the sea. . .
Allegro con spirito.
f
Sing un- to the Lord, sing un- to the Lord, for
Sing un- to the Lord, sing un- to the Lord, for
Sing un- to the Lord, sing un- to the Lord, for
Sing un- to the Lord, sing un- to the Lord, for
Allegro con spirito. (♩ = 120.)
f Gt.

He hath done ex - cel-lent things: this is known in all the earth, this is known in all the

He hath done ex - cel-lent things: this is known in all the earth, this is known in all the

He hath done ex - cel-lent things: this is known in all the earth, this is known in all the

He hath done ex - cel-lent things: this is known in all the earth, this is known in all the

earth, . . . this is known in all the earth. Cry out and shout, thou in -

earth, . . . this is known in all the earth. Cry out and

earth, . . . this is known in all . . the earth. Cry out and

earth, this is known, is known in all the earth. Cry out and

- habitant of Zi - on, cry out and shout, cry out and shout, thou in -

shout, thou in - habitant of Zi - on, cry out and shout, and shout, thou in -

shout, thou in - habitant of Zi - on, cry out and shout, and shout, thou in -

shout, thou in - habitant of Zi - on, cry out and shout, and shout, thou in -

ff *Reeds.*

rall. molto. *A little slower.* *mf*

- habitant of Zi - on, for great is the Ho - ly One of Is - rael in the midst of thee,

rall. molto. *mf*

- habitant of Zi - on, for great is the Ho - ly One of Is - rael in the midst of thee,

rall. molto. *mf*

- habitant of Zi - on, for great is the Ho - ly One of Is - rael in the midst of thee,

rall. molto. *mf*

- habitant of Zi - on, for great is the Ho - ly One of Is - rael in the midst of thee, . .

A little slower.

rall. molto. *mf*

p *Animato.* *cres.*

great is the Ho - ly One of Is - rael in the midst of thee, cry out and

p *cres.*

great is the Ho - ly One of Is - rael in the midst of thee, cry out and

p *marcato. cres.*

great is the Ho - ly One of Is - rael in the midst of thee, cry out and shout,

p *cres.*

great is the Ho - ly One of Is - rael in the midst of thee, cry out and

Animato.

p *cres.*

f Tempo 1mo.

shout, cry out and shout, cry out and shout, thou in - habitant of Zi - on.

f

shout, cry out and shout, . . cry out and shout, . . shout.

f

cry out and shout, and shout, cry out and shout, . . cry out and shout.

f

shout, cry out and shout, shout, cry out and shout, thou in - habitant of

Tempo 1mo.

f

Sing un - to the Lord, for He hath done ex - cellent things, He hath done

Sing un - to the Lord, for He hath done ex - cellent things, He hath done

Sing un - to the Lord, for He hath done ex - cellent things, He hath done

Zi - on. Sing, for He hath done ex - cellent things, He hath done

rall. *Slower.*

ex - cellent things, ex - - cel - lent things, this . . is known in all

ex - cellent things, ex - - cel - lent things, this . . is known in all

ex - cellent things, ex - - cel - lent things, this . . is known in all

ex - cellent things, ex - - cel - lent things, this . . is known in all

Slower. *rall.*

rall.

the earth, . . this is known in all . . . . the earth.

the earth, . . this is known in all . . . the earth.

the earth, . . this is known in all . . . the earth.

the earth, . . this is known in all . . . the earth.

rall.

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ANTHEM FOR CHRISTMAS

COMPOSED BY

CHARLES MACPHERSON.
(SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.)

Psalm xix. 1—5.
St. Luke ii. 7, 14.

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Allegro moderato. ♩ = 126 *to* 132.

cres.

f *ff*

SOPRANO. *ff* *f*
The heavens de-clare the glo - ry of God, . . and the fir - mament shew - eth His hand - y-work. One . . day tell-eth an - o - ther, and

ALTO. *ff* *f*
The heavens de-clare the glo - ry of God, and the fir - - ma - - ment shew - eth His hand-y - work. One . . day tell-eth an - o - ther, and

TENOR. *ff* *f*
The heavens de-clare the glo - ry of God, and the fir - mament shew - eth His hand - y - work. One . . day tell-eth an - o - ther, and

BASS. *ff* *f*
The heavens de-clare the glo - ry of God, and the fir - - ma - - ment sheweth His hand-y - work. One . . day tell-eth an - o - ther, and

f

ffz

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one . . night cer - ti - fi - eth an - o - ther.

one . . night cer - ti - fi - eth an - o - ther.

one night cer - ti - fi - eth an - o - ther.

one . . night cer - ti - fi - eth an - o - ther.

mf

but their voi - ces are

mf

There is nei - - ther speech nor lan - guage, but their voi - ces are

mf

Ped.

f

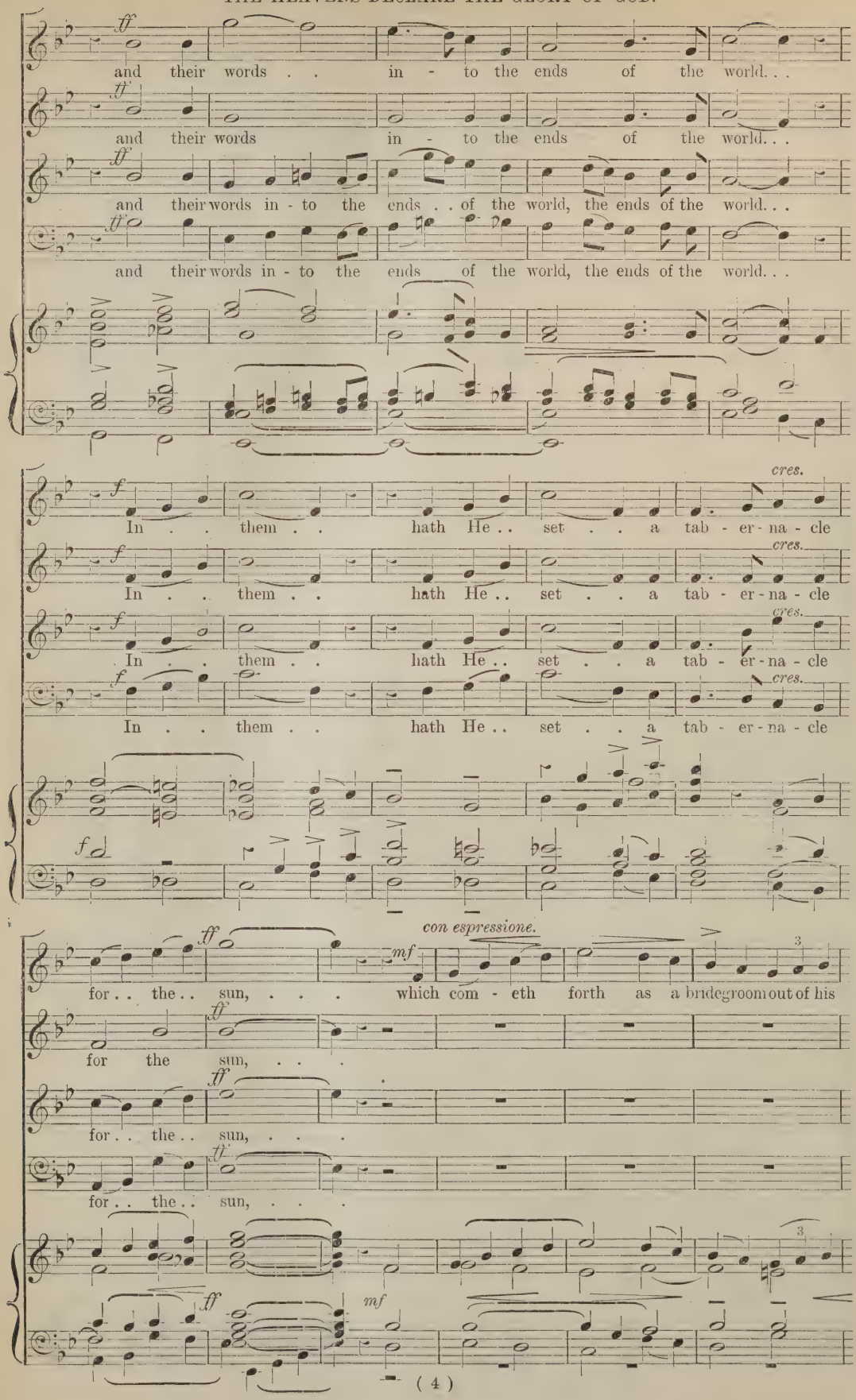
Their sound is gone out in - to all . . lands,

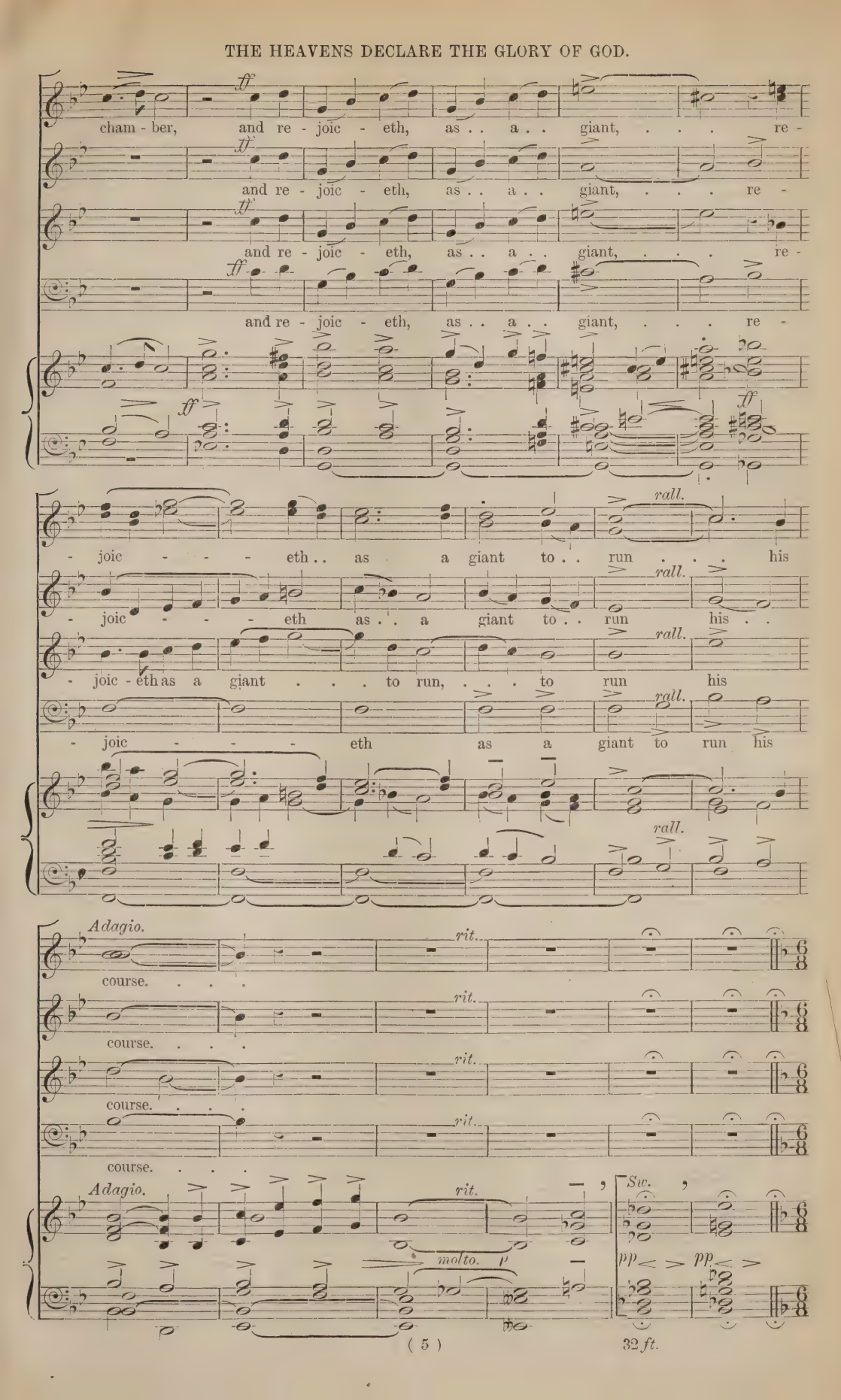
f

heard . . a - mong them. Their sound is gone out in - to all . . lands,

heard . . a - mong them.

f *ff*


ff
and their words . . in - to the ends of the world. . .
ff
and their words in - to the ends of the world. . .
ff
and their words in - to the ends . . of the world, the ends of the world. . .
ff
and their words in - to the ends of the world, the ends of the world. . .
f
cres.
In . . them . . hath He . . set . . a tab - er - na - cle
f
cres.
In . . them . . hath He . . set . . a tab - er - na - cle
f
cres.
In . . them . . hath He . . set . . a tab - er - na - cle
f
cres.
In . . them . . hath He . . set . . a tab - er - na - cle
f
ff
mf
con espressione.
for . . the . . sun, . . . which com - eth forth as a bridegroom out of his
ff
for the sun, . . .
ff
for . . the . . sun, . . .
ff
for . . the . . sun, . . .
ff
mf


ff
cham - ber, and re - joic - eth, as . . a . . giant, . . . re -
and re - joic - eth, as . . a . . giant, . . . re -
and re - joic - eth, as . . a . . giant, . . . re -
and re - joic - eth, as . . a . . giant, . . . re -
rall.
- joic - - - eth . . as a giant to . . run . . . his
- joic - - - eth as . . a giant to . . run his . .
- joic - eth as a giant . . . to run, . . . to run his
- joic - - - eth as a giant to run his
Adagio.
rit.
course. . . .
course. . . .
course. . . .
course. . . .
Adagio.
rit.
molto.
p
Sw.
pp
pp
32 ft.

Andante semplice.

Solo.

p *p*

8 *ft.*

L.H. *p*

16 *ft.*

SOPRANO SOLO. *con espressione.*

p

And Ma - ry brought forth her first-born Son, and

Sw. dim. *p*

FULL. SOPRANOS AND ALTOS.

pp

wrap - ped Him in swaddling clothes, and laid Him . . in a man - - -

pp

Ped.

p *cres.* *f*

- ger, ... be - cause there was . . no . .

mf *f*

ger. . . . . because there was no room, no

p *cres.* *f*

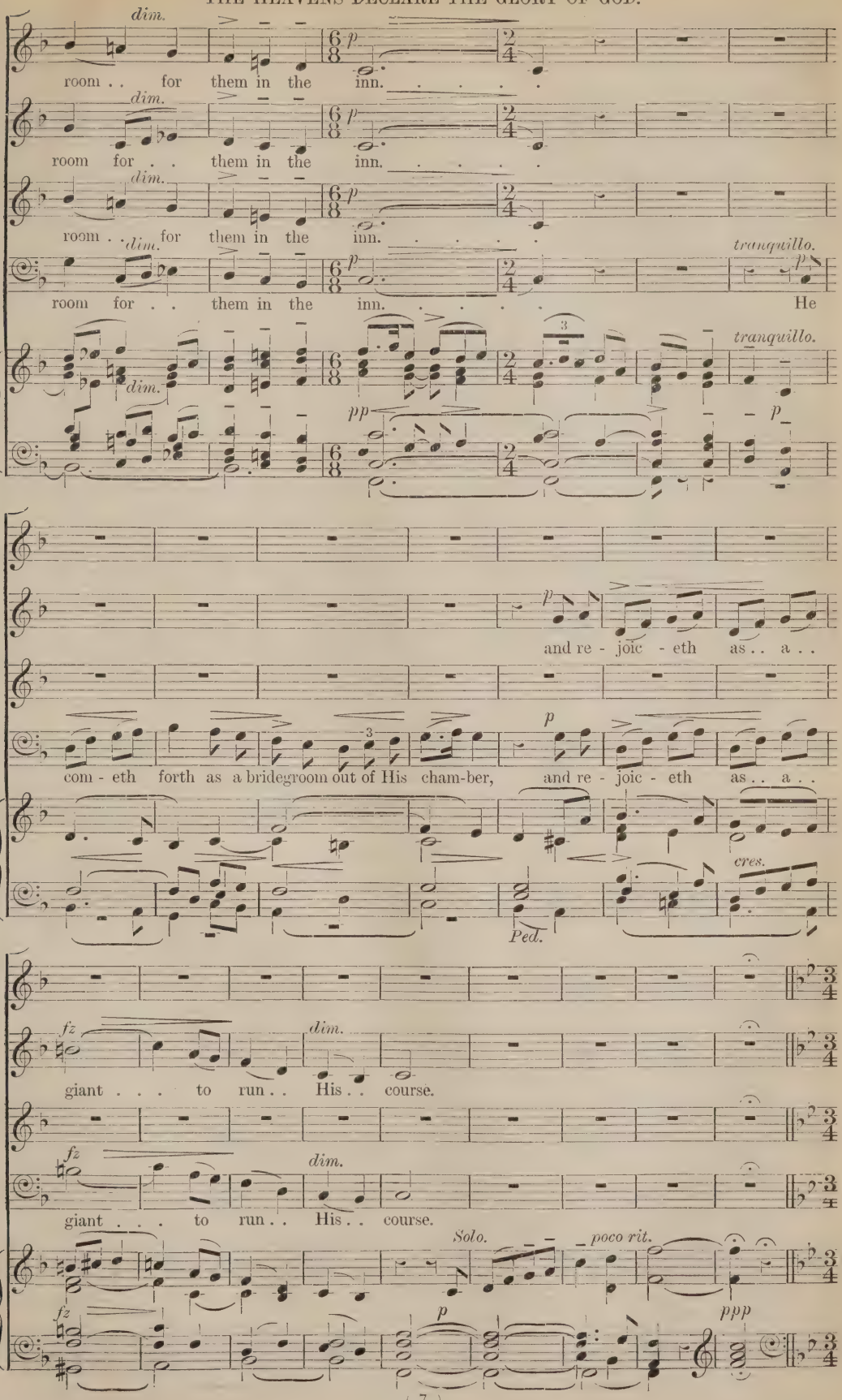
be - cause there was no . .

mf *f*

because there was no room, no

pp *p* *cres.* *f*

8 *ft.* 16 *ft.*


dim.
p
room . . for them in the inn. . . . .
room for . . them in the inn. . . . .
room . . for them in the inn. . . . .
room for . . them in the inn. . . . .
tranquillo.
He
pp
and re - joic - eth as . . a . .
com - eth forth as a bridegroom out of His cham-ber, and re - joic - eth as . . a . .
cres.
Ped.
fz
giant . . . to run . . His . . course.
Solo.
poco rit.
ppp

Allegro molto. SOPRANO SOLO. *f* *ff* *f*

Glo - - ry to God in the high - est,

Allegro molto. ♩. = 56 *to* 60. *p*

f *Ch.* *Gt.* *p*

senza Ped. *Ped.*

FULL. *ff*

Glo - - ry to God . . . in . . . the high - est,

FULL. *ff*

Glo - ry to God . . . in . . . the high - est,

FULL. *ff*

Glo - - ry to God . . . in . . . the high - est,

FULL. *ff*

Glo - ry to God . . . in the high - est,

Full Sw.

SOPRANO SOLO. *mf*

and in earth . . peace, good . . will to - ward men, . .

p Ch. *p Sw.*

Ped.

FULL. *pp* *cres.*

and . . . in earth . . . peace, good . . will, . . good

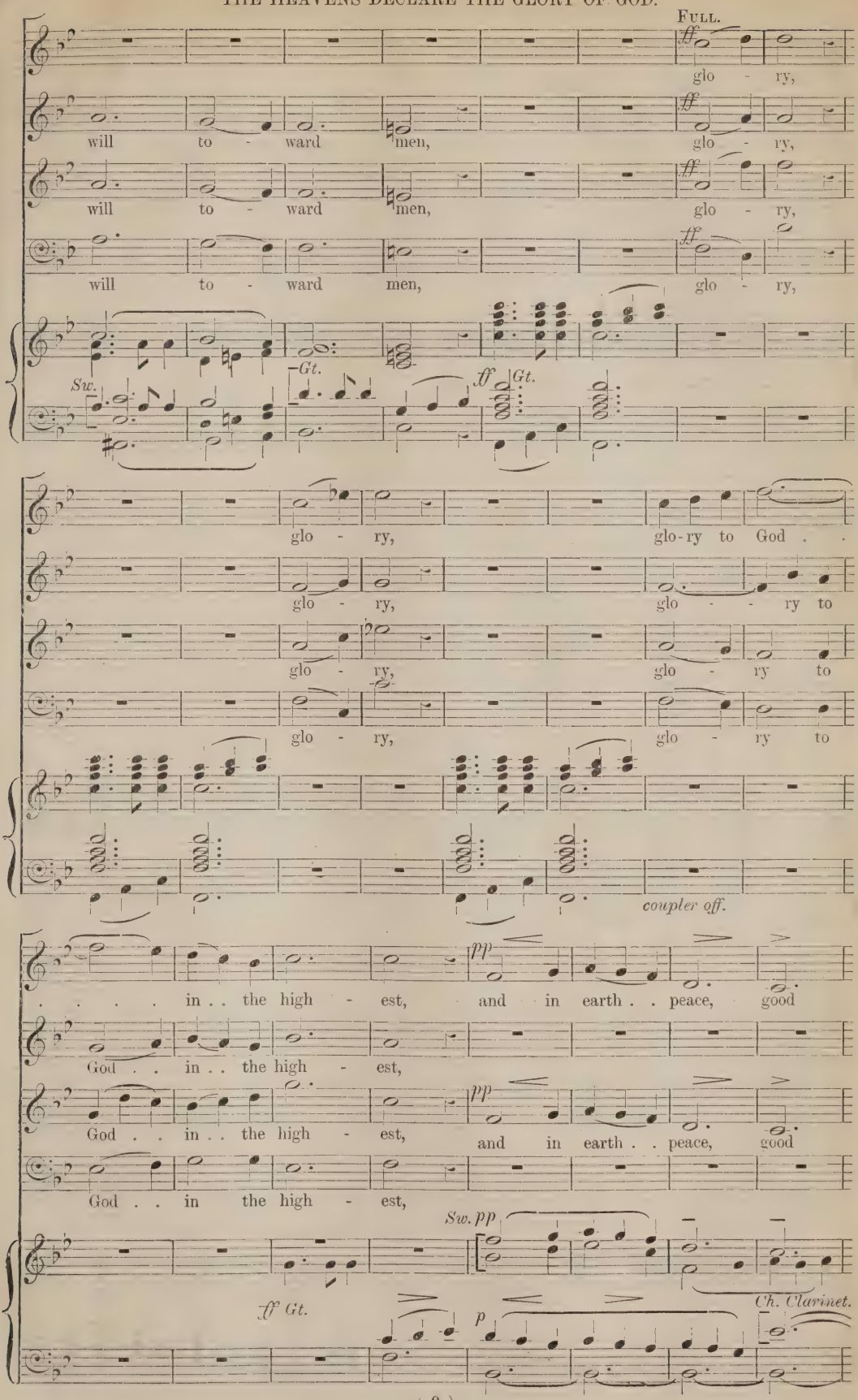
FULL. *pp* *cres.*

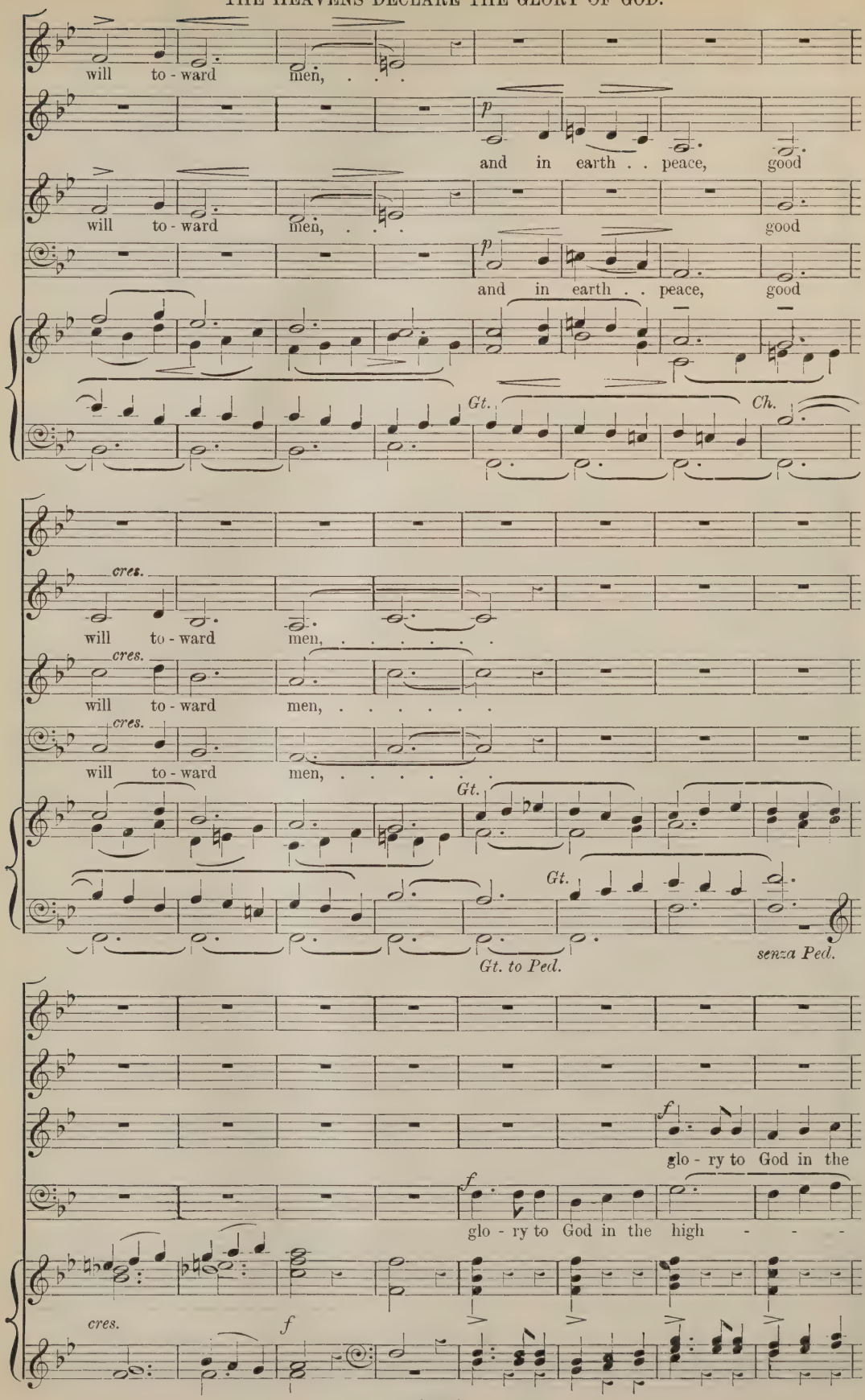
and . . . in earth . . . peace, good . . will, . . good

FULL. *pp* *cres.*

and . . . in earth . . . peace, good . . will, . . good

Sw. *pp* *Solo.*


Full.
ff
glo - ry,
will to - ward men, glo - ry,
will to - ward men, glo - ry,
will to - ward men, glo - ry,
Sw.
Gt.
ff Gt.
glo - ry, glo-ry to God . .
glo - ry, glo - - ry to
glo - ry, glo - ry to
glo - ry, glo - ry to
coupler off.
pp
. . . . in . . the high - est, and in earth . . peace, good
God . . in . . the high - est,
God . . in . . the high - est, and in earth . . peace, good
God . . in the high - est,
Sw. pp
ff Gt.
p
Ch. Clarinet.


will to - ward men, . . .
p
and in earth . . peace, good
will to - ward men, . . . good
p
and in earth . . peace, good
Gt.
Ch.
cres.
will to - ward men, ...
cres.
will to - ward men, ...
cres.
will to - ward men, ...
Gt.
Gt.
Gt. to Ped.
senza Ped.
f
glo - ry to God in the
f
glo - ry to God in the high - - -
cres.
f

f

glo - ry to God in the high - est, glo - ry to God in the

f

glo - ry to God in the high - est, in the high - est, glo - ry to God in the

high - est, glo - - - - - ry,

- - - - est, glo - - - - - ry,

L.H.

ff *fff*

high - est, glo - ry to God, ...

ff *fff*

high - est, glo - ry to God, to God, . . .

f *ff* *fff*

glo - ry to God, . . glo - ry to God, to God, . . .

f *ff* *fff*

glo - ry to God, . . glo - ry to God, to God, . . .

ff *dim.*

p

and in earth . . peace, good . .

p

and in earth . . peace, good . .

p

and in earth . . peace, good . .

p

and in earth . . peace, good . .

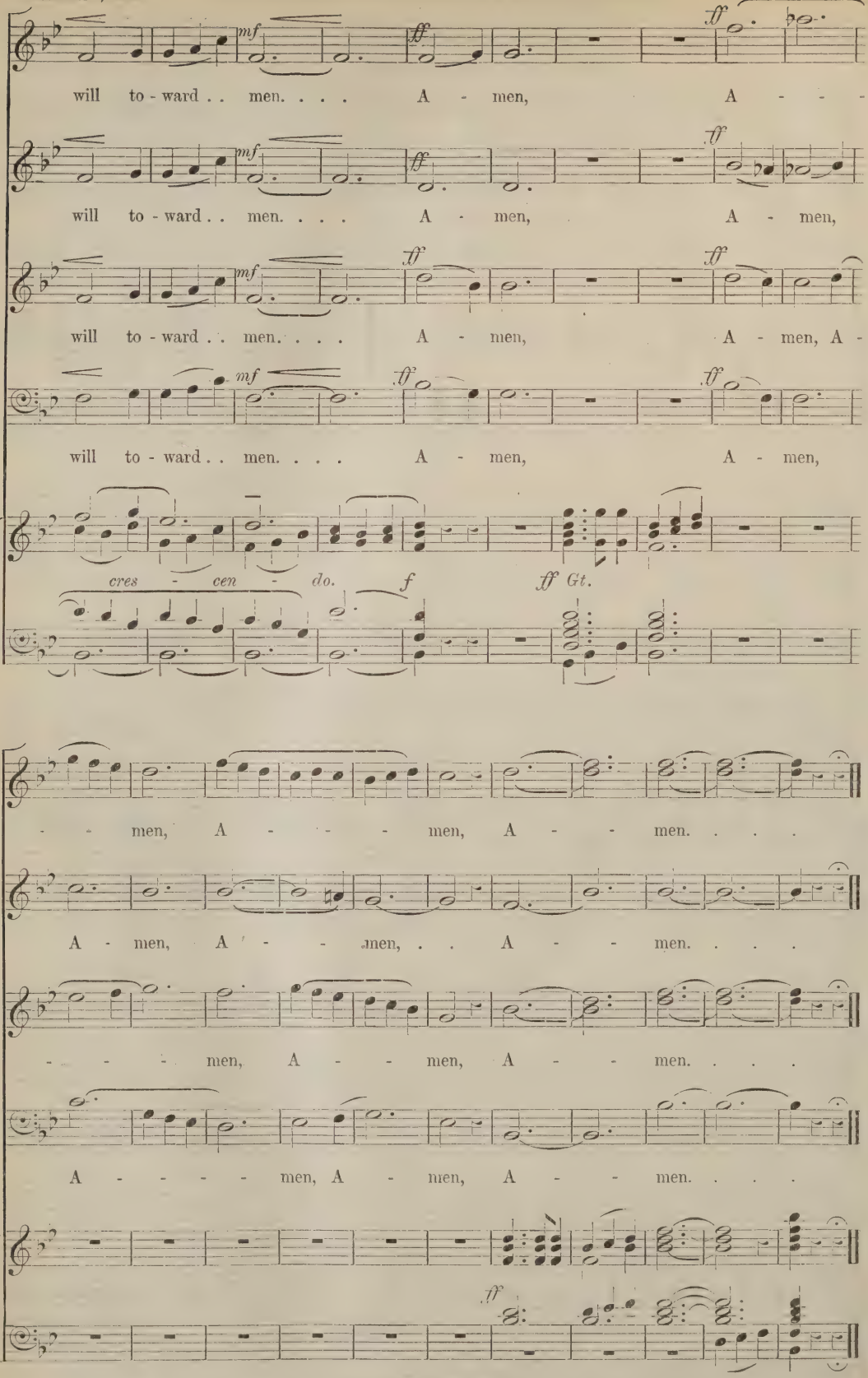
Sw.

p

Ch. Clarinet.

Gt.

THE HEAVENS DECLARE THE GLORY OF GOD.



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A SOLEMN PRAYER

UNACCOMPANIED CHORUS FROM "THE HOLY INNOCENTS."

Words by JOSEPH BENNETT. Music by A. HERBERT BREWER.

Andante moderato. (*A capella.*)

SOPRANO. *p* — Lord God of A - bra-ham, Our fa - thers' help at need, *mp cres.* Thou, Whose strong

1st ALTO. *p* — Lord God of A - bra-ham, Our fa - thers' help at need, *mp cres.* Thou, Whose strong

2nd ALTO. *p* — Lord God of A - bra-ham, Our fa - thers' help at need, *mp cres.* Thou, Whose strong

1st TENOR. *p* — Lord God of A - bra-ham, Our fa - thers' help at need, *mp cres.* Thou, Whose strong

2nd TENOR *p* — Lord God of A - bra-ham, Our fa - thers' help at . . need, *mp cres.* Thou, Whose strong

1st & 2nd BASSES. *p* — Lord God of A - bra-ham, Our fa - ther's help at need, *mp cres.* Thou, Whose strong

Andante moderato. ♩ = 76.

p (*To be sung without Accompaniment.*) *mp cres.*

69

f arm lift - ed A shep - herd to a throne, *mp* Safe- guard our Beth- le - hem,

f arm lift - ed A shep - herd to a throne, *mp* Safe- guard our Beth- le - hem,

f arm lift - ed A shep - herd to a throne, *mp* Safe- guard our Beth- le - hem,

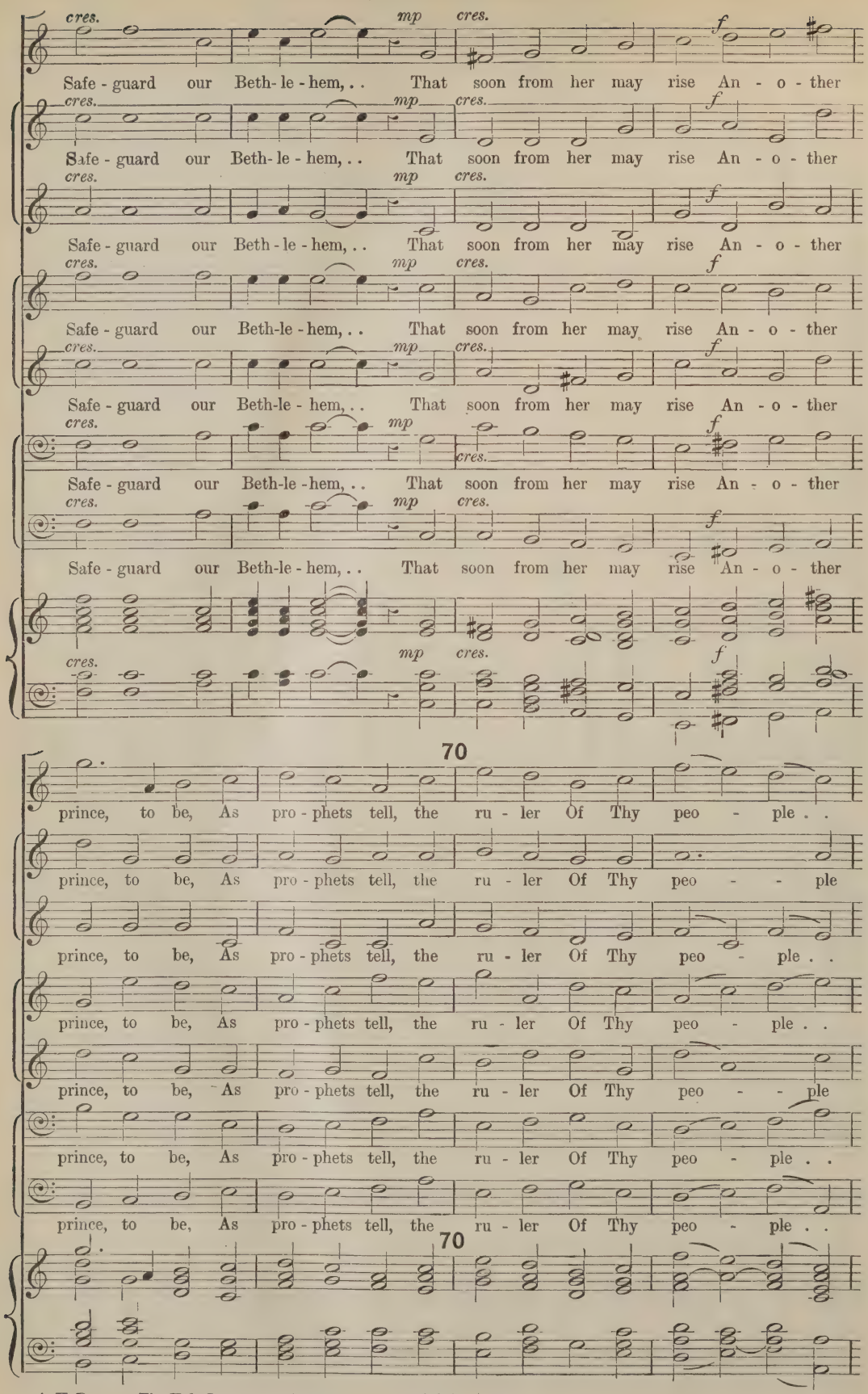
f arm lift - ed A shep - herd to a throne, *mp* Safe- guard our Beth-le- hem,

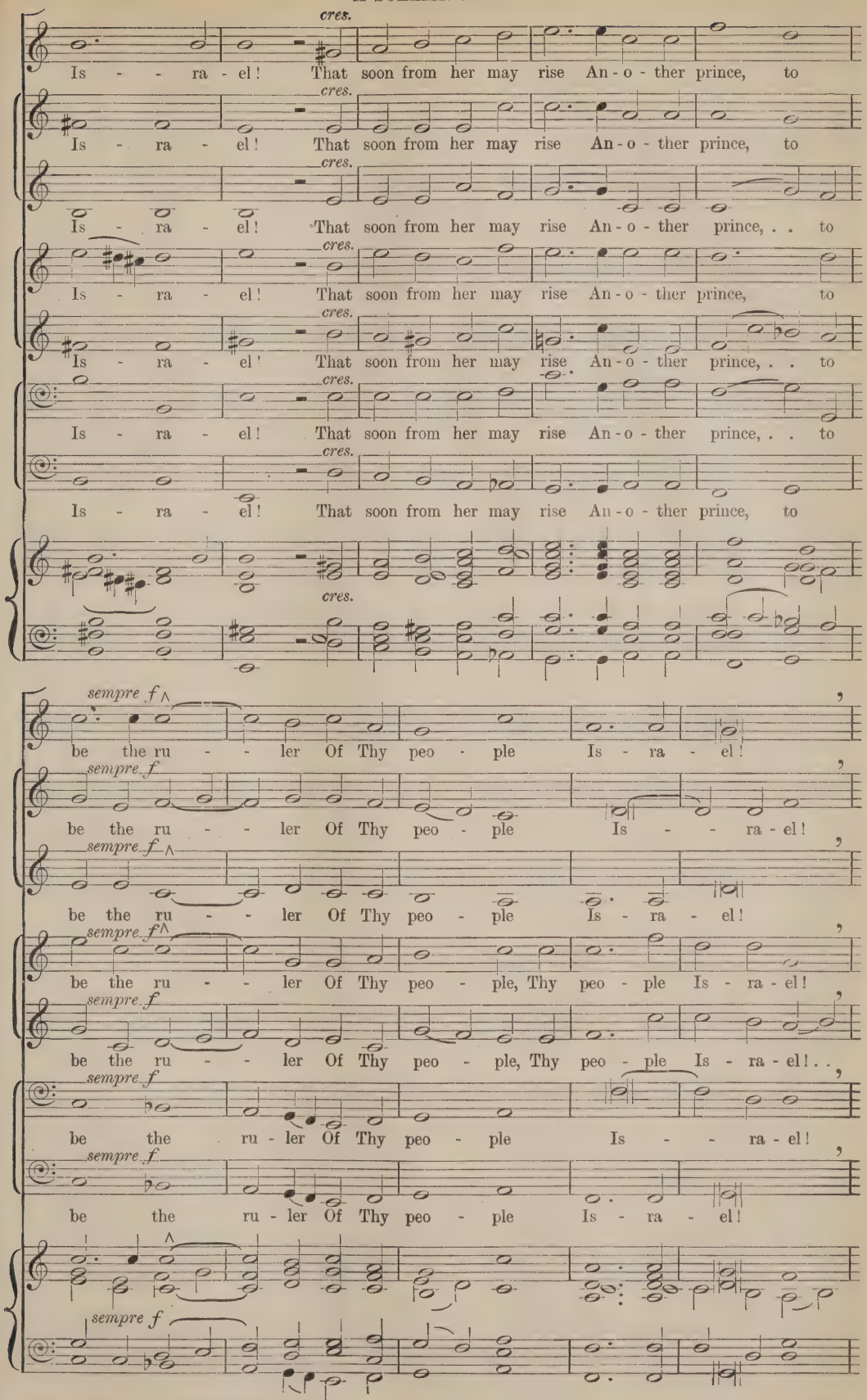
f arm lift - ed A shep - herd to a throne, *mp* Safe- guard our Beth-le- hem,

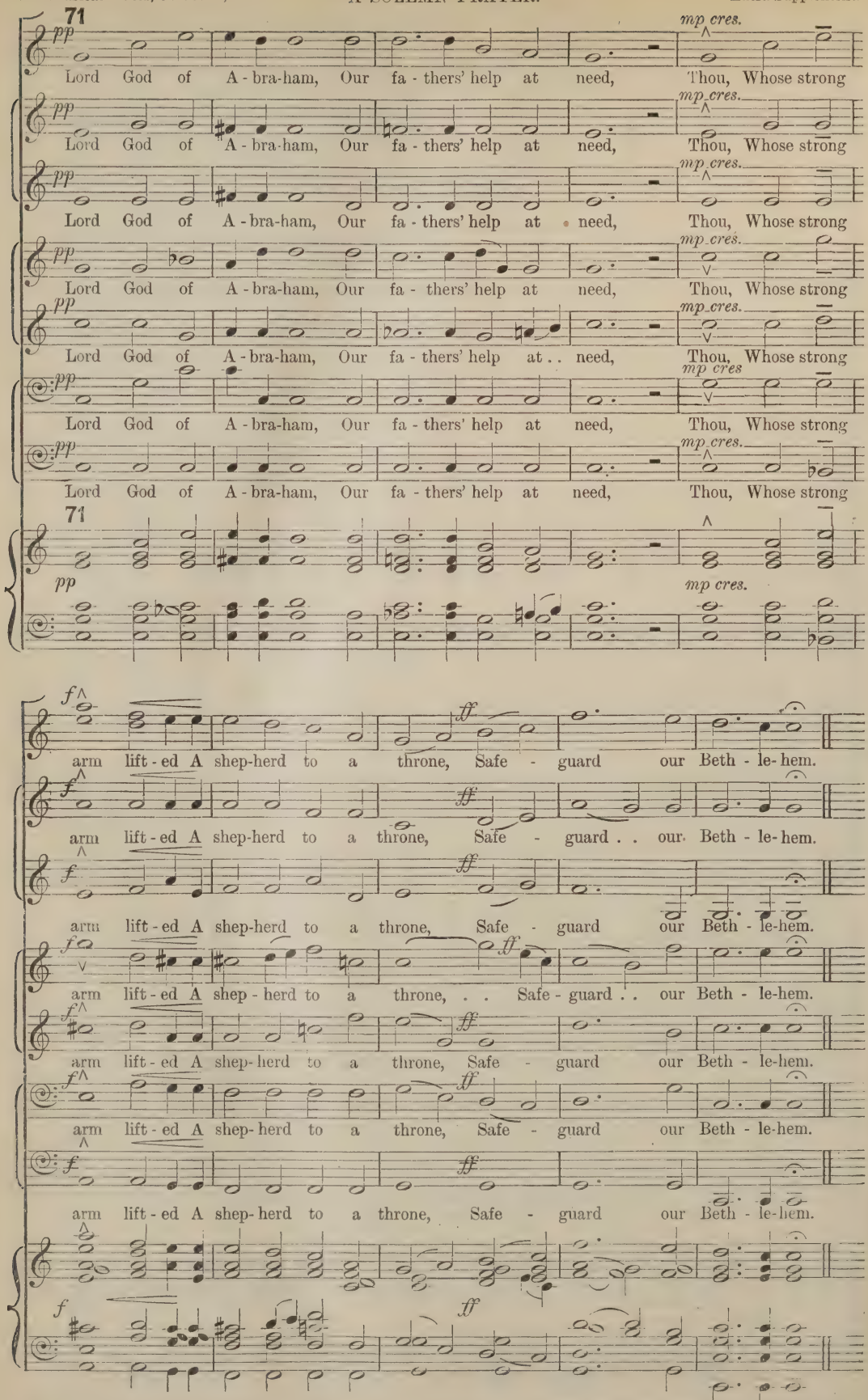
f arm lift - ed A shep - herd to a throne, *mp* Safe-guard our Beth-le - hem,

69

f *mp*


cres. mp cres. f
Safe - guard our Beth- le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth- le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth - le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth-le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth-le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth-le - hem, . . That soon from her may rise An - o - ther
Safe - guard our Beth-le - hem, . . That soon from her may rise An - o - ther
70
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - ple . .
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - - ple
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - ple . .
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - ple . .
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - - ple
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - ple . .
prince, to be, As pro - phets tell, the ru - ler Of Thy peo - ple . .
70


cres.
Is - - ra - el! That soon from her may rise An - o - ther prince, to
Is - ra - el! That soon from her may rise An - o - ther prince, to
Is - ra - el! That soon from her may rise An - o - ther prince, . . to
Is - ra - el! That soon from her may rise An - o - ther prince, to
Is - ra - el! That soon from her may rise An - o - ther prince, . . to
Is - ra - el! That soon from her may rise An - o - ther prince, . . to
Is - ra - el! That soon from her may rise An - o - ther prince, to
sempre f
be the ru - - ler Of Thy peo - ple Is - ra - el!
be the ru - - ler Of Thy peo - ple Is - - ra - el!
be the ru - - ler Of Thy peo - ple Is - ra - el!
be the ru - - ler Of Thy peo - ple, Thy peo - ple Is - ra - el!
be the ru - - ler Of Thy peo - ple, Thy peo - ple Is - ra - el! . .
be the ru - ler Of Thy peo - ple Is - - ra - el!
be the ru - ler Of Thy peo - ple Is - ra - el!


71
pp
mp cres.
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
Lord God of A - bra-ham, Our fa - thers' help at . . need, Thou, Whose strong
mp cres
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
Lord God of A - bra-ham, Our fa - thers' help at need, Thou, Whose strong
71
pp
mp cres.
f
ff
arm lift - ed A shep-herd to a throne, Safe - guard our Beth - le-hem.
arm lift - ed A shep-herd to a throne, Safe - guard . . our Beth - le-hem.
arm lift - ed A shep-herd to a throne, Safe - guard our Beth - le-hem.
arm lift - ed A shep - herd to a throne, . . Safe - guard . . our Beth - le-hem.
arm lift - ed A shep- herd to a throne, Safe - guard our Beth - le-hem.
arm lift - ed A shep- herd to a throne, Safe - guard our Beth - le-hem.
arm lift - ed A shep- herd to a throne, Safe - guard our Beth - le-hem.
f
ff

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TO HIS FRIEND, ARTHUR CAWSE EDMUNDS, ESQ.

DISTANT BELLS

A TRIO FOR FEMALE VOICES

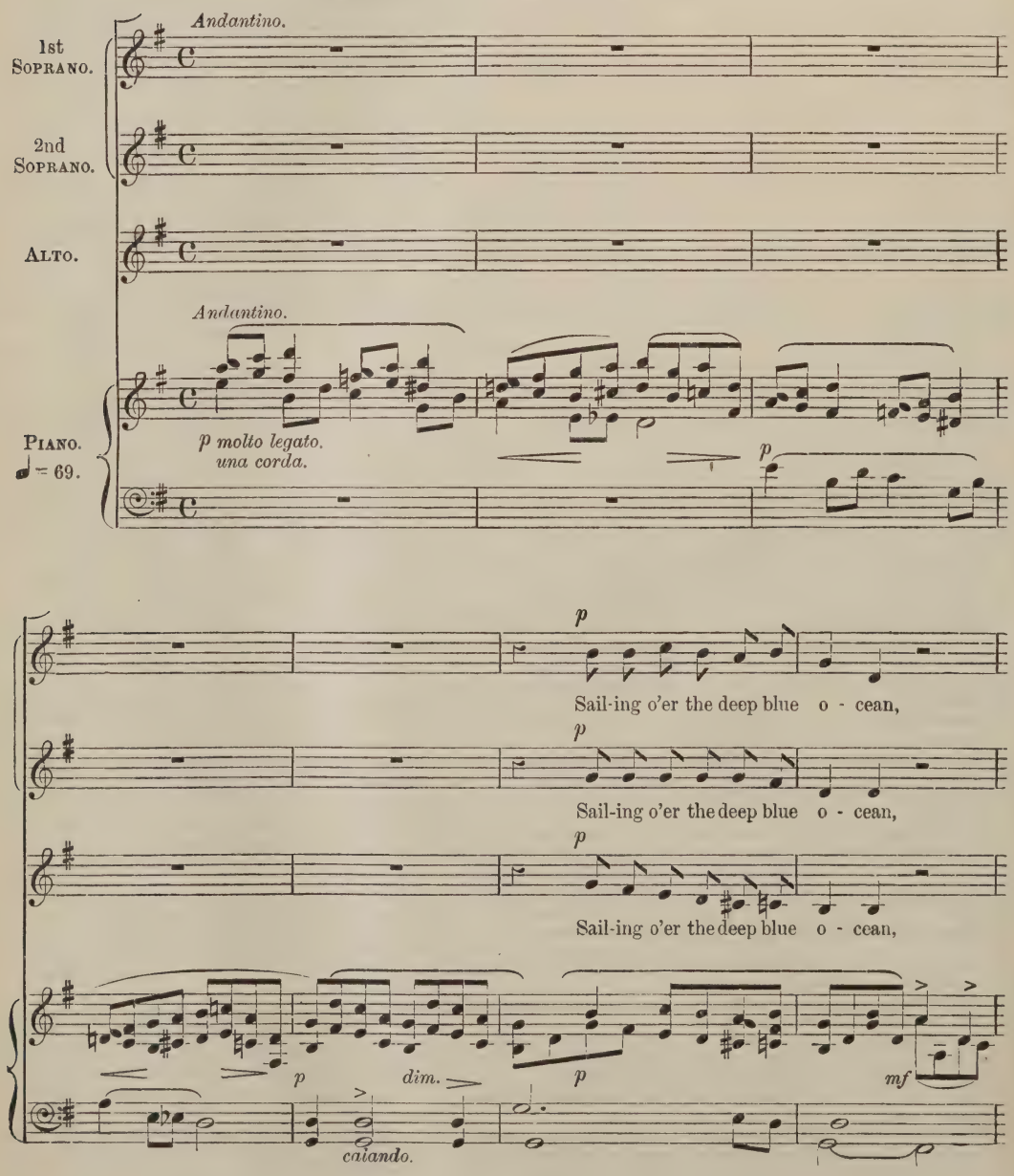
THE POETRY WRITTEN BY EDWARD OXENFORD

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 22, No. 2.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK



mf *p*

Far from lov-ing friends at home, Who can hear without e -

mf *p*

Far from lov-ing friends at home, Who can hear without e -

mf *p*

Far from lov-ing friends at home, Who can hear without e -

il Basso cantando.

mf

- mo - tion Distant bells a-cross the

mf

- mo - tion Dis - tant bells a-cross the foam, distant bells a-cross the

mf

- mo - tion Distant bells a-cross the

mf *mf*

p *p*

foam, distant bells across the foam? Vi - sions flock of well-known fa- ces,

p *p*

foam, distant bells across the foam? Vi - sions flock of well-known

p

foam, distant bells across the foam?

calando.

p *p*

mf

Left be-hind us on the strand, E'en the clouds re-sem-ble

mf

fa-ces, Left behind us on the strand,

mf *mf*

ritard.

f *p*

pla-ces. Sweet and dear to us on land! . .

f *p*

Sweet and dear to us on land, . . . to us on land! . . .

f *p*

Sweet and dear to us on land! . . .

ritard.

f *p*

a tempo. *pp* *mf* *p*

Ring on, ring on, ye dis-tant bells, ring on, ring on, ye

pp *mf* *p*

Ring on, ring on, ye dis-tant bells, ring on, ring on, ye

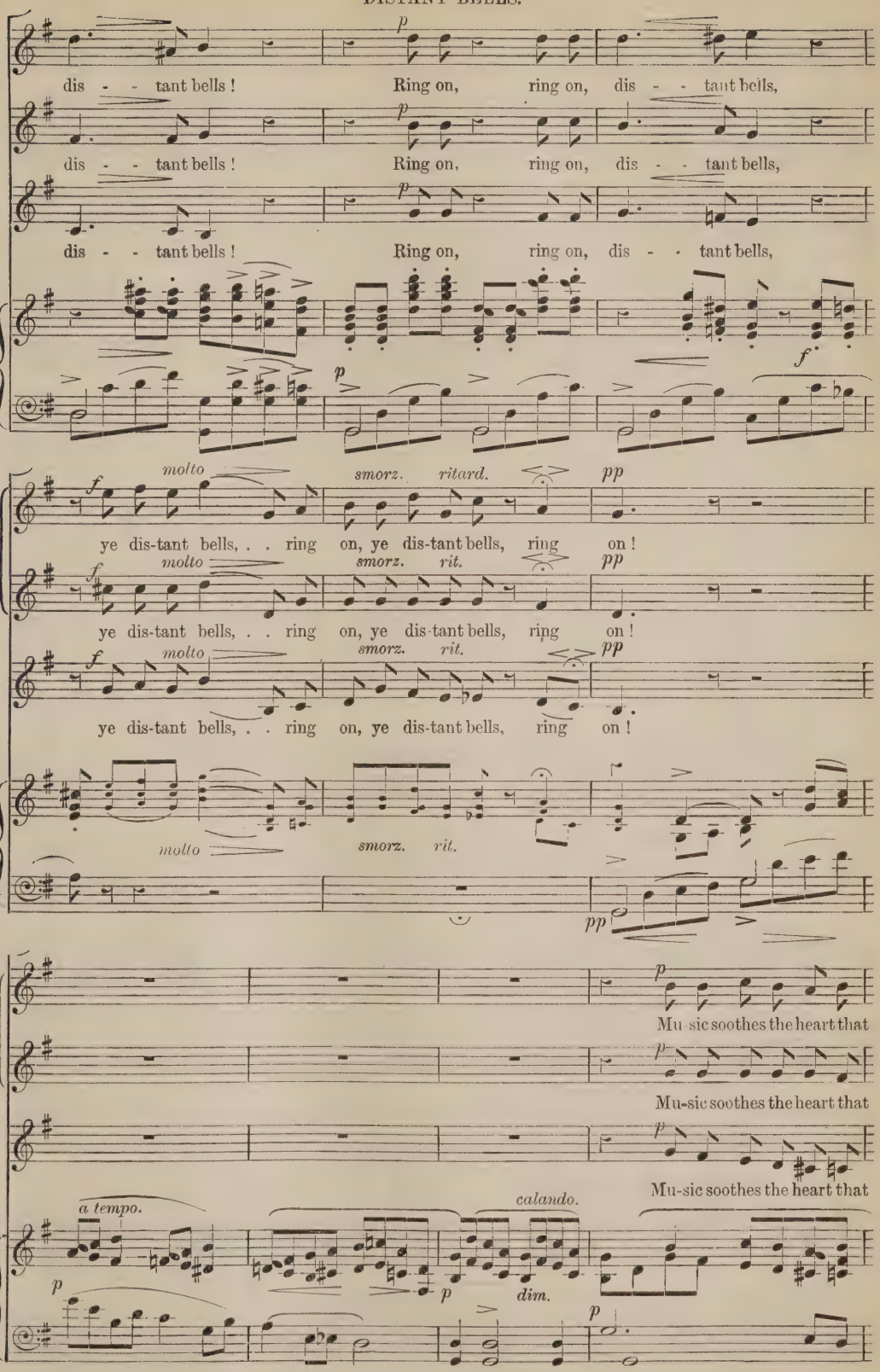
pp *mf* *p*

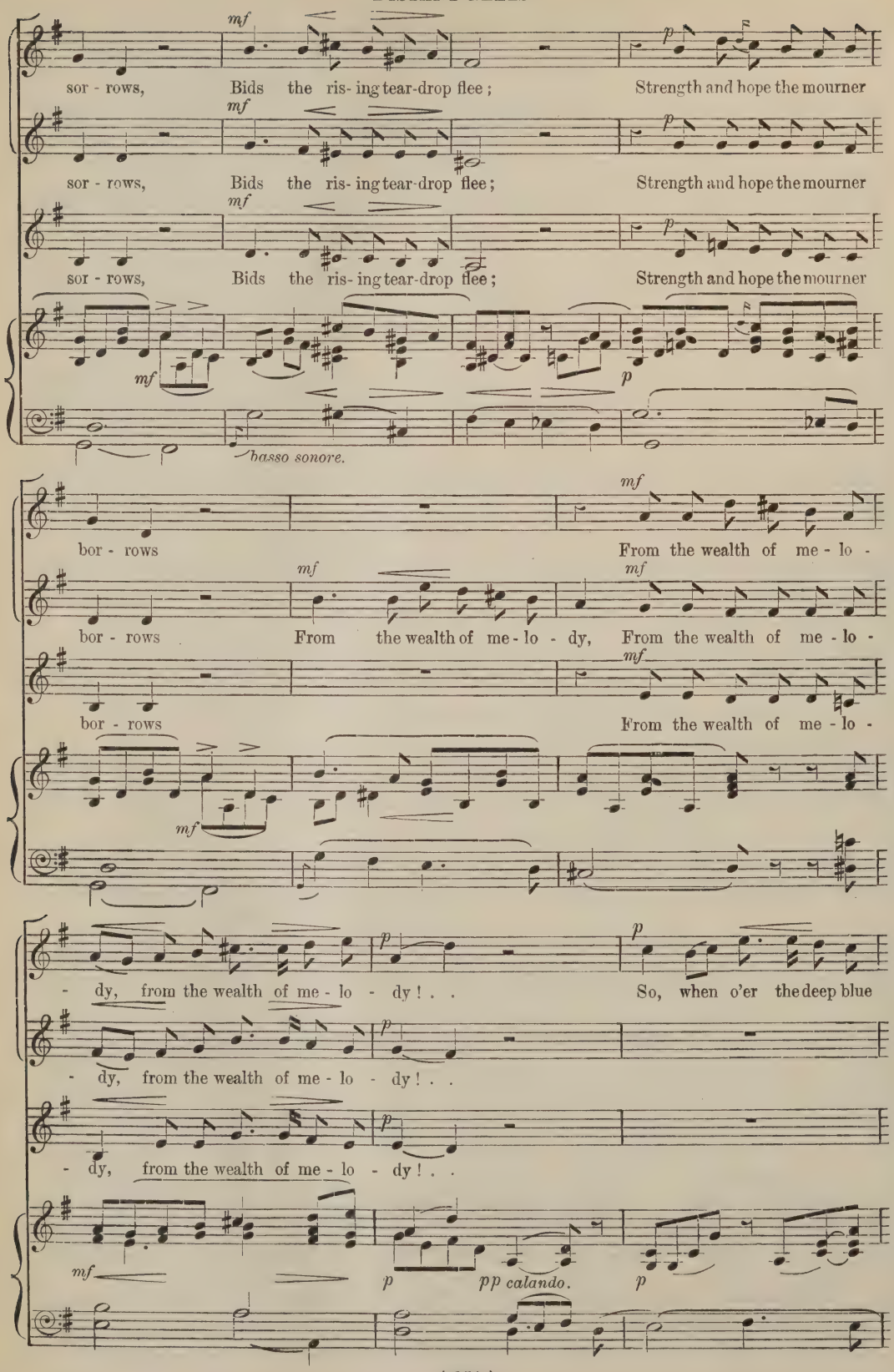
Ring on, ring on, ye dis-tant bells, ring on, ring on, ye

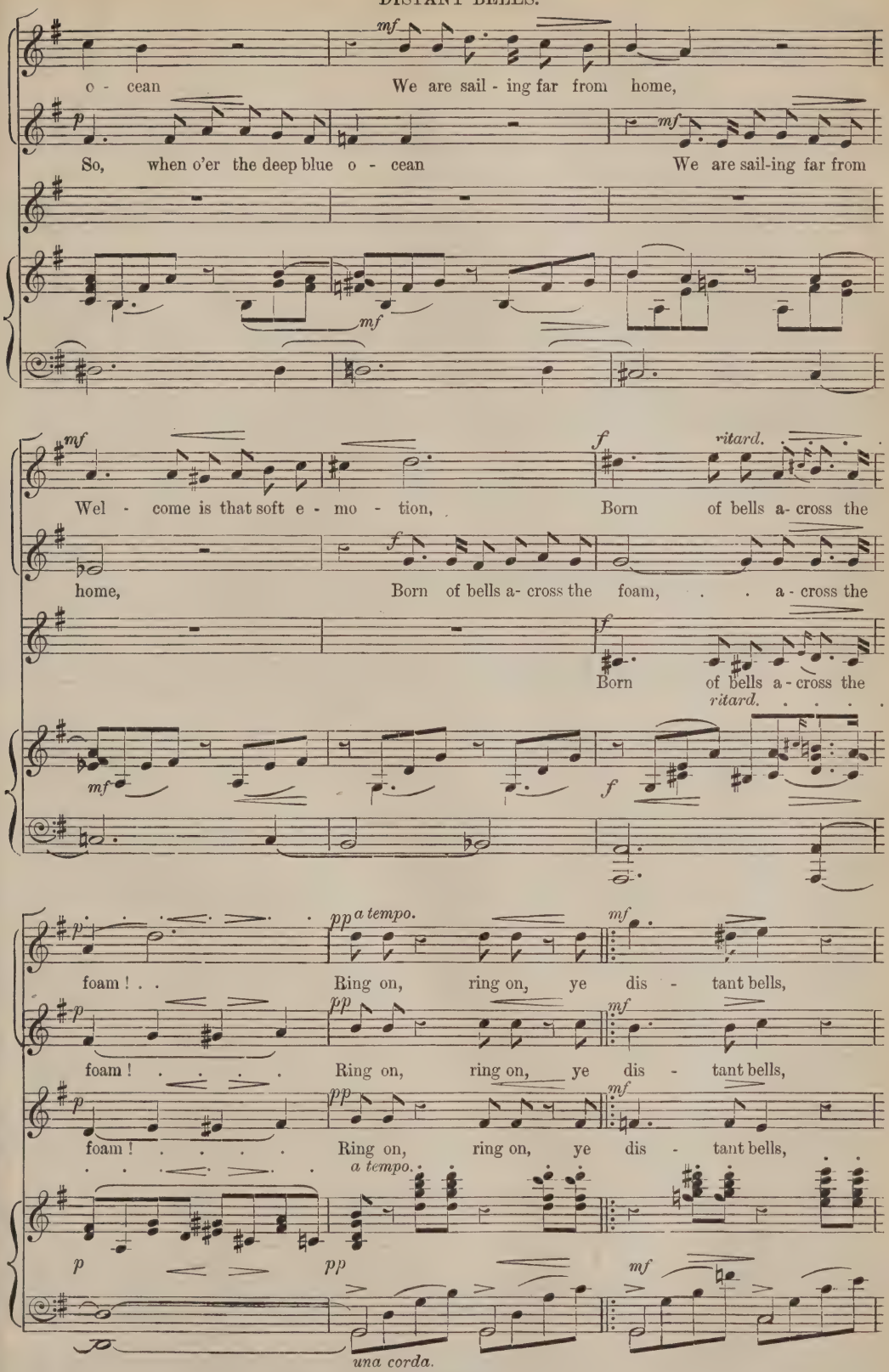
a tempo.

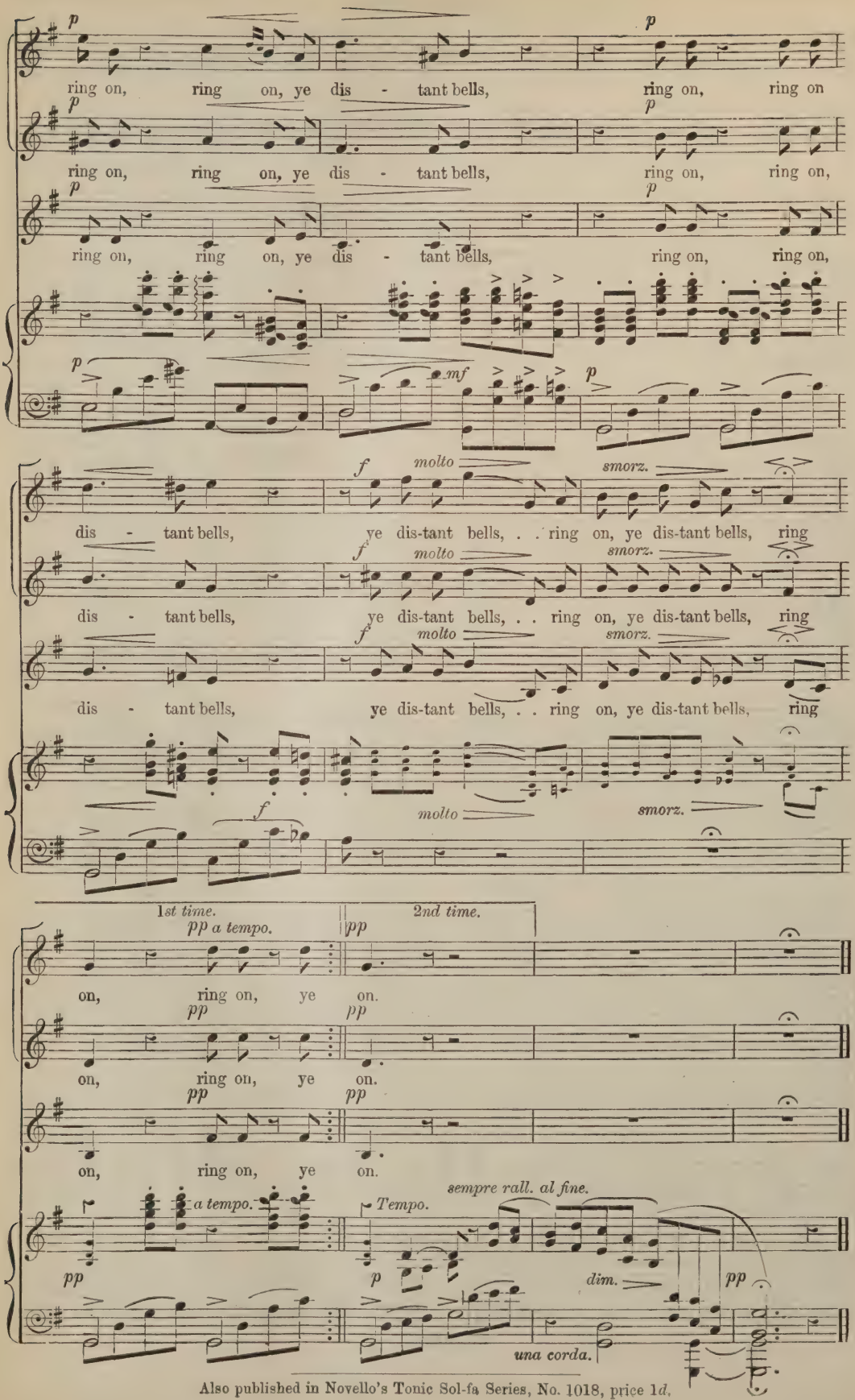
pp *mf* *p*

una corda.


p
dis - - tant bells ! Ring on, ring on, dis - - tant bells,
p
dis - - tant bells ! Ring on, ring on, dis - - tant bells,
p
dis - - tant bells ! Ring on, ring on, dis - - tant bells,
p
f
f
molto
smorz. ritard.
pp
ye dis-tant bells, . . ring on, ye dis-tant bells, ring on !
f
molto
smorz. rit.
pp
ye dis-tant bells, . . ring on, ye dis-tant bells, ring on !
f
molto
smorz. rit.
pp
ye dis-tant bells, . . ring on, ye dis-tant bells, ring on !
molto
smorz. rit.
pp
p
Mu-sic soothes the heart that
p
Mu-sic soothes the heart that
p
Mu-sic soothes the heart that
a tempo.
calando.
p
p
dim.
p


mf
p
sor - rows, Bids the ris- ing tear-drop flee; Strength and hope the mourner
sor - rows, Bids the ris- ing tear-drop flee; Strength and hope the mourner
sor - rows, Bids the ris- ing tear-drop flee; Strength and hope the mourner
mf
p
basso sonore.
bor - rows From the wealth of me - lo -
bor - rows From the wealth of me - lo - dy, From the wealth of me - lo -
bor - rows From the wealth of me - lo -
mf
- dy, from the wealth of me - lo - dy! . . So, when o'er the deep blue
- dy, from the wealth of me - lo - dy! . .
- dy, from the wealth of me - lo - dy! . .
pp calando.


mf
o - cean
We are sail - ing far from home,
p
So, when o'er the deep blue o - cean
mf
We are sail-ing far from
mf
Wel - come is that soft e - mo - tion,
f
ritard.
Born of bells a- cross the
home,
f
Born of bells a- cross the foam, . . a - cross the
f
Born of bells a - cross the
ritard.
mf
f
p
pp a tempo.
mf
foam ! . . Ring on, ring on, ye dis - tant bells,
p
pp
mf
foam ! . . . . Ring on, ring on, ye dis - tant bells,
p
pp
mf
foam ! . . . . Ring on, ring on, ye dis - tant bells,
a tempo.
p
pp
mf
una corda.



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"SING TO THE LORD OF HARVEST."

Anthem.

Written by
The Revd J. S. B. MONSELL.

Composed by
JOSEPH BARNBY

LONDON:
NOVELLO AND COMPANY, LIMITED.

Allegro Moderato.

♩ = 92.

ORGAN. Gt. Org.

TREBLE.

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voi_ces Your

ALTO.

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voi_ces Your

TENOR.

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voi_ces Your

BASS.

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voi_ces Your

hal_le_lu_jahs raise Sing Sing to the Lord of har_vest, Sing songs of love and praise; With

hal_le_lu_jahs raise: Sing to the Lord of har_vest, Sing songs of love and praise; With

hal_le_lu_jahs raise: Sing to the Lord of har_vest, Sing songs of love and praise; With

hal_le_lu_jahs raise: Sing to the Lord of har_vest, Sing songs of love and praise; With

joy_ful hearts and voices Your hal_le_lu_jahs raise your hal_le_lu_jahs raise: By

joy_ful hearts and voices Your hal_le_lu_jahs raise your hal_le_lu_jahs raise: By

joy_ful hearts and voices Your hal_le_lu_jahs raise your hal_le_lu_jahs raise: By

joy_ful hearts and voices Your hal_le_lu_jahs raise your hal_le_lu_jahs raise: By

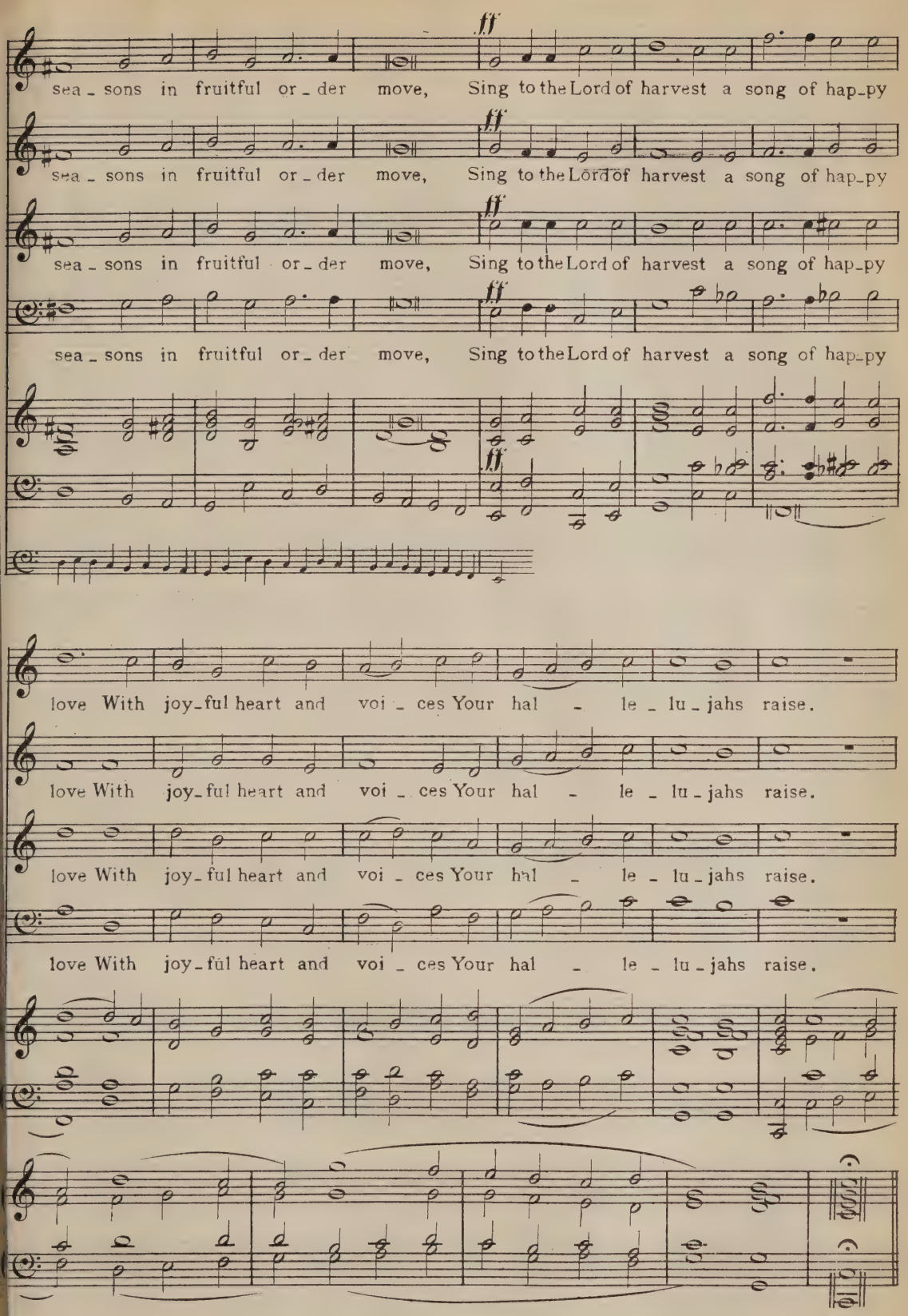
Alternative Bass.

Him the roll_ing sea_sons In fruit_ful or_der move, By Him the

Him the roll_ing sea_sons In fruit_ful or_der move, By Him the

Him the roll_ing sea_sons In fruit_ful or_der move, By Him the

Him the roll_ing sea_sons In fruit_ful or_der move, By Him the


ff
sea - sons in fruitful or - der move, Sing to the Lord of harvest a song of hap-py
sea - sons in fruitful or - der move, Sing to the Lord of harvest a song of hap-py
sea - sons in fruitful or - der move, Sing to the Lord of harvest a song of hap-py
sea - sons in fruitful or - der move, Sing to the Lord of harvest a song of hap-py
love With joy-ful heart and voi - ces Your hal - le - lu - jahs raise.
love With joy-ful heart and voi - ces Your hal - le - lu - jahs raise.
love With joy-ful heart and voi - ces Your hal - le - lu - jahs raise.
love With joy-ful heart and voi - ces Your hal - le - lu - jahs raise.

Andante Grazioso.

Trebles. Decani.

mf

By Him the clouds drop fat - ness,

Trebles. Cantoris.

mf

The

Andante Grazioso.

Accomp.

♩=54. Sw. with Reed.

cres.

The hills leap up in glad - ness,

deserts bloom and spring,

cres.

The val - leys laugh and

mp

By Him the clouds drop fat - ness,

sing:

mp

The deserts bloom and

cres.

The hills leap up in glad - ness,

cres.

The

spring,

p

The val - leys laugh and sing The

cres.

dim.

cres.

val - leys laugh and sing: All things with large in -

val - leys laugh and sing: He fill - eth with His ful - ness All things with large in -

cres. *cres.*

- crease, He crowns the year with good - ness With

cres.

- crease, He crowns the year with good - ness With plen - ty and with peace.

cres. *cres.*

f

plen - ty and with peace. He crowns the year with good - ness, with plen - ty and with

f

He crowns the year with good - ness, with plen - ty and with

f

dim. *p* *cres.*

peace. By Him the clouds drop fat - ness, The

dim. *p*

peace. The deserts bloom and spring,

dim. *p* *cres.*

mf

hills leap up in glad _ ness, He fill _ eth with His

cres.

The val _ leys laughand sing:

mf

f

ful _ ness He crowns the year with good _ ness With

f *mf*

He crowns the year with good _ ness With plen _ ty and with peace

f *mf*

plen _ ty and with peace He crowns the year with good _ ness, With plen _ ty and with

He crowns the year with good _ ness, With plen _ ty and with

f

peace. The hills leap up in glad _ ness, The

f

peace. By Him the clouds drop fat _ ness, The

f

val - leys laugh and sing: The val - leys laugh and sing . . . they laugh and

val - leys laugh and sing: The val - leys laugh and sing . . . they laugh and

sing The val - leys laugh and sing The val - leys laugh and sing they

sing The val - leys laugh and sing The val - leys laugh and sing they

laugh, they laugh and sing.

laugh, they laugh and sing.

Andante con moto.

Tenors.

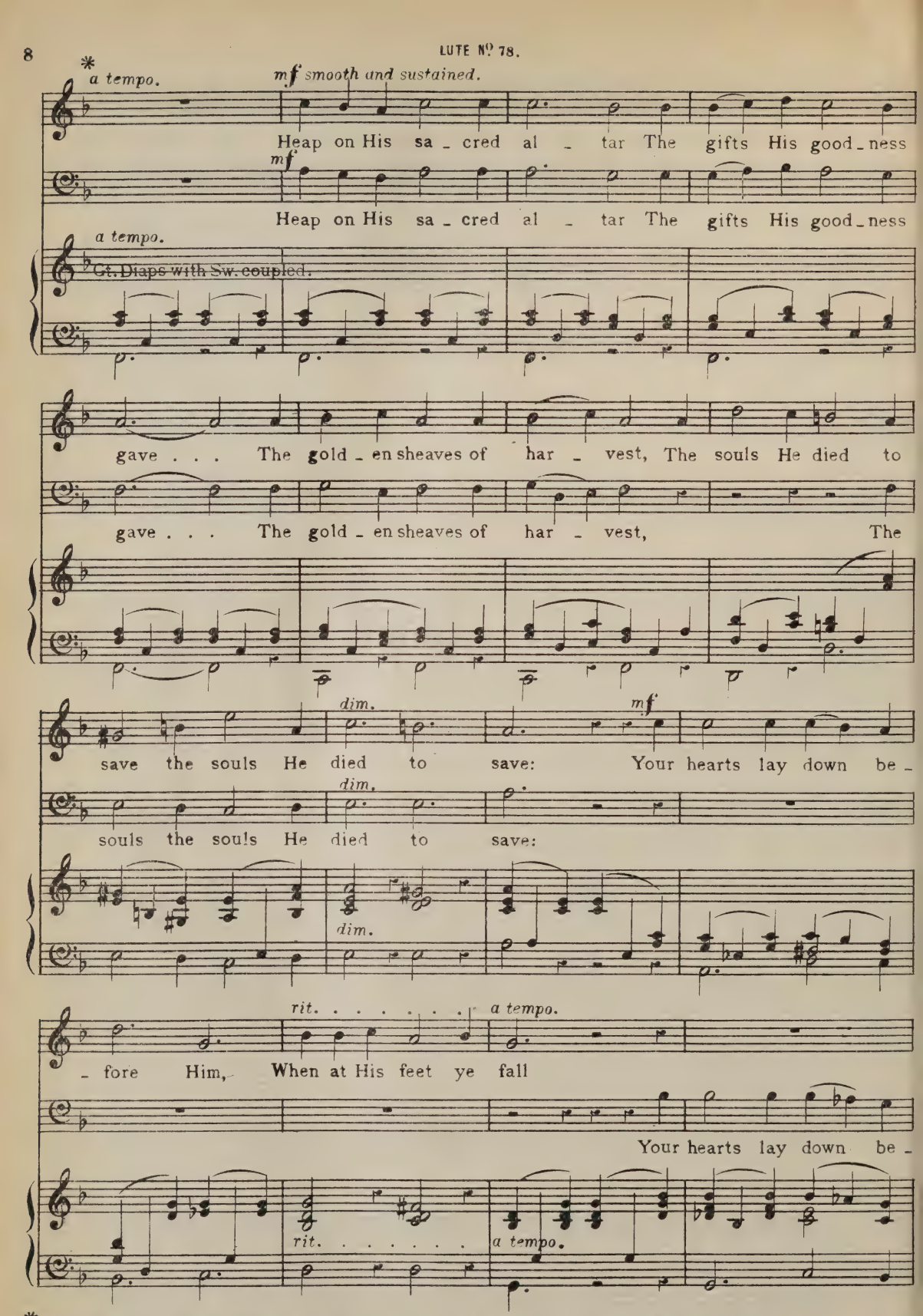
Basses.

Andante con moto.

Accomp.

♩=42. Sw. Reeds.

rall.



* This movement may be sung by two Solo Voices, or by a selection of the best voices and singers in the choir, or by the whole Choir. But in any case the treatment should be robust and the tone rich and full.

f

And with your lives a - dore . .

rit. . . . . . *a tempo.*

- fore Him, When at His feet ye fall,

rit. . . . . . *a tempo.*

dim.

Him, Who gave His life for all.

f

And with your

dim.

lives a - dore. . . Him, Who gave His life. . . . . for

dim.

dim.

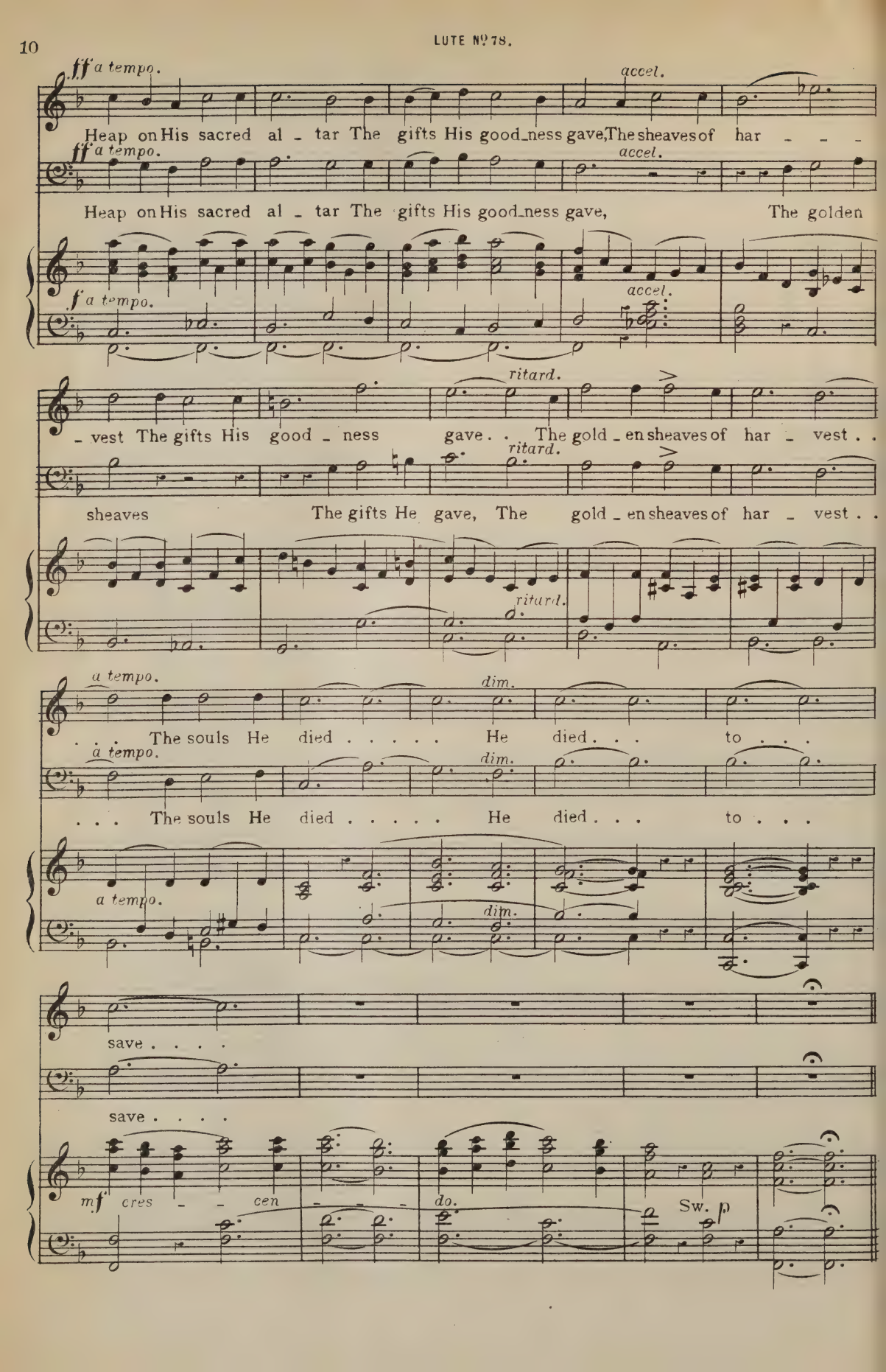
rall.

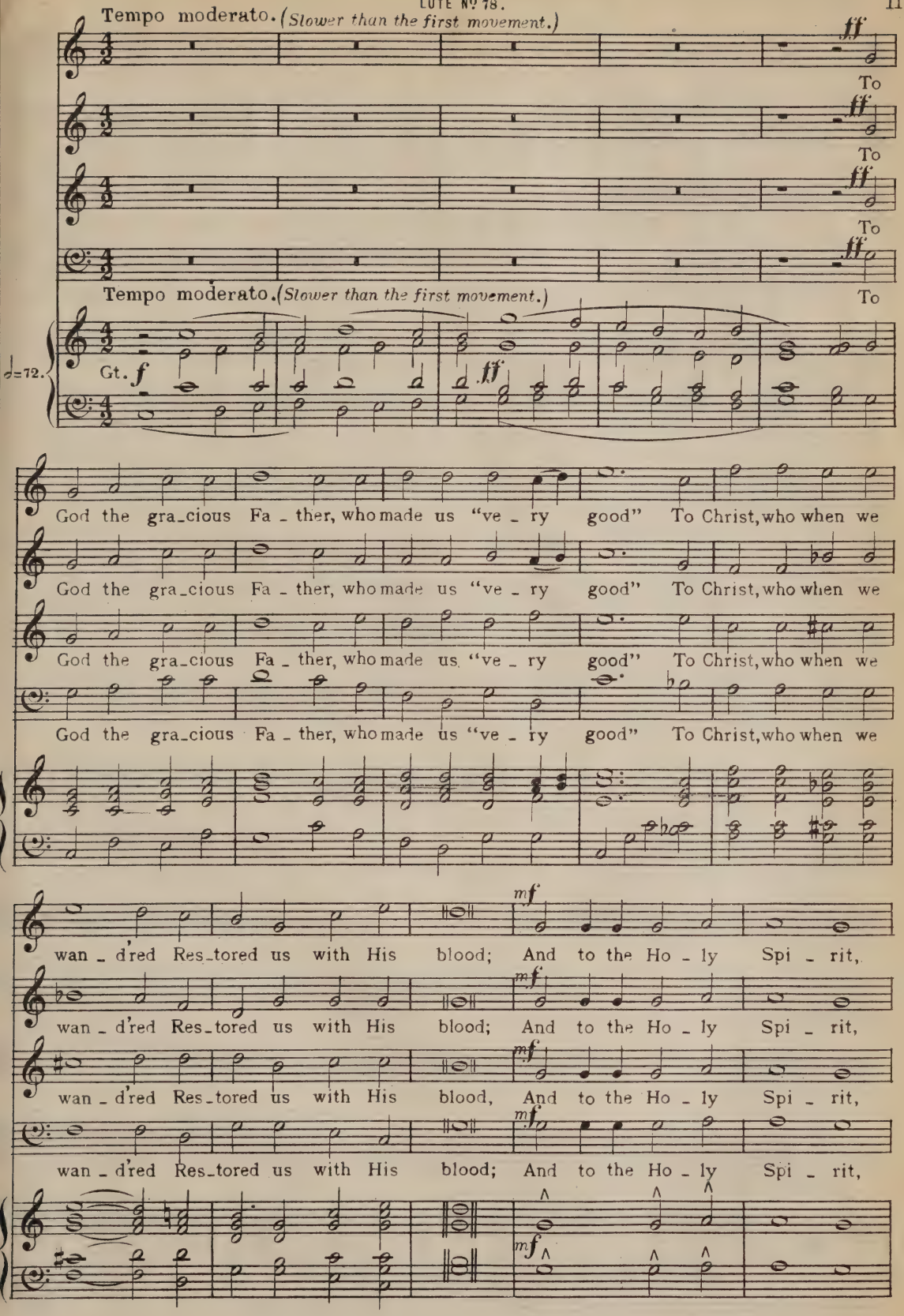
For all. . . . . .

rall.

all, who gave His life for all, for all . . . .

rall. *cres.*


ff a tempo.
accel.
Heap on His sacred al - tar The gifts His good-ness gave, The sheaves of har - - -
ff a tempo.
accel.
Heap on His sacred al - tar The gifts His good-ness gave, The golden
f a tempo.
accel.
ritard.
- vest The gifts His good - ness gave. . The gold - en sheaves of har - vest . .
ritard.
sheaves The gifts He gave, The gold - en sheaves of har - vest . .
ritard.
a tempo.
dim.
. . . The souls He died . . . . . He died . . . to . . .
a tempo.
dim.
. . . The souls He died . . . . . He died . . . to . . .
a tempo.
dim.
save . . . .
save . . . .
mf cres - - cen - - - do.
Sw. p


Tempo moderato. (Slower than the first movement.)
ff
To
Tempo moderato. (Slower than the first movement.)
♩=72.
Gt.
f
ff
God the gra_cious Fa_ther, who made us "ve_ry good" To Christ, who when we
wan_d'red Res_tored us with His blood; And to the Ho_ly Spi_rit,
wan_d'red Res_tored us with His blood, And to the Ho_ly Spi_rit,
mf

LUTE Nº 78.

f *cres.*

And to the Ho_ly Spi_rit, Who doth up_on us pour Who doth up_on us pour His

f *cres.*

And to the Ho_ly Spi_rit, Who doth up_on us pour Who doth up_on us pour His

f *cres.*

And to the Ho_ly Spi_rit, Who doth up_on us pour Who doth up_on us pour His

f *cres.*

And to the Ho_ly Spi_rit, Who doth up_on us pour Who doth up_on us pour His

f *cres.*

poco rit. al fine. *ff*

bless_ed dews and sunshine, Be praise for ev_er_more Be praise for ev_er ev_er_

poco rit. al fine. *ff*

bless_ed dews and sunshine, Be praise be praise for ev_er_more for ev_er_

poco rit. al fine. *ff*

bless_ed dews and sunshine, Be praise be praise for ev_er_more for ev_er_

poco rit. al fine. *ff*

bless_ed dews and sunshine, Be praise for ev_er_more for ev_er_

poco rit. al fine. *ff*

_more. A_men A_men A_men A_men.

_more. A_men A_men A_men A_men.

_more. A_men A_men A_men A_men.

_more. for ev_er_more for ev_er_more A_men A_men.

The Musical Times. **EXTRA SUPPLEMENT.** April 1, 1904.

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THE MUSIC COMPOSED BY

EDWARD ELGAR

(Op. 23).

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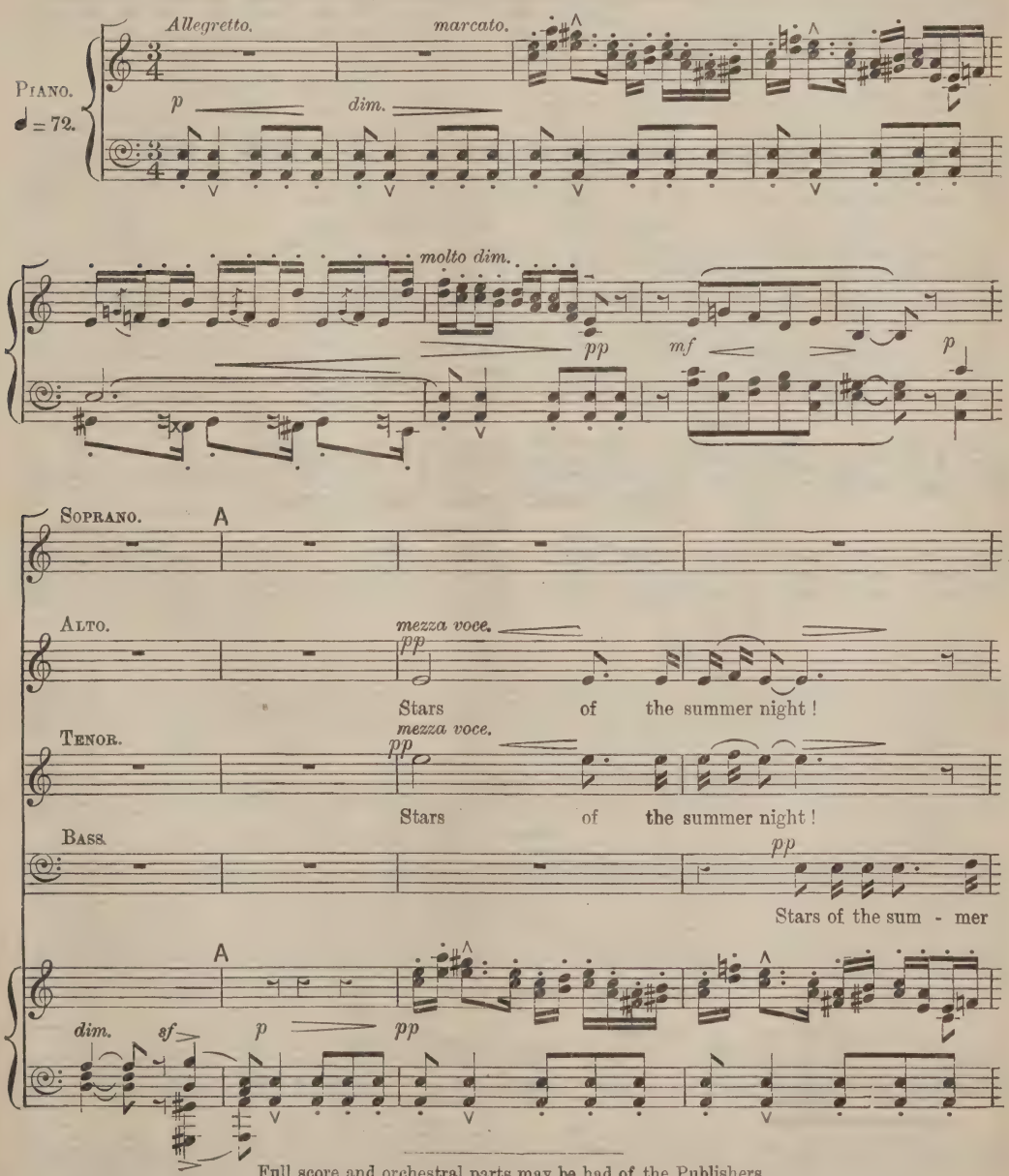
(*A street in Madrid. Enter* Chispa, *followed by musicians, with a bagpipe, guitars, and other instruments.*)



Full score and orchestral parts may be had of the Publishers.

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pp Stars of the sum - mer night!

dolce. Far . . in yon a-zure deeps, Hide, hide your

dolce. Far . . in yon a-zure deeps, Hide, nde your

night!

dolcissimo. pp She sleeps, she

mf *dim.* *p* *pp* gold-en light, hide, hide your gold-en light! She

mf *dim.* *p* *pp* gold-en light, hide, hide your gold-en light! She

mf *dim.* *p* *pp* Stars of the summer night! Hide your gold-en light! She

cres. *mf* *dim.* *p* *pp* *dolcissimo.*

Ped. * *Ped.* * *Ped.* *

p sleeps, my la - - dy sleeps, she . . sleeps, my

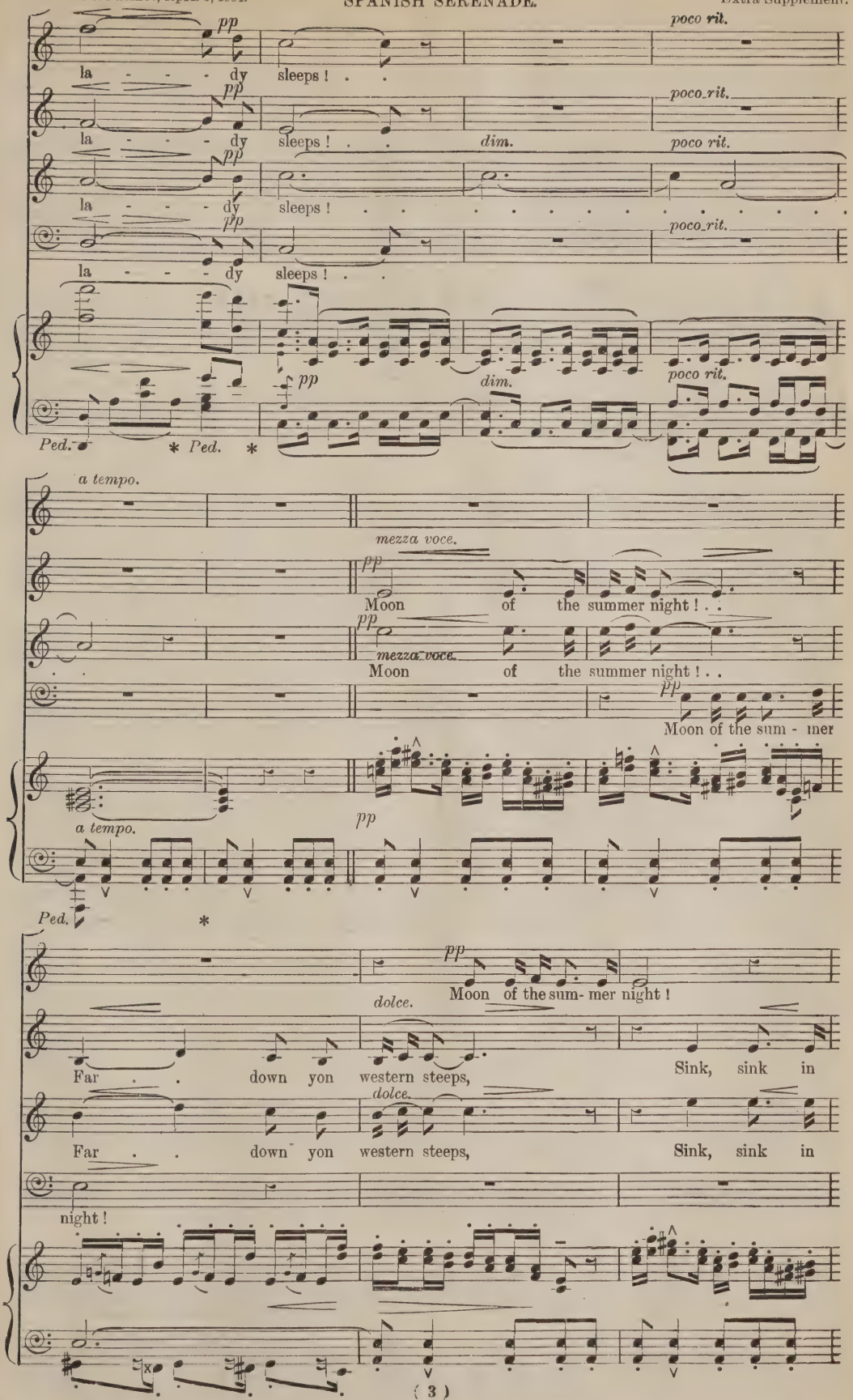
p sleeps, my la - dy sleeps, my la- dy sleeps, she sleeps, my

p sleeps, my la - dy sleeps, my la- dy sleeps, she sleeps, my

p sleeps, my la - dy sleeps, she sleeps, my

fp *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *


pp
poco rit.
la - - - dy sleeps ! . .
la - - - dy sleeps ! . . dim. poco rit.
la - - - dy sleeps ! . . . . . .
la - - - dy sleeps ! . .
pp
dim.
poco rit.
Ped. * Ped. *
a tempo.
mezza voce.
Moon of the summer night ! . .
Moon of the summer night ! . .
Moon of the sum - mer
a tempo.
Ped. *
Moon of the sum- mer night !
dolce.
Far . . down yon western steeps, Sink, sink in
Far . . down yon western steeps, Sink, sink in
night !

dolcissimo. pp

She sleeps, she

mf dim. p pp

sil-ver light! sink, sink in.. sil-ver light! She

mf dim. p pp

sil-ver light! sink, sink in.. sil-ver light! She

mf dim. p pp

Moon of the summer night! Sink in.. sil-ver light! She

cres. mf dim. p pp dolcissimo.

Ped. * Ped. *

Ped. *

p

sleeps, my la - - dy sleeps, she.. sleeps, my

p

sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my

p

sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my

p

sleeps, my la - dy sleeps, she sleeps, my

fp p

Ped. * Ped. * Ped. * Ped. * Ped. *

pp poco rit.

la - - - dy sleeps!..

pp poco rit.

la - - - dy sleeps!.. dim. poco rit.

pp

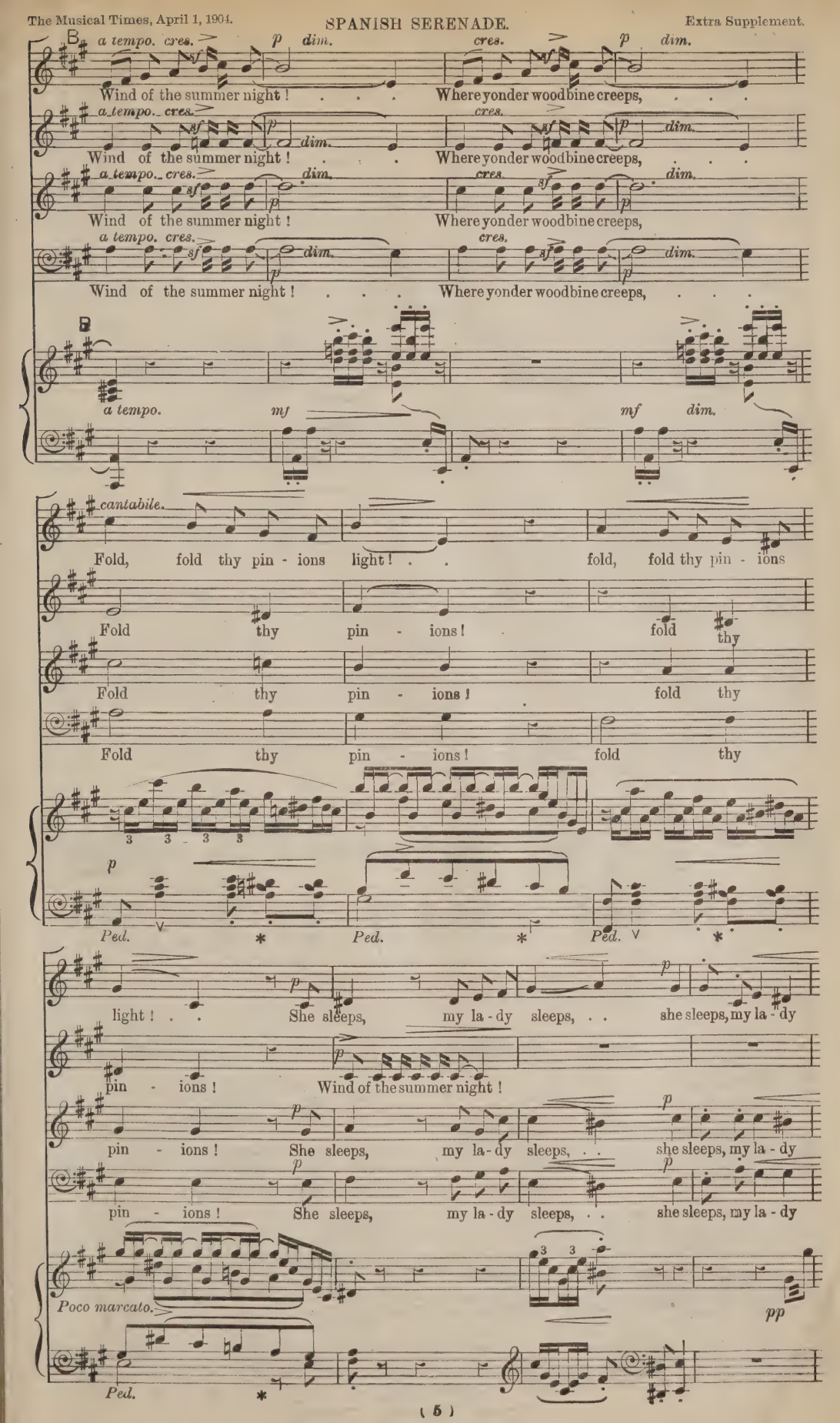
la - - - dy sleeps!.....

pp poco rit.

la - - - dy sleeps!..

pp dim. poco rit.

Ped. * Ped. *


B
a tempo. cres. p dim. cres. p dim.
Wind of the summer night! . . . Where yonder woodbine creeps, . . .
a tempo. cres. sf p dim. cres. sf p dim.
Wind of the summer night! . . Where yonder woodbine creeps, . . .
a tempo. cres. sf p dim. cres. sf p dim.
Wind of the summer night! Where yonder woodbine creeps,
a tempo. cres. sf p dim. cres. sf p dim.
Wind of the summer night! . . . Where yonder woodbine creeps, . . .
B
a tempo. mf mf dim.
cantabile.
Fold, fold thy pin - ions light! . . fold, fold thy pin - ions
Fold thy pin - ions! fold thy
Fold thy pin - ions! fold thy
Fold thy pin - ions! fold thy
p
Ped. * Ped. * Ped. *
light! . . She sleeps, my la - dy sleeps, . . she sleeps, my la - dy
p
pin - ions! Wind of the summer night!
pin - ions! She sleeps, my la - dy sleeps, . . she sleeps, my la - dy
p
pin - ions! She sleeps, my la - dy sleeps, . . she sleeps, my la - dy
Poco marcato.
pp
Ped. *

fp *pp* *dim.*

sleeps, she sleeps, my la - dy sleeps, she . . sleeps, my la - dy

dim.

Fold, fold thy pinions light, ... my la - dy

fp *pp* *dim.*

sleeps, she sleeps, my la - ly sleeps, she sleeps, my la - dy

fp *pp* *dim.*

sleeps, she sleeps, my la - dy sleeps, she sleeps, my la - dy

ppp C *Tempo 1mo.*

sleeps, she sleeps, my la - dy sleeps!

pp mezza voce.

sleeps! Dreams . . . . . of the

pp mezza voce.

sleeps! Dreams . . . . . of the

ppp

sleeps, she sleeps, my la - dy sleeps!

8va C *Tempo 1mo.*

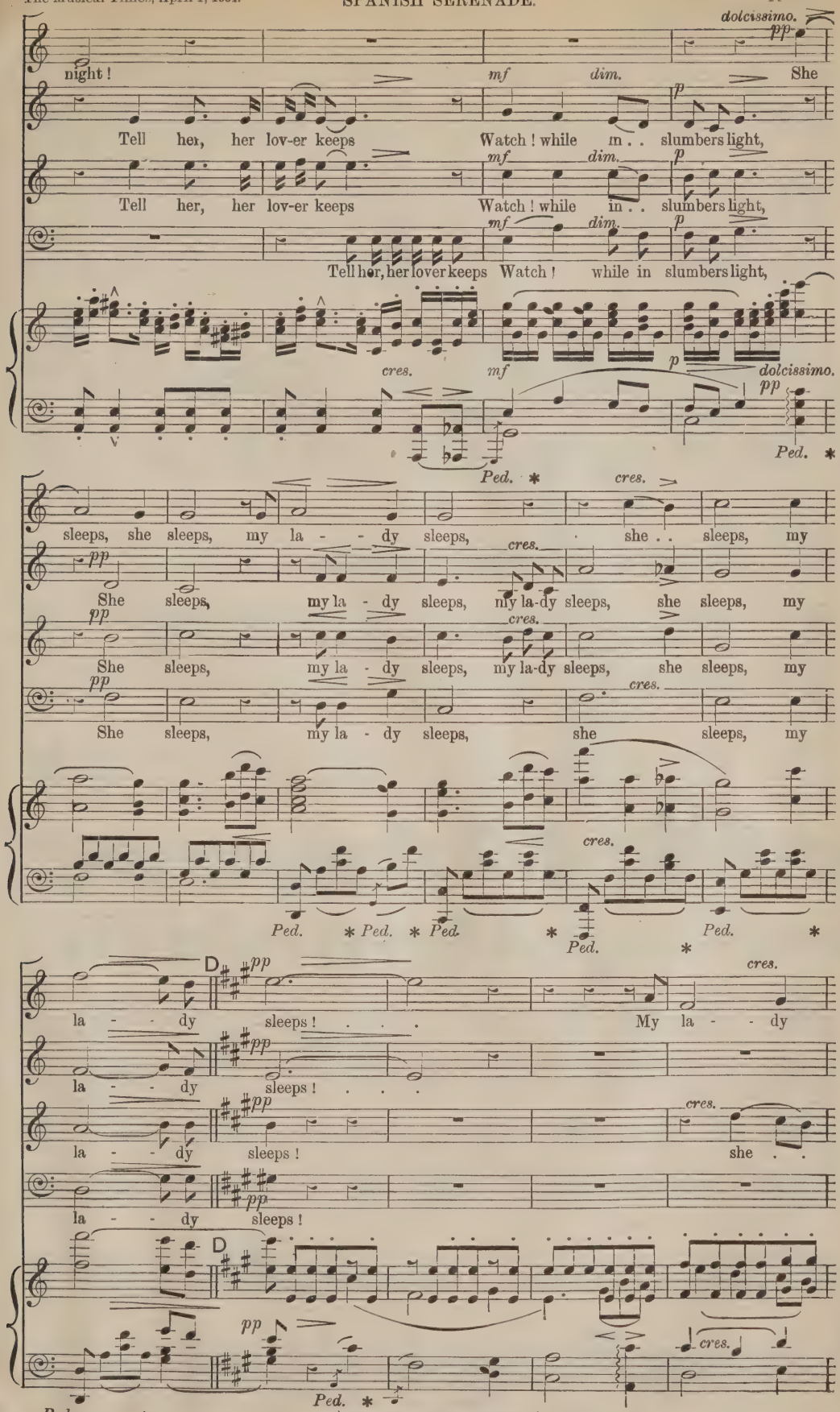
Ped. * *Ped.* * *Ped.* *

Dreams of the sum-mer

summer night, dreams . . of the summer night!

summer night, dreams . . of the summer night!

Dreams of the sum - mer night!


dolcissimo.
pp
night!
mf
dim.
She
Tell her, her lov-er keeps
Watch! while in . . slumbers light,
p
Tell her, her lov-er keeps
Watch! while in . . slumbers light,
Tell her, her lover keeps Watch! while in slumbers light,
cres.
mf
p
dolcissimo.
pp
Ped. *
sleeps, she sleeps, my la - - dy sleeps, she . . sleeps, my
She sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my
She sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my
She sleeps, my la - dy sleeps, she sleeps, my
Ped. * Ped. * Ped. * Ped. * Ped. *
D
la - - dy sleeps! . . . My la - - dy
la - - dy sleeps! . . .
la - - dy sleeps! she . .
la - - dy sleeps!
Ped. * Ped. * Ped. *

SPANISH SERENADE.

f *p dim.*

sleeps, my la-dy sleeps, she sleeps, my la - dy sleeps, sleeps, . . .

f *p dim.*

my la - dy sleeps, my la - dy sleeps, sleeps, . . .

f *p dim.*

sleeps, my la - dy sleeps, my la - dy sleeps, sleeps,

f *p dim.*

my . . la - dy sleeps, my la - dy sleeps, sleeps, . . .

f *p*

Ped. * *Ped.* * *Ped.* *

molto dim.

sleeps ! . . .

molto dim. *pp*

sleeps ! . . Dreams of the summer night !

molto dim.

sleeps !

molto dim. *pp*

sleeps ! . . . Tell her, her

pp *dim.*

Ped.

dim.

lov - er keeps watch ! . . . . .

pp

dim.

Ped. *Ped.* *

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